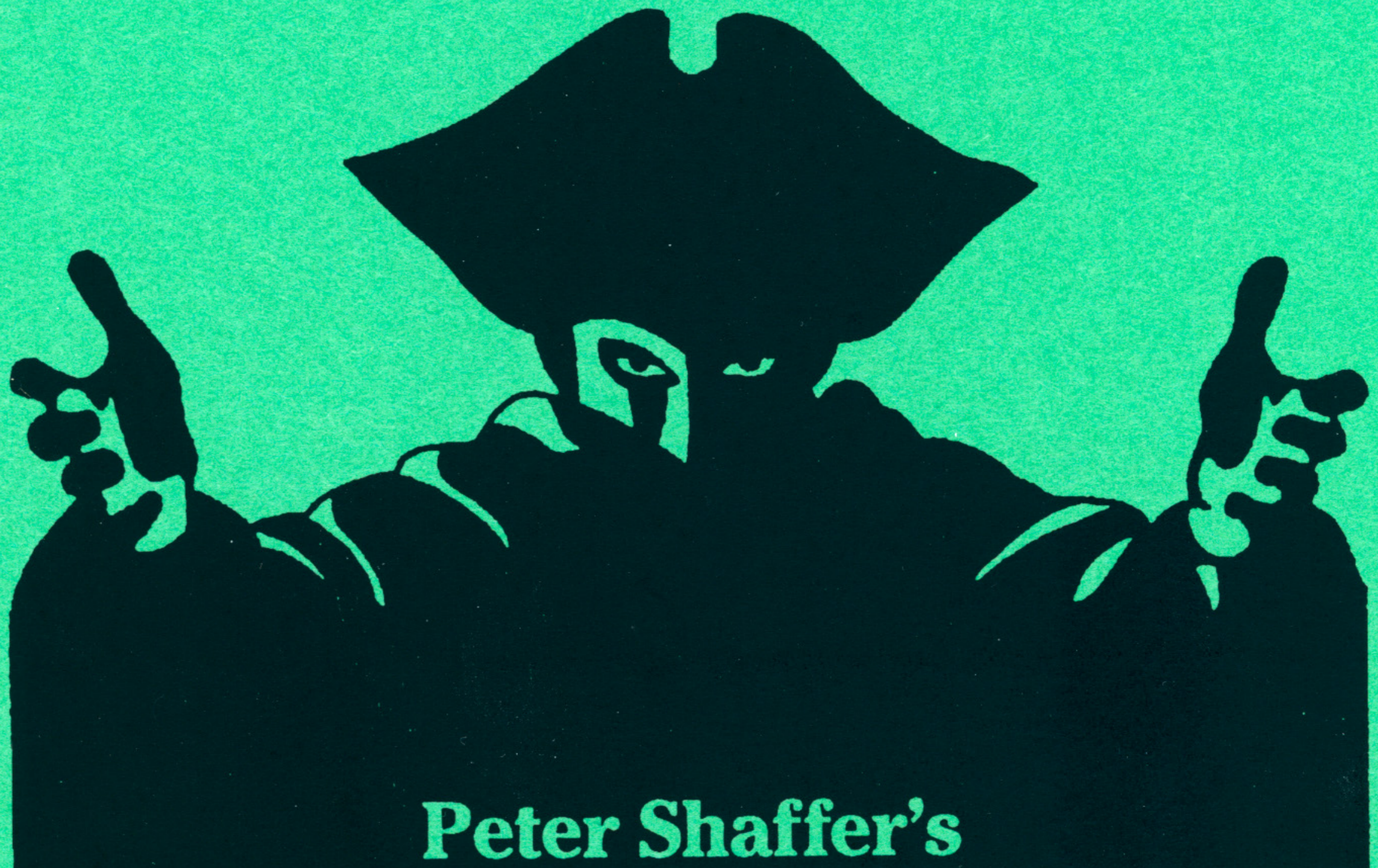


THE MASKERS THEATRE COMPANY

THE PLAZA ROMSEY



AMADEUS

Directed by Philippa Taylor

3, 4, 5, 6, 7 MARCH

MOZART, SALIERI and 'AMADEUS'

"Mozart seldom went to the instrument when he composed. He would get up and walk about the room quite abstracted from everything that was going on about him. When it was all arranged in his mind he would come and sit down by me, take ink stand and paper and say 'Now dear wife, let's hear what people are talking about' - and while I entertained him with gossip, he would write".

CONSTANZE MOZART

"Never was Mozart less recognizably a great man in his conversation and actions, than when he was busied with an important work. At such times he not only spoke confusedly and disconnectedly, but occasionally made jests of a nature which one did not expect of him, indeed he even deliberately forgot himself in his behaviour".

JOSEPH LANGE (Mozart's brother-in-law)

"He was always moving his hands, feet, always playing with something eg his hat, pockets, watch-chain, tables, chairs, as if they were a piano"

SOPHIA HAIBEL (Mozart's sister-in-law)

"Apart from his music he remained almost always a child".

ANNA MARIA MOZART (his sister)

"Once I was sitting at the piano playing 'Non piu andrai' from Figaro, when Mozart came up behind me and beat time on my shoulders. Suddenly he sat down and began to improvise variations so beautiful that everyone held their breath. But all at once he had had enough. He jumped up and began to leap over tables and chairs, miaowing like a cat and turning somersaults like an unruly boy".

KAROLINE PICHLER

"In the company of Paesiello, Martini, Salieri and Haydn, Mozart said the last 'I will make an exception of you, but all the other composers are veritable asses'!"

SULPIZ BOISSEREE

"Salieri was a clever, shrewd man, possessed of what Bacon called crooked wisdom; and he was backed by a cabal not easily put down".

MICHAEL KELLY (in the original cast of 'The Marriage of Figaro')

"The Emperor cares for no-one but Salieri"

MOZART (1781)

"If Da Ponte is in league with Salieri, I shall never get anything out of him".

MOZART (1783)

"It will be surprising if 'The Marriage of Figaro' is a success. Salieri and his supporters will again try to move heaven and earth to down it".

LEOPOL MOZART (1790)

"Salieri listened and watched 'The Magic Flute' most attentively and from the overture to the last chorus, there was not a single number that did not call forth from him a 'bravo!' or a 'bello!'"

MOZART (1791)

"Salieri keeps claiming that he is guilty of Mozart's death and made away with him by poison".

BEETHOVEN

"I think it is one of the most remarkable new plays I have ever read. The question in 'Amadeus' is why does God bestow talent so indiscriminately? What I like about it is that it accepts the great theatrical gestures and tells us a story of the eighteenth century, and the revolution in music".

PETER HALL

Wolfgang Amadeus Mozart		Mark Ponsford
Antonio Salieri		Jim Smith
Constanze Weber		Karen Upfield
Joseph II, Emperor of Austria		Michael Patterson
First Venticello		Robbie Carnegie
Second Venticello		David Bartlett
Count Johann Kilian Von Strack		Bruce Atkinson
Count Franz Orsini-Rosenberg		Albie Minns
Baron Gottfried Van Swieten		Neville Green
Kapellmeister Bonno		David Pike
Madame Teresa Salieri		Mollie Manns
Major Domo		Glenn Jenks
Katherina Cavalieri		Kate Atkinson
Salieri's Valet		Darrell Palmer
Salieri's Cook		Christine Baker
Servants/Citizens	Dawn Finbow	Brenda Atkinson
	Sarah Spencer	Daisy Morris
	Liz Rackham	Glenn Jenks

The action of the play takes place in Vienna in November 1823, and in recall, the decade 1781-1791.

There will be one interval of 20 minutes

"Amadeus" was first presented by the National Theatre in London on 2nd November 1979

DIRECTOR'S NOTE

Some of you may be offended by the coarseness of Mozart's language. We did consider rewriting the offending passages, but after discovering that Mozart's own preserved letters contained the exact phrases used by the Playwright, we decided amendments would modify the character in a way which could not be justified - We hope you agree.

Directed by	Philippa Taylor	
Stage Manager	Belinda Drew	
Asst Stage Manager	Val Barwell	Kevin Mitchell
Music Consultant	Michael Patterson	
Sound	Lawrie Gee	
Sound Operators	Dave King	Graham Godfrey
Lighting Design	Ron Tillyer	
Lighting Operator	Alison Mountford	
Slide Operator	Val Oswald	
Production Assistant	Pamela Simpson	
Costume Co-ordinator	Christine Baker	
Assistant	Helen Officer	
Properties	Ella Lockett	Jean Durman
Set Design	Ken Spencer	
Set Building	Roger Lockett	Geoff Cook
Set painting	Edwin Beecroft	Ken Spencer
Marketing	Jan Ward	
Publicity	Michael Patterson	Jan Ward
Front of House	Peter Scrivener	

Acknowledgements

For this production of Amadeus we are grateful to the following:

RAODS : Torbay Costume Hire : Showbiz, Southampton :
 Alresford Marquees : Amber Antiques : Sylvia & David
 Pankhurst : Roger Shaws Chemist : Southern Evening Echo :
 Prestech : Mavis Ling : Marwell Zoological Park :
 Mr & Mrs Purves for the loan of the Harpsichord : Yorkshire
 Building Society : and all those who have given their time
 and help so readily.

WOLFGANG AMADEUS MOZART

The life of Wolfgang Amadeus Mozart, the last ten years of which are covered in this play, has captured the imagination of generations of biographers and historians.

Born in Salzburg in 1756, he displayed, from the age of four, prodigious talents of performance and composition on the clavier. From his 6th to his 16th year, he was taken by his father on a series of ambitious and demanding concert tours through all the courts of Europe where he was feted by royalty. In Vienna he sat on the lap of the Empress Maria Theresa; in London he accompanied Queen Charlotte; at Versailles he dined constantly at the royal table; in Rome the Pope made him Chevalier of the Golden Spur.

This phenomenal early success was a mixed blessing. Although he was richly rewarded and came into close contact with influential composers, the rigours of 18th-century travel took a heavy toll of illness, which weakened him for the rest of his life.

The tours of his teenage years were less successful. He now found himself in the harshly competitive world of European music, where he failed again and again to secure a post. He settled very unwillingly in the service of the Prince-Archbishop of Salzburg. It was during this restless servitude that he composed some of his finest music - the piano and violin concertos, symphonies and the great masses.

After the resounding triumphs of his first great opera, "Idomeneo", in Munich, relations with his employer became even more strained, and in 1781 he found himself literally kicked out of his job to seek his fortune as a free-lance composer and performer in Vienna - where he was to spend the rest of his life.

The Vienna years were Mozart's most flourishing period of musical composition - including the six finest piano concertos, the string quartets and, of course, the five great operas. On the first night of "The Marriage of Figaro" every song was encored. His concerts became the toast of the town and he was in constant demand everywhere.

Yet in the midst of all this glory, the path to his downfall was being surely paved. He and his newly married wife, Constanze, lived way beyond their means and he ran into heavy debt. Even a triumph such as "Figaro", soon playing throughout Europe, earned him no more than the initial commission fee. He soon fell victim to the political intrigues, with which composers such as Salieri blocked his prospects of advancement at the court of Joseph II. His popularity with the fickle Viennese began to wane. "Don Giovanni", rapturously received in Prague, was treated very coolly in Vienna.

Forced to move into poorer lodgings, he began to decline in health. He was forced to spend much of the money he borrowed on sending Constanze to Baden to recover from the weakness of continual pregnancies. He was convinced that the mysterious grey-cloaked figure who came to him to commission a Requiem, was a premonition of his own death.

He wrote his last opera, the joyous and sublime "Magic Flute", for the music hall Theater Auf Dem Weiden in the suburbs of Vienna. It was a resounding success, and he was spared to see the first few performances. He collapsed and died - it is thought of kidney failure - in the early hours of 5th December 1791. He was still composing the Requiem as he lapsed into his final coma. He was thirty five years of age. Constanze survived him by 50 years.

Patrons are advised that smoking is not permitted in the auditorium. Unauthorised photography, tape or video recording is not permitted.

The audience may leave at the end of the performance by all exit doors. All gangways, corridors, staircases and passages which afford a means of exit shall be kept entirely from obstruction. Persons shall not be permitted to sit or stand in the gangways.

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FORTHCOMING PRODUCTIONS BY THE MASKERS THEATRE COMPANY:

9th-13th June MURDERER at the Nuffield Theatre, Southampton. The south of England Premiere of Anthony Shaffer's mystery thriller. Box Office Tel: Soton 671771.

15th-25th July CANTERBURY TALES, The New Vic Theatre Company's bawdy, colourful and fast-moving adaptation of Chaucer's classic. Masker's traditional annual Open-air production at Mottisfont - bring a picnic, a bottle of plonk, warm clothes and something to sit on. Telephone enquiries (0794) 40846.

To keep up to date with forthcoming attractions, or if you would like to join us, backstage or acting, please contact our Marketing/Membership Secretary, Jan Ward, 123 Upper Shirley Avenue, Southampton Tel 782746.