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**ASB** SEASON OF

# Amadeus

by Peter Shaffer

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## Please note.

- Schools' performances are followed by a Q&A Forum lasting for 20 minutes in the theatre immediately after the performance.
- Eating and drinking in the auditorium is strictly prohibited.
- Please make sure all cell phones are turned off prior to the performance and, if possible, please don't bring school bags to the theatre.
- Photography or recording of any kind is strictly prohibited.

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**Venue:** ASB Waterfront Theatre, 138 Halsey Street, Wynyard Quarter

**School matinee performance:** Thursday 16 May at 11am

**Running time:** 2 hours 20 minutes, including interval

**Suitability:** This production is suitable for Year Levels 11 - 13

**Advisory:** Contains frequent use of strong language.





# ASB SEASON OF *Amadeus* by Peter Shaffer

## CAST

Antonio Salieri – **Michael Hurst**  
Wolfgang Amadeus Mozart – **Ross McCormack**  
Joseph the Emperor / Ensemble – **Byron Coll**  
Sweiten / Ensemble – **Kura Forrester**  
Rosenberg / Ensemble – **Laughton Kora**  
Constanze / Strack / Ensemble – **Morgana O'Reilly**  
Katherina Cavalieri / Ensemble – **Madison Nonoa**

## CREATIVE

Director – **Oliver Driver** | Musical Director – **Leon Radojkovic**  
Choreographer – **Ross McCormack** | Set Designer – **Ella Mizrahi**  
Costume Designer – **Adrian Hailwood** | Lighting Designer – **Jo Kilgour**  
Sound Designer – **Thomas Press**

## BAND

Keyboard & Répétiteur – **Robin Kelly** | Guitar & Keyboard – **Leon Radojkovic**  
Guitar – **Abraham Kunin** | Bass – **Jonathan Burgess**  
Drums – **Tom Broome** | Violin 1 – **Peau Halapua**  
Violin 2 – **Miyo Yoon** | Viola – **Joseph Harrop**  
Cello – **Rachel Wells** | Reeds – **Scott Thomas**  
Trumpet / Tuned Percussion – **Finn Scholes**

## PRODUCTION

Production Manager – **Robert Hunte** | Company Manager – **Elaine Walsh**  
Technical Manager – **Jamie Blackburn** | Venue Technical Manager – **Josh Bond**  
Stage Manager – **Eliza Josephson-Rutter** | Assistant Stage Manager – **Chanelle Muirhead**  
Lighting Operator – **Rachel Marlow** | Sound Operator – **Arran Elley**  
Props Master – **Amy Snape** | Flyman / Mechanist – **Mike Keating**  
Vocal Coach – **Kirstie O'Sullivan** | Black Grace Studios – **Abby Ieremia**  
Set Builders – **Ella Mizrahi, Julia Croft, Jane Lehtinen, Emma Jeans**

## EDUCATION PACK CREDITS

Writer – **Amber McWilliams** | Editor – **Lynne Cardy**  
Teaching Artists – **Virginia Frankovich and Freya Boyle**  
Design images courtesy of **Ella Mizrahi, Adrian Hailwood, Jo Kilgour**  
Production Images – **Michael Smith** | Designer – **Anna Tokareva (cover)**





# Synopsis.

## Act one.

OUR narrator, Antonio Salieri, is a small-town boy who wants big city fame. He bargains with God: make me a composer and I will honour you with my music. A friend takes him to Vienna, where he studies music and becomes composer to the Hapsburg Empire. He tells us about Teresa – his demure wife – and his student Katherina, whom he lusts after. However, as a Godfearing man, he resists his desire and is an upright citizen. He becomes “the most successful young musician in the city of musicians.” Until... a new kid arrives. Wolfgang Amadeus Mozart.

Mozart is a prodigy. However, he’s also a womaniser. He chases the landlady’s daughter Constanze, talking baby talk and making rude jokes

– then asking her to marry him. Salieri hears one of Mozart’s Serenades and finds it so good it hurts, but is less impressed by Mozart’s other work.

Emperor Joseph of Austria invites Mozart to court, where Mozart and Salieri size each other up and compete for the Emperor’s favour. Salieri realises Mozart has slept with Katherina; furious, he sets his sights on seducing Constanze.

Observed by Salieri, at a New Year’s party, Mozart catches Constanze in a compromising position and is angry with her; she fights back, saying she knows he sleeps with his students. They fight but he teases her into laughter. Salieri breaks in and orders Mozart to get them sorbet. While Mozart is gone, Constanze begs Salieri

to get Mozart a job as Princess Elizabeth’s music tutor, so he can attract more wealthy music pupils. Salieri tells her to visit him the next day.

Constanze comes to Salieri’s salon, with a folder of Mozart’s music. He flatters her, gives her sweets, and tries to seduce her. When she refuses, he says that if she will not sleep with him, Mozart will not get the tutoring job. She leaves, distressed. He reads the music, which is so brilliant that he is overwhelmed and passes out. When he wakes, Salieri shouts at God for blessing Mozart – an infantile, conceited, sniggering man – with musical genius, rather than him. Salieri swears to block God’s intentions and do everything he can to ruin Mozart.



## Act two.

CONSTANZE comes back and offers to sleep with Salieri. He turns away and returns Mozart's music to her; she storms off. Salieri proceeds to offend God in every way he can think of: taking Katherina as his mistress, resigning from social action groups, and finding a talentless tutor for Princess Elizabeth. Mozart struggles to attract pupils, support his family, or get his music heard; Salieri becomes rich, famous and successful.

Mozart convinces the courtiers to let him write an opera of Marriage of Figaro. Salieri sabotages the opera by reminding the courtiers that the Emperor has forbidden 'ballet' in his operas, so they tear the wedding dance out of Mozart's work. Mozart begs for them to convince the Emperor to come to a rehearsal; uncharacteristically, the Emperor shows up the next day. When they reach the wedding, the action stops.

The Emperor is baffled and orders that the music and dancing are put back in, much to Mozart's delight.

At the first performance, Salieri is blown away by the opera, but the Emperor thinks it is too long, and the audience reaction is not what Mozart hoped for. Salieri manages to ensure the opera is quickly cancelled.

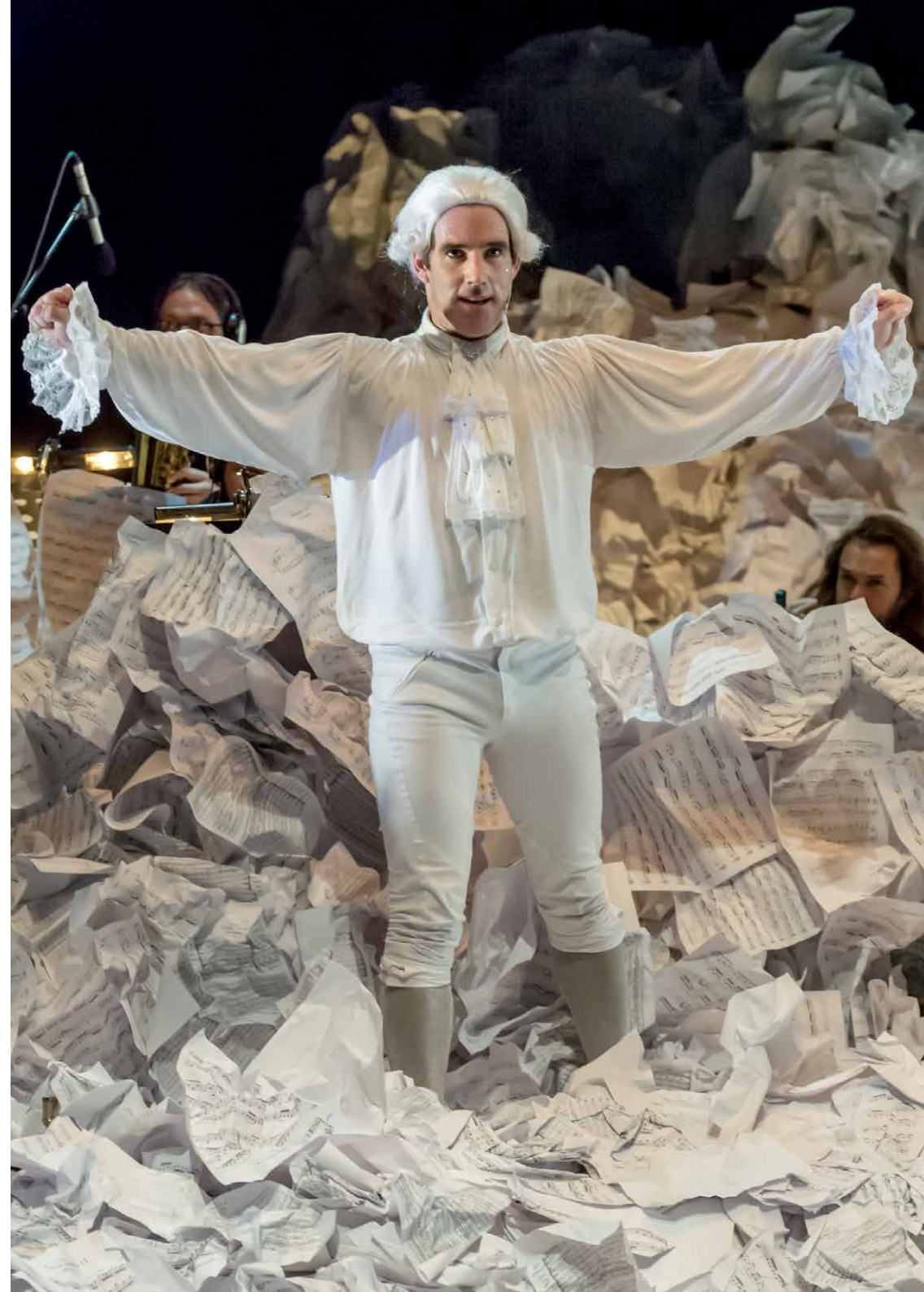
Mozart decides to go to England, but then gets news of his father's death. Salieri offers to comfort him, but Mozart turns away – and from his grief comes the Ghost Father in the opera Don Giovanni.

Salieri is furious with God, and determines to ruin Mozart. He gets Mozart a job, but for only a tenth of the pay it should have. Not knowing about the interference with the payrate, Mozart is grateful to Salieri for getting him the position. Salieri, meanwhile, is made the 'Kapellmeister'.

Mozart is sick; he

sleeps badly and has nightmares of a grey figure. Desperately poor, Mozart goes to the Lodge to ask the Masons for money or work, and gets small, low-paid jobs. However, a new Mason commissions an opera. Mozart takes Salieri to see it in a suburban theatre. It is The Magic Flute – which Salieri recognises as brilliant, but the Masons hate as a betrayal of their order. Mozart is shunned by the Mason's leader and all the men of influence.

Mozart is sick and drunk, having visions of a man in grey commanding him to write a Requiem Mass. Salieri, to make the dementia worse, dresses in grey and stands outside Mozart's window at night, signalling Mozart's death. Finally, Mozart invites him to dinner, and unmasks him. The two men confront each other – and meet their God-given fates.





“In the three major plays, there is always at least one moment when the main character is given a page-long soliloquy.”

– Mark Lawson, *The Guardian*



## About the play

- *Amadeus* was inspired by a short 1830 play by Alexander Pushkin called *Mozart and Salieri*.
- *Amadeus* premiered at the Royal National Theatre, London in 1979, and went on to play at the West End and Broadway. It won the 1981 Tony Award for Best Play.
- Shaffer adapted the script for the 1984 film version, which won eight Academy Awards, including Best Picture, in 1985.

## About the playwright – Peter Shaffer

“Shaffer created a theatre of grand visual and gestural spectacle.”

PETER SHAFFER was a twin – his brother Anthony was also a playwright. The pair were born in Liverpool on 15 May 1926. Peter Shaffer was appointed CBE in 1997 and knighted in 2001. He died 6 June 2016.

Shaffer kept rewriting and rewriting his work, up to opening night and beyond. The first and second published editions of *Amadeus* have almost completely

different second acts.

Critics complained that in plays *The Royal Hunt of the Sun*, *Equus* and *Amadeus*, “Shaffer had effectively dramatised the conflicts of God v Man and Apollo v Dionysus in three different settings.”

For a detailed biography of Peter Shaffer, visit [Biography.com](#) – Peter Shaffer.

## Director – Oliver Driver.



### “Cool” and “epic” are words Oliver Driver uses to describe the challenge of staging *Amadeus* in the ASB Waterfront Theatre.

Oliver says, “I read this quote from Peter Schaffer which made me really excited: he hoped ‘that *Amadeus* would enjoy a vigorous life, in many differing productions’. I really took this to heart. When I do plays that are 10 or 20 years old, I have no interest in doing ‘just another version of that show’ with slightly different costumes. I want to do something new and exciting, and burrow in and think deeply – to still be very respectful of the core text and ideas, but really try to find an interesting way to stage it.”

#### CENTRAL CONCEPT

“I spoke to the design team; to Leon, and Adrian

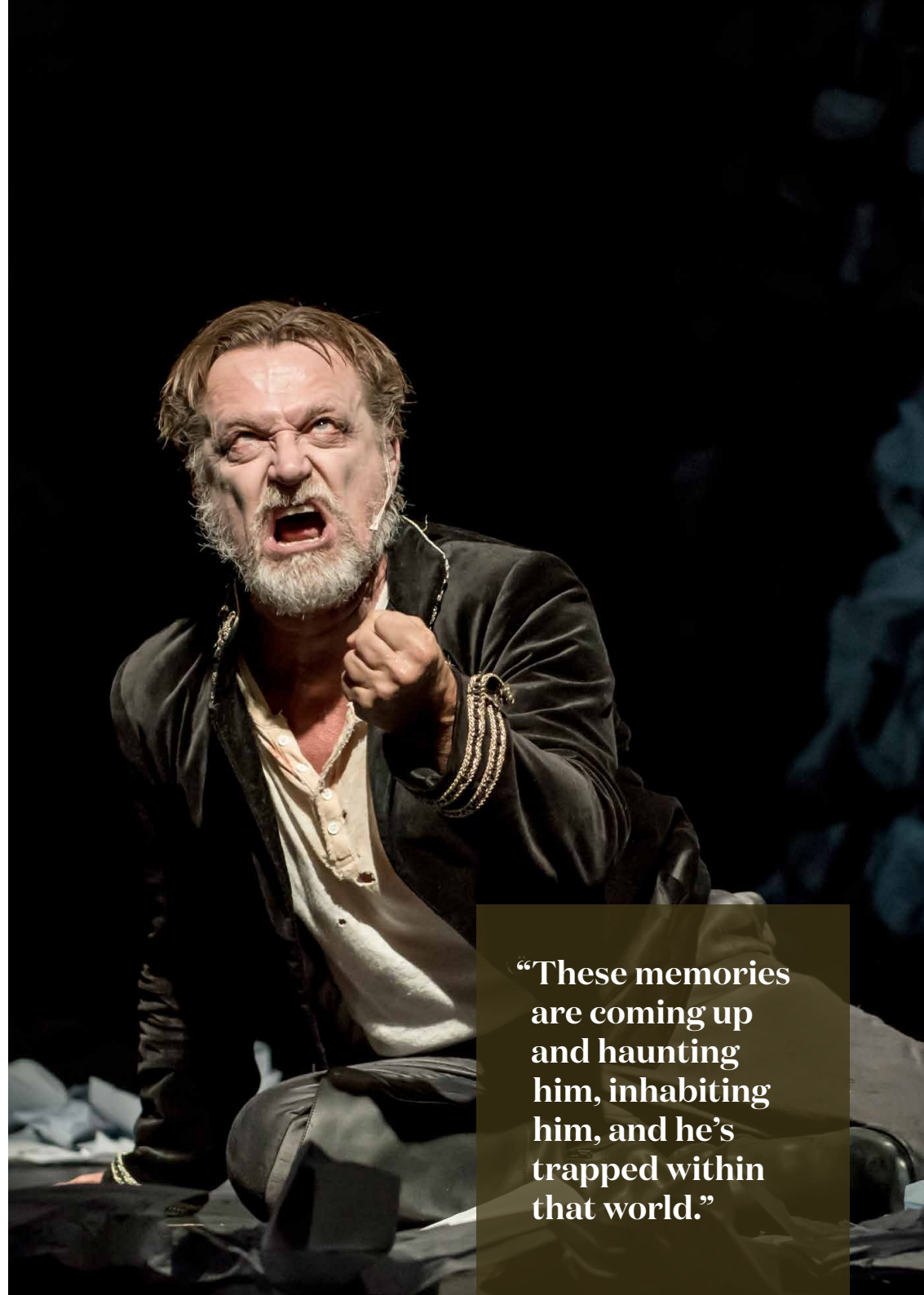
and Ella and Jo, and said ‘imagine if Mozart was alive today, and had access to the instruments or the materials or fabrics we have today, but that music and that fashion was still fashionable – not that exact music or exact fashion, but if you turned on GeorgeFM it wasn’t a dance station, it was a classical station – what would those hits sound like? If we were still wearing that sort of clothing – if that were the influence for Fashion Week – what would that clothing look like? How would that work?’”

“We’re not really setting it in a very specific 18th century period. It certainly does have some sense of the period, but

there’s electric guitars.”

“What has always drawn me to this play is the mad old man, wracked with guilt and regret, rocking about in his mansion – kind of a Howard Hughes / King Lear type figure.”

Salieri met Mozart when he was 32; for 10 years, he hated him. Mozart died when Salieri was 42, and Salieri didn’t die until he was 72. So in the play Salieri has 30 years of living with the guilt of killing Mozart – whether he killed him or not, he believes he killed him. In my head, for the last 10 years of his life Salieri’s been living in this house – this big mansion house – and slowly going insane, being haunted by the memories of what he did.



“These memories are coming up and haunting him, inhabiting him, and he’s trapped within that world.”



The play starts with him as a 72-year-old man about to kill himself. That's where the play starts, and where the play ends: with him attempting to kill himself and not succeeding."

## **“He’s always at the end of the play. We never see him meeting Mozart – he’s always at the end, and we see his guilt and his years of hate.”**

“In the play as usually staged Salieri talks to the audience as a 72-year-old, and then transforms back to when he was 32. What interested me was ‘what if the character / narrator stayed at 72 for the entire play?’ He’s experiencing

the memory of when he was 32, 34, 40... but he’s experiencing those from the perspective of a man in his 70s. These memories are coming up and haunting him, inhabiting

him, and he’s trapped. So that was the kicking off point.”

### **MOZART’S MUSIC**

For a play about one of history’s greatest musicians, the way the music is handled is critical.

“Often in the original production the way that it worked was there was lots of music scripted; it would play for five or ten seconds off a CD you bought. We’re not going to do that. There’ll be times when we literally just have two minutes of music, and Salieri is lost in that, or Mozart is conducting it, and the band will be playing that live on stage.”

Having worked with Musical Director Leon Radojkovic on many projects over the last five years, Oliver says, “we’re always trying to integrate music and theatre, and really push those two things closer together.” For instance, soprano Madison Nonoa plays the opera singer in the show.

“That was originally a silent part, but will definitely *not* be silent in our production. She’s going to do six arias throughout the show, and probably a reworked, pop song version of ‘Amadeus’ by Falko as well.” There will be a live band of 11 musicians, plus a couple of actors who play or sing.

“That’s a pretty epic number of musicians to have onstage. And they are right onstage. There’s no off to the side, or behind a wall, or down in a pit; the musicians are part of the show.”

“It’s often described in the play that Mozart or Salieri sits at the piano and plays... but we’re not doing any of that. I’m much more interested in them as conductors, as creators.

There’s a line where a character talks about not being able to ‘catch the notes’ anymore; his hands are tied.”

### **MOVING MOZART**

Oliver says, “Mozart is usually played as this weird child idiot, which I wasn’t really interested in. I wanted to go down the road of what would Mozart be today, with all our psychological profiles... Would we consider him to be on the Autism spectrum?”

“Mozart can hear the music, write the music – but he isn’t very good at explaining it or being comfortable in society, and in the text that’s expressed through his giggling and making fart jokes.

We wanted to reduce that: to keep this genius that can’t express himself well, but replace the giggle and the childish behaviour with this expressive physicality.

“Ross is mostly a dancer and a choreographer and has always pushed the boundaries of dancers doing performance, and acting. I’ve always secretly wanted to do a dance show, and work with actors in that kind of a way, and every time I see a show like that I walk out and go ‘it would never work!’ But then, sometimes it does work. I saw a Black Grace show once where it worked really well and I was really excited by it. A lot of Ross’s work pushes that boundary of Ross as a performer first, and a dancer second.



“I’m interested in two things with Mozart. One is seeing him compose at times, because there are moments in the play where we see him build the music. There’s this great moment where Salieri writes a march and presents it, and then Mozart takes it and turns it into *The Marriage Of Figaro*. We see that, live, onstage. We want to see him using the band. The other side is when both of them conduct, and so there’ll be elements of the physicality throughout that, but also within the whole show especially with what Ross is doing, but not so much with Michael, which will be difficult for him, because he’s normally an extremely physical actor,

but I’m getting him to be still and slow, and to pace all that stuff out.”

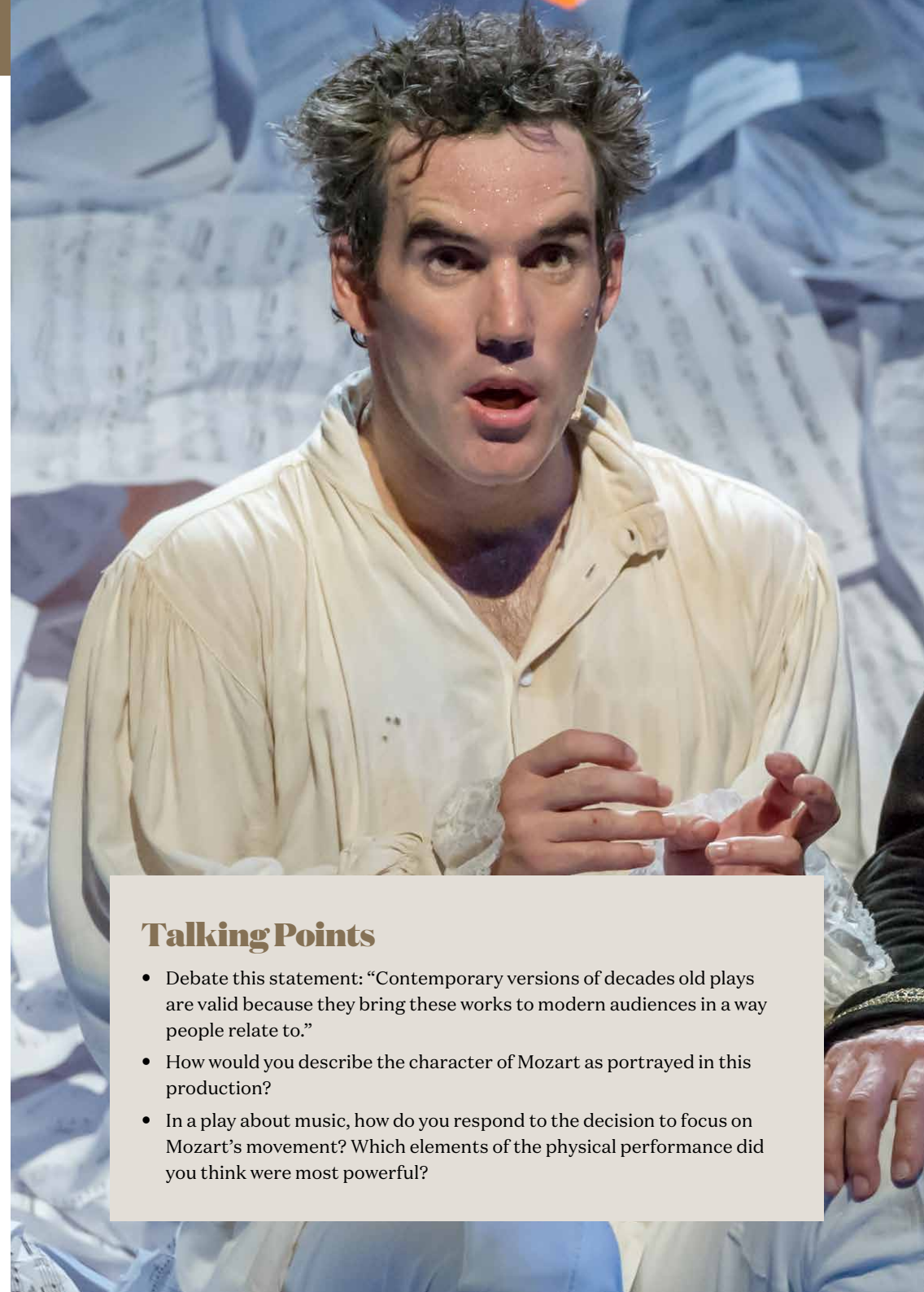
### NEW CREATIVE TERRITORY

Oliver says of this production, “there’s a theme: it’s Ella’s first design of this type, it’s Adrian’s first design of this type, it’s Ross’s first show of this scale doing something like this, Leon doesn’t know Mozart incredibly well. That was a choice – I wanted to bring a bunch of amazing creatives together, to do something different, to make an event out of this. I wanted to make something special and unique, and the way I wanted to do that was to break the conventions

that I normally work with. I wanted to bring people in that I thought were really clever, creative people who I thought could rise to a different challenge. I know Leon’s a fabulous composer and an incredible musician, and I wanted him to fall into a world of Mozart and see what he could come up with. Same with Ella – what she does in space creation and rearranging and merging events was what I wanted. I didn’t want a house with props on it. The same with the costume; I wanted someone who would embrace it, go wild with it, but still have a really strong artistic and visual flair, and take it in their own way.”

### Talking Points

- Debate this statement: “Contemporary versions of decades old plays are valid because they bring these works to modern audiences in a way people relate to.”
- How would you describe the character of Mozart as portrayed in this production?
- In a play about music, how do you respond to the decision to focus on Mozart’s movement? Which elements of the physical performance did you think were most powerful?



# Design



## Set – Ella Mizrahi.



Ella says, “I started with Salieri’s house. In my mind, there’s this old man, alone in this massive, decrepit house that’s falling apart, full of bits-and-bobs that have built up over the years. There’s an image of sand covering a window. This idea that there is a house underneath these mounds and mounds of collected items.”

Salieri’s room is a sort of dream state and world that he is trapped in. Oliver says: “The only object that’s really in the play is paper: Salieri writes a march for Mozart; he collects a whole bunch of Mozart’s musical scores to look at; then Constanze

presents him with Mozart’s big folio, which contains all of Mozart’s manuscripts, which are amazing beautiful and wonderful and drive him a bit mad. Even at the end of the play, when Mozart presents his requiem to Salieri, Salieri eats it! It felt right that Salieri would be obsessed by paper – that is, the music of Mozart – and that his house would be filled with angry, destroyed remnants of Mozart’s music.”

Ella explains: “This to me is Salieri in his house, with all of the objects he’s covered in rage. His world is now completely destroyed. He’s been balling up all his emotions

and he’s mad and he’s alone. All of the everyday items are hidden by Mozart’s scripts. All his world is covered with this madness. Madness just contained, chaos behind these manuscripts.”

“I love this visual image: the purity of the whiteness, the scale of it, the undulating valley of music that is also swallowing and suffocating him.”

“Because I’m not using the wings on the stage, it’s going to be so expansive – it’s going to feel so massive, his hate, his demons – it’s going to be phenomenal.”

“There’s this hallway down the middle. It’s able to make this scary situation



for Salieri, with paper flying up and out of the set. Taking it away. And coming down - balls of paper rolling down as the Opera Singer sings. She's on top of a pillar, with paper falling.

## **“The idea of the set is that all you see is Mozart’s manuscripts – balled up bits of white paper.”**

Obviously, there'll be a paper drop, emphasising the lightness of it all. We're playing with the idea that Mozart's scripts are such a joy and a pleasure and a lightness for so many people, and such a dark, heavy oppressive thing for Salieri.”

Oliver adds: “The paper starts contained within the world, but throughout

the play it spills out onto the apron and into the audience... One of the moments when Salieri realises that God is speaking through Mozart is when he is given the

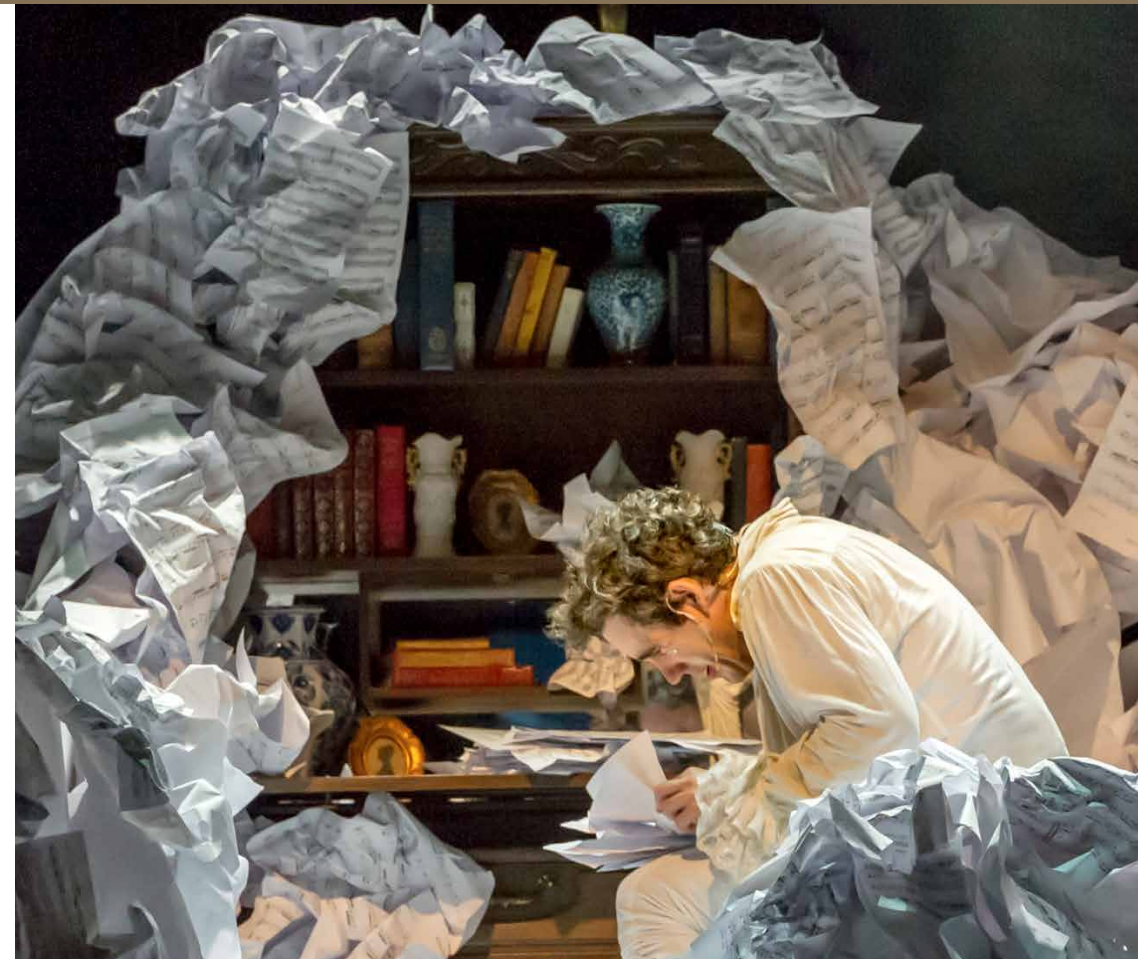
manuscripts by Constanze. He looks through them, and there's no notes, there's no changes, there's no corrections – Mozart just hand-writes this most amazing music. Normally, musicians would be going ‘that's not right, I'll move that, that's wrong.’ We'll get a calligrapher to write it up, so anything that the audience gets

their hands on is this beautiful, handwritten score from music we've had in the show.”

“The paper is taken further than just ‘there's a pile of it’. It's mountains of it. He's lost in this world of it.”

To provide the height and strength, the set will be built of stacked rostra; in Ella's words, “it's a playground of different heights. The actors will be able to walk on some of it, and through some of it.”

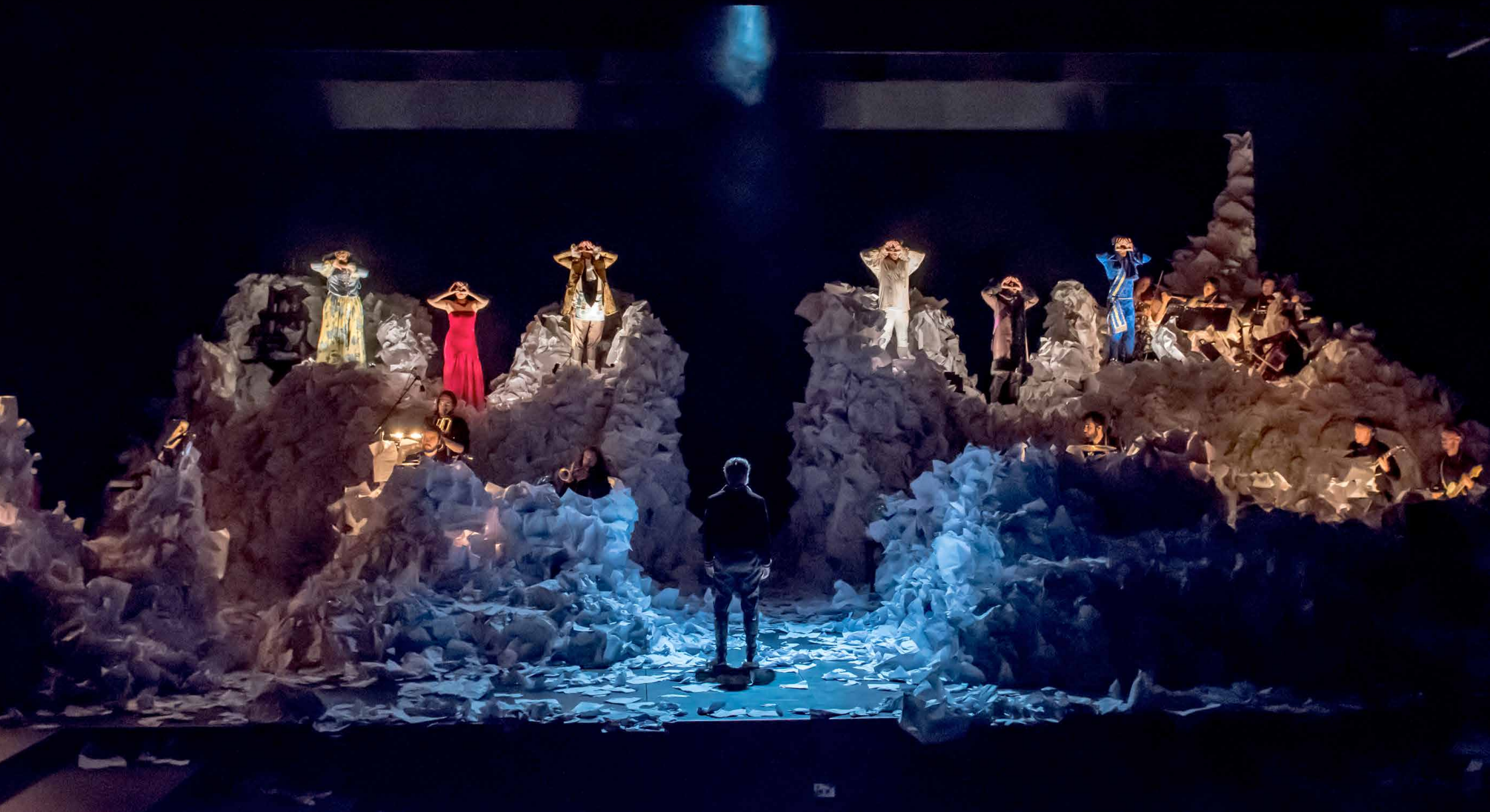
Oliver says: “We're also thinking that the band is half buried, so that the look, from the audience, is that the band is piled up behind it. It's like they're lost in that world. The band is very much part of the world. Everyone can perform around the band and through the band.”



### **Talking points**

- How were time and place delineated for specific scenes on this abstract set?
- The piles of paper representing Mozart's music was a clear concept, central to the set design. How did this 'read' to you as a member of the audience? Was the concept obvious to you from the beginning, or did it reveal over the course of the play? What was the effect of this?
- What effect did the placement of the musicians have on the dynamic of the interactions? How did integrating them into the stage space influence your response to the music?

# Design







“They’re all the people as Salieri remembers them. As far as Salieri was concerned, Joseph the Emperor was a pompous idiot who didn’t understand opera, didn’t understand music – so in Salieri’s mind, he looks like a twit. The opera singer, is stunning because he was in love with her.”

## Costume – Adrian Hailwood.



“I’m into the colours and what they evoke. I designed around the colours.”

### **SALIERI:**

The composer wears a very rich green velvet, which evokes envy... There’s all these different layers, so you’ve got two or three different jackets, trousers and gloves. All very opulent and rich. Starts out being quite dishevelled, but adds layers and takes them off as the play goes forward and back in time.

### **THE BAND:**

Salieri is in dark colours – black and green – which is what the band is wearing too. They’re very much part of Salieri’s world. But the band is much more modern. I wasn’t sure if they’d be wearing masks,

because they’d be needing cues from Leon... But you can see quite well through them. The band will be the only ones wearing masks, except at the party, when everyone will be wearing one. That’s the only thing that really evokes the 1750s; everything else is more modern.

### **THE ENSEMBLE:**

The ‘chorus’ actors each have one major character --the Emperor, or Constanze – but then they play other characters too. To transform, they have an over-jacket or outfit; they remove those, and then have things underneath which are more

generic. When Morgana becomes Strack, she puts the jacket on over the top, but retains the skirt, so that it still has the same feel, and is still in the same colour world. “I’m not interested in doing whole costume changes” says Oliver. “It’s all elements and bits of Salieri’s memory, so, they all get a bit confused anyway.”

### **CONSTANZE:**

The fabric that Adrian has found for Constanze has an amazing hydrangea print on it. “This is the thing we were interested in: modern day fabric with a kind of design that evokes the eighteenth century”



## “It does evoke the time, but with a twist.”

says Oliver. Adrian adds “Everything is separate, so you can rip the top off, take the skirt off... the undergarments, the corset, works really well with it too. There are quite a few options.” Constanze is in white. “We’re trying to mix those colours in an interesting way that evokes the relationships.”

### AMADEUS MOZART’S LOOK IS:

based on Elvis in Las Vegas! “We’re going to bedazzle the crap out of the jacket, which has the Sun God on the back. Those pants are like jodhpurs – in a stretchy fabric – so Mozart can move around in them. When we first meet him, he’s in the pants and the shoes and this beautiful shirt covered in gold sequins. Halfway through the play, he puts on the jacket. When Salieri has his whole piece about it, he wears it even more, as he gets more successful.

Towards the end of the play he loses the jacket and swaps the shirt out for one that is the same design, but worn and old and raggedy.”

### THE OPERA SINGER:

The headpiece disconnects and comes off. She starts off in just the dress when she’s the young opera singer. And then Mozart has sex with her, and she wears the veil; she’s become a bit of changed woman in Salieri’s eyes. As she grows older, he makes her his mistress, and it’s mentioned that becomes this diva, this famous opera singer – and that’s when this huge big dramatic headpiece comes on. When she withers, and gets old, we do something where it drapes down... It’s a fun one!”

### ROSENBERG (HEAD OF THE OPERA):

wears bear fur and Luxembourg brocade.

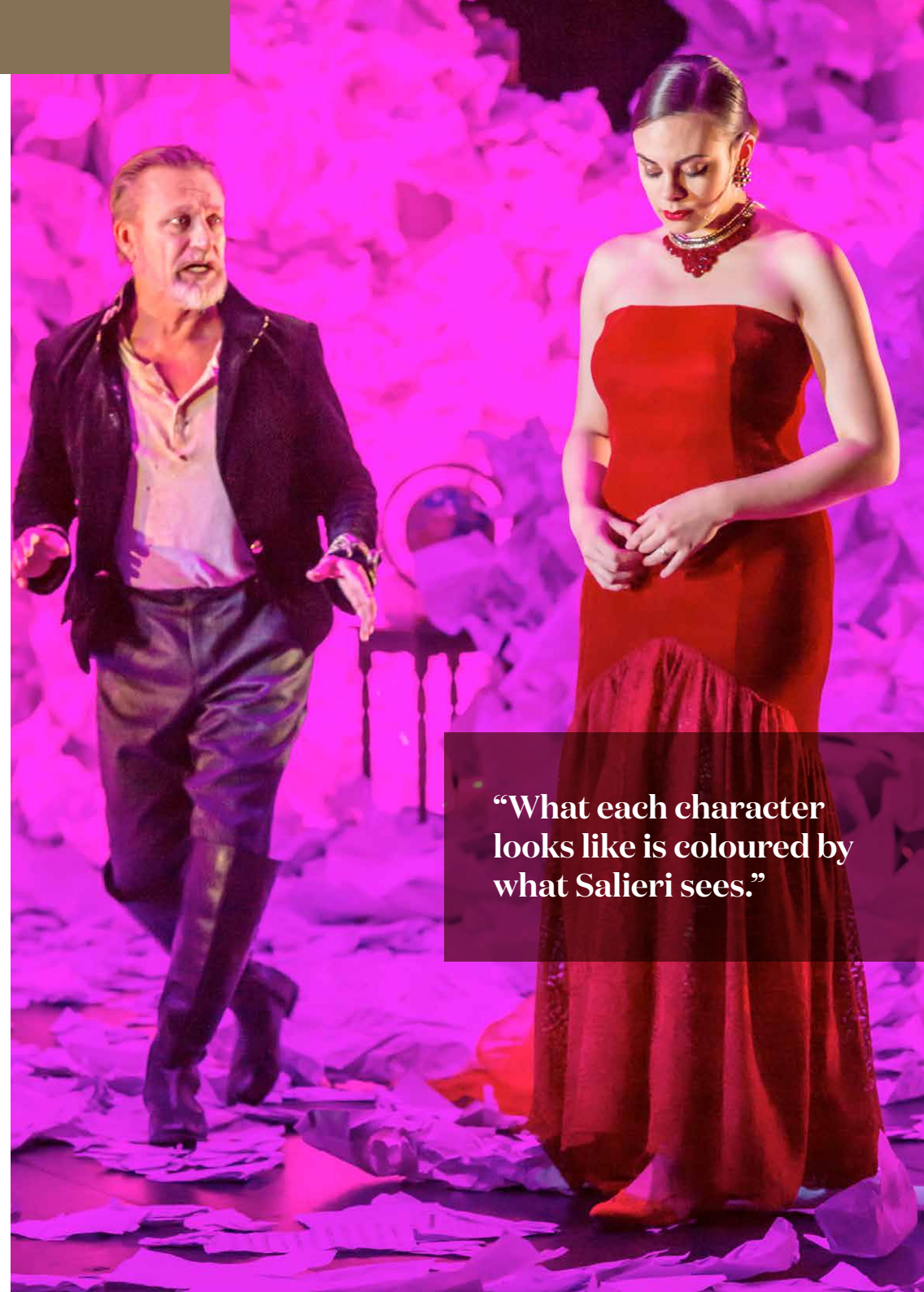
He’ll have a matching hat. It’s bell-shaped to pad him out a bit, and make him look bigger.

### THE HEAD OF THE FREEMASONS:

wears all the Masonic stuff, like the traditional armbands. His breeches are shot-silk – so they’re a men’s trouser, but more ‘pretty’. He’s the mystic, so he has all these emblems on his jacket. Yes, one of them is the Mitsubishi logo! What does it mean? It’s a Nordic symbol meaning ‘heavenly power’.

### JOSEPH, THE EMPEROR:

He wears a cape – but doesn’t necessarily carry it off. “He’s like those people who buy fashion that is cool on somebody else, but not on them. They have lots of money, say ‘boy, look at that cool item of clothing’ and they buy it and put it on with the wrong thing...”



“What each character looks like is coloured by what Salieri sees.”

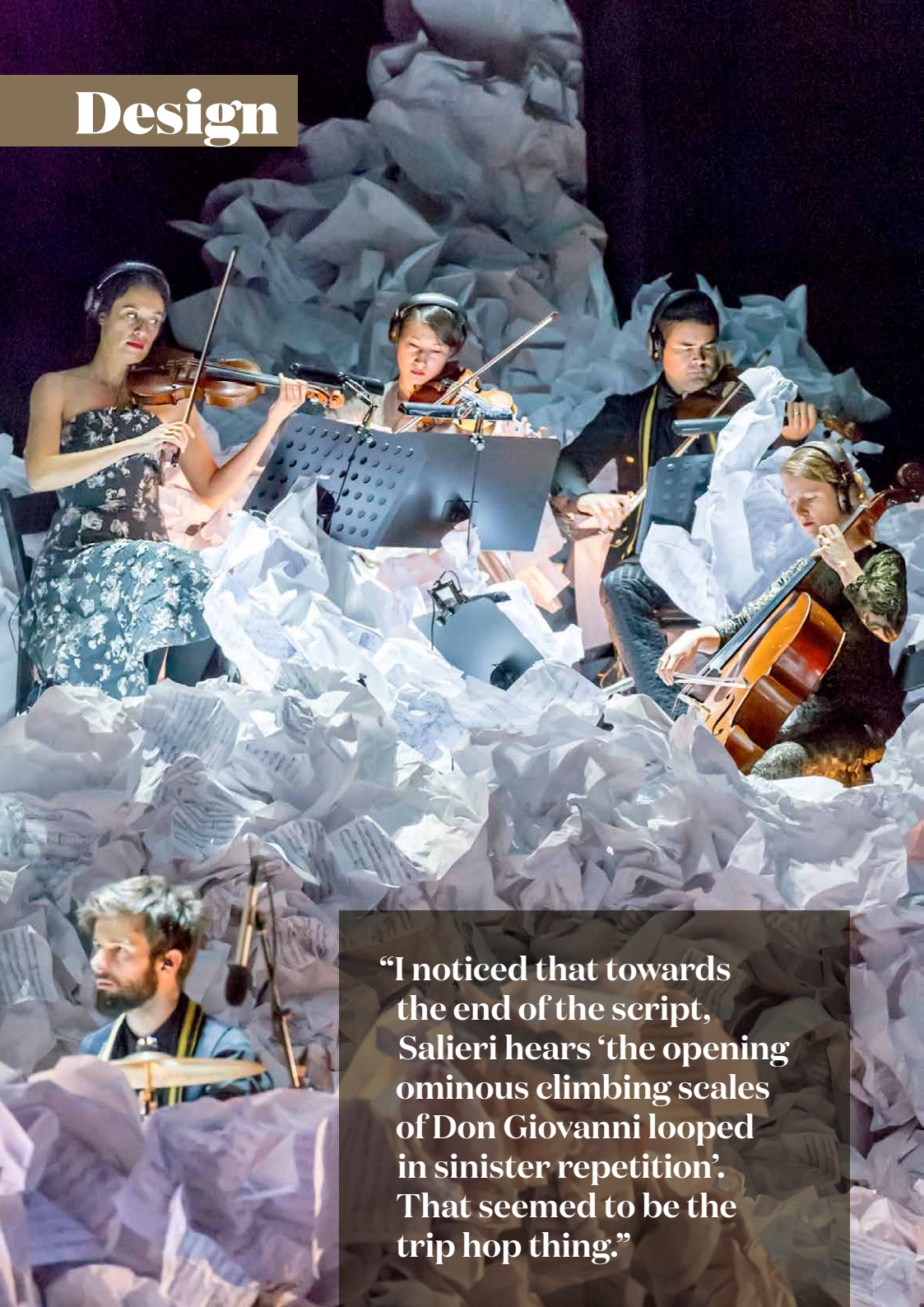


## Talking points

- Choose one costume and analyse its elements. How do the colour / style / textures reflect the temperament and status of the character who wears it?
- Identify the features of the costumes that place the play in the eighteenth century, and the contemporary elements that relate the characters to the modern world.
- Think about the colour choices for differentiating the characters. Were these overt (you noticed the colour specifically as an effect) or subliminal (you 'read' the character but didn't register that each character had a particular palette of colour). Why was this effective (either way!)?
- Write down as many adjectives as you can to describe how one character is portrayed – their personality, characteristics, place in the social hierarchy – and then explain how this is shown through their various costumes *as if from Salieri's point of view*. How might this description differ if you viewed this character through a neutral lens? How might Salieri appear from Mozart's point of view?
- Design a new costume from a different perspective and explain the choices you have made.







**“I noticed that towards the end of the script, Salieri hears ‘the opening ominous climbing scales of Don Giovanni looped in sinister repetition’. That seemed to be the trip hop thing.”**

## Musical Director— Leon Radojkovic.



For Leon, working with Mozart’s music has been a great new challenge. “I only like three or four classical composers. It’s not really my thing. It’s been great to do a deep dive into his stuff: I’ve learned a lot.”

Some of the advantages of today’s technology are simply practical. Leon explains: “It’s a little-known fact about orchestras: part of the reason they’re so big is the tone you get with a lot of people playing together, but most of it is just volume. In Mozart’s day, orchestras were working unamplified, so you needed a lot of each instrument just so everyone could hear it. We don’t need to worry

about that now. We can make a lot of racket with just one guitar.”

“So that’s the starting point, but what’s a way in there? How do we think about it? Okay, we’ve got a rock band, and we’ve got some strings and some horns and some flutes, but how do we integrate those two things? There are lots of examples of classical music done in a kind of rock setting, or rock music done with orchestras; generally, it’s terrible! It’s corny, awful, tacked on, and naff.”

“Then I started thinking about a trip-hop angle. Portishead did this great concert in ‘97 in NYC: “Live in Roseland.” They did about 12 of their songs

with small orchestra and I think it’s the best version that’s ever been done. You’ve got electric guitars, you’ve got synths, plus you’ve got your orchestra. The way they put it together is just beautiful. I don’t think it has ever been topped. I was thinking that might work, but then it might not click with some of the Mozart stuff... Then I noticed that towards the end of the script, Salieri hears ‘the opening ominous climbing scales of Don Giovanni looped in sinister repetition’. That seemed to be the trip hop thing.”

“So that was the track I went down. The problem was that sort of stuff only works when it’s in a



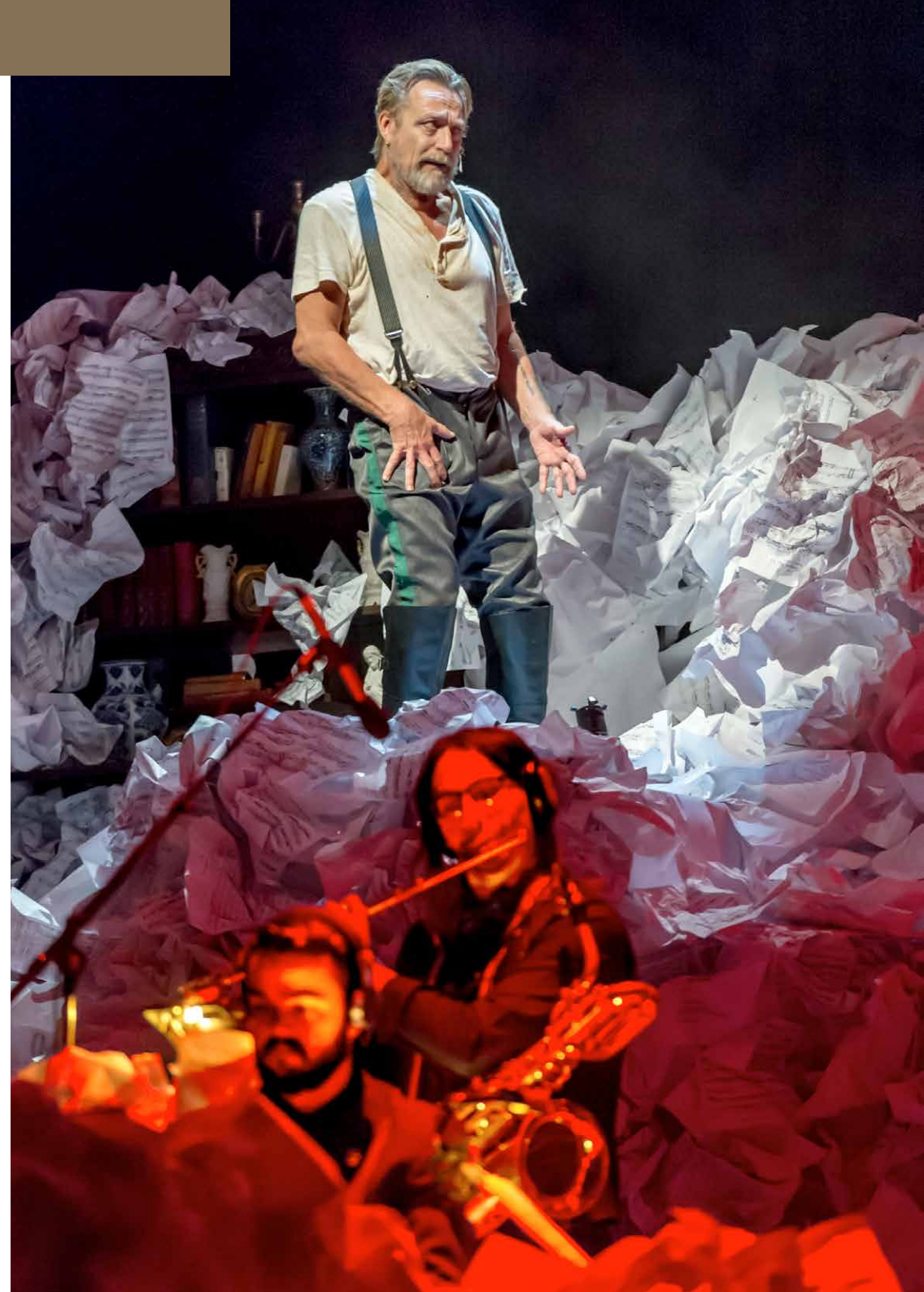
minor key, and Mozart didn't write much in minor keys! It's major; it's pretty chipper! The way that the play is structured, though, is that it's getting closer to the end of his life, so it sort of transforms from major, very chipper and beautiful music, to this brooding dark ominous stuff when we get to the end – which is like complete annihilation – and that's where that more heavy, beat-driven element will come in.”

“There's going to be a score, too. It's a funny play, because there's heaps of music, but a lot of it is short snippets, so it's quite frenetic and you're hearing a lot of different things. There are a lot of notes – one of the jokes is that there are too many notes, and it's true, there are a lot of notes – it's very frilly, ornate music. I wanted the score to be the complete opposite to that. It's literally based around

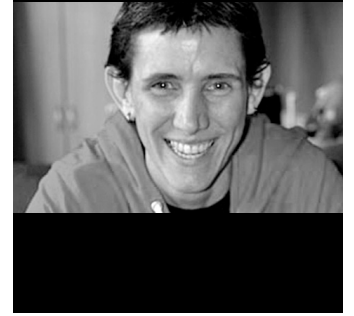
three chords, and it's very sombre. What I wanted was the feeling that you get at the end of the play, which is just horror and tragedy, to be the sound of the score, and I wanted that to be happening right at the beginning of the play. The score's going to play against what's happening at the top, but the story will meet up with that at the end.”

## Talking Points

- What place does Mozart's music, or classical music in general, have in contemporary society? Who do you know that listens to this kind of music? How are they perceived?
- Who do you think is the contemporary Amadeus? If you had to cast a current popular musician as Mozart, who would you choose and why?
- “Trip hop” was big in the 1990s, made popular by groups like Massive Attack. Write a specific description of the style, and how its distinguishing features make it appropriate for this play.







## Lighting – Jo Kilgour.

As a predominantly white space the paper set presents a challenge for the lighting of the show as anything white catches and reflects light, making it more difficult to pull in tightly to specific areas of the stage while leaving the surrounding area dark. This will be addressed by using different angles to ensure any light spill is contained or directed into hidden areas and using different colours to create the entire picture.

Light is also used to help the audience become drawn in to Salieri's world. The world is shaped with light from many angles to create a sculpted feel as he roams through his memories.

Simple tones and colours are used as he tells the story with strong colour added as he clashes with memories of Mozart's brilliance while bringing to life the live music.



## Additional resources and readings.

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- Jeal, Erica. "The Feud that Never Was." The Guardian. <https://www.theguardian.com/music/2003/dec/19/classicalmusicandopera.italy> Published 19-12-2003. Accessed 17-04-2017. Web.
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- "Peter Shaffer Discusses Amadeus on Theatertalk." Theatertalk. [https://www.youtube.com/watch?v=mLZO\\_rptgVM](https://www.youtube.com/watch?v=mLZO_rptgVM) Published Jun 08-06-2016. Accessed 21-04-2017. Web.

## ATC creative learning – encouraging acts of imagination

Whether we are unpacking a play, creating a new work or learning new skills we are encouraging habits of thinking that foster acts of imagination to take place.

ATC Creative Learning promotes and encourages teaching and participation in theatre and acts as a resource for students

and educators. It is a comprehensive and innovative arts education programme designed to nurture young theatre practitioners and audiences.

ATC Creative Learning has direct contact with secondary school students throughout the greater

Auckland region with a focus on delivering an exciting and popular programme that supports the Arts education of Auckland students and which focuses on curriculum development, literacy and the Arts.

## Curriculum links.

ATC Education activities relate directly to the PK, UC and CI strands of the NZ Curriculum from levels 5 to 8. They also have direct relevance to many of the NCEA achievement standards at all three levels.

All secondary school Drama students (Years 9 to 13) should be experiencing

live theatre as a part of their course work, Understanding the Arts in Context. Curriculum levels 6, 7 and 8 (equivalent to years 11, 12 and 13) require the inclusion of New Zealand drama in their course of work.

The NCEA external examinations at each level

(Level 1 – AS90011, Level 2 – AS91219, Level 3 – AS91518) require students to write about live theatre they have seen. Students who are able to experience fully produced, professional theatre are generally advantaged in answering these questions.

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