

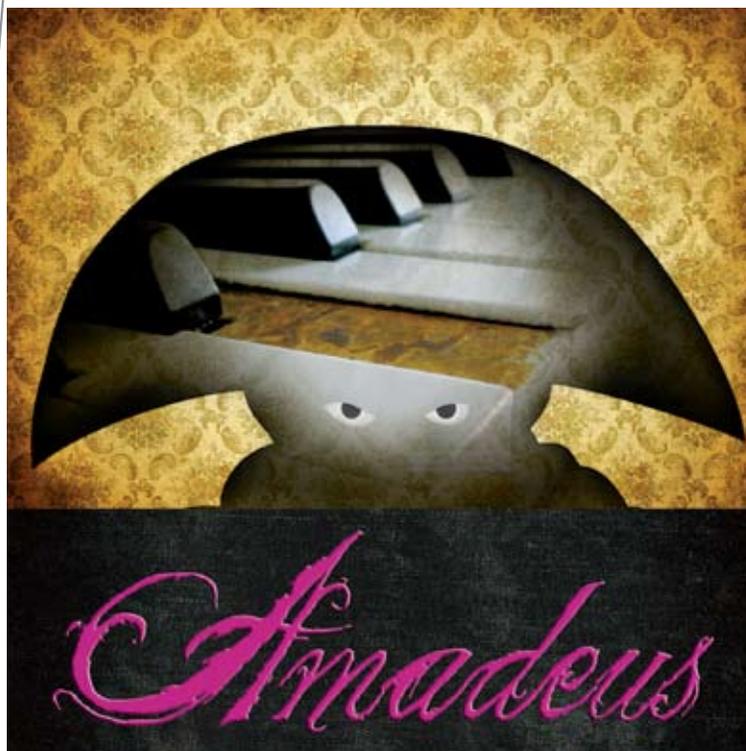
WU?[@]therep

AMADEUS by Peter Shaffer Directed by Paul Mason Barnes

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At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 2, 3, 4, 5; SS 2, 3, 5, 6 and Illinois Learning Standards: 1, 2, 5, 14, 15, 16, 17, 18, 25, 27.

MIHYAP: Top Ten Ways to Stay Connected at The Rep

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

4. TLK-2-U-L8R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with video recording is prohibited by Actors' Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

Renowned composer ANTONIO SALIERI spends his life attempting to create musical perfection, but is bested time and again by the young newcomer, Mozart.

WOLFGANG AMADEUS MOZART is musically gifted beyond most human understanding, but often behaves as a foolish and petulant child.

Mozart's wife, CONSTANZE WEBER, truly loves her husband and wishes to help him advance his career if she can.

EMPEROR JOSEPH II of Austria is the brother of Marie Antoinette and a lover of simple, traditional operas.

Official and strict, royal chamberlain COUNT JOHANN KILIAN VON STRACK is responsible for organizing the Emperor's concerts and is not Mozart's biggest fan.

COUNT FRANZ ORSINI-ROSENBERG is director of the Royal Opera and a big supporter of Salieri and Italian works.

BARON GOTTFRIED VAN SWIETEN is prefect of the Imperial Library and does not enjoy antics or unseemly behavior.

The two VENTICELLI (Italian for "little winds") act as Salieri's informants and deliver all the important gossip and rumors.

TERESA SALIERI's relationship with her husband is more of a business arrangement than a true love affair.

Salieri's prize pupil, soprano KATHERINA CAVALIERI also sings for Mozart and becomes a source of contention between the two composers.

GUISEPPE BONNO holds the position of First Royal Kapellmeister, which Salieri desperately wants for himself.

VOCAB

CAPRICIOUS: characterized by a sudden, impulsive and seemingly unmotivated action

KAPPELLMEISTER: director of an orchestra or opera; a choirmaster

BROTHERHOOD OF MASONS: a major fraternal organization that is known for certain secret rituals

SWEETMEAT: a candied or crystallized fruit; food rich in sugar

FETES: large, elaborate, often outdoor parties

CATTIVO: (Italian) bad, wicked, naughty

CABALS: the artifices and intrigues of a group of persons secretly united in a plot

ANISEED: a seed of an annual herb of the carrot family often used in flavoring liqueurs and cooking; licorice-like in flavor

CHARLATAN: one making showy pretenses to knowledge or ability; a fraud

PLAUDIT: enthusiastic approval; a round of applause

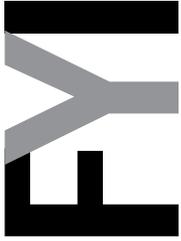
ARDENT: warmth of feeling typically expressed in support; intensely devoted

DUENNA: chaperone; an elderly woman serving as governess and companion to younger ladies

AGGRANDIZING: making to appear great; enhancing the reputation

BEAUMARCHAIS: French dramatist famous for writing *The Barber of Seville* and *The Marriage of Figaro*, both works criticizing French society and aristocracy

TENEMENT: a dwelling or apartment, especially one meeting minimum standards of sanitation, safety and comfort



BENT AND WEARY from a life of turmoil, Antonio Salieri sits alone in his home, muttering Italian words no one can believe. Salieri's Venticelli, or "little winds," move through the old man's house, collecting information. "Mozart, pardon your assassin!" Salieri cries. Could the rumors be true? Could he really have killed Mozart?

FLASH BACK more than 30 years to 1781. Salieri has worked his whole life in the hopes of becoming a musical genius. He even made a deal with God to live a life of chastity and purity if he is granted his wish of fame and greatness through music. It seems that God has delivered. Salieri is a top composer in the Austrian Court. To keep up appearances, he is married, though as a friendship only—his promise to God is still intact. He also has a successful business teaching. His prize pupil, Katherina Cavalieri, is a beauty and a rare talent.

NEXT ON HIS LIST is to become First Royal Kapellmeister, the highest position attainable for a composer, one of respect and greatness. It seems there is nothing stopping him, nothing to impede his journey to the top. Until Mozart arrives. The Venticelli notify Salieri of the prodigy's impending arrival, and what's worse, Wolfgang Amadeus Mozart is not just coming for a visit—he's here to stay.

UPON THE NEW talent's arrival, Count Orsini-Rosenberg, Director of the Royal Opera, is directed to commission a national opera from Mozart. The Emperor wants a comedy, in German. The Count is not thrilled with this request. He has heard Mozart's work and feels it is too complicated; however, no one refuses the Emperor. Salieri is not thrilled with this development. Mozart's brilliant reputation precedes him, and Salieri is not used to competition. He decides he will go and meet this Mozart and see what all the fuss is about.

SALIERI GOES to the home of Baroness Wadstadten, where he knows Mozart will be spending the evening. A guest of honor,

Salieri is offered some of his favorite desserts when he arrives, and he gladly retreats to the library to enjoy his treats. Soon after he seats himself in a quiet corner, a young man and woman rush in, engaged in a tasteless and improper flirtation. It soon becomes quite clear that it is none other than Mozart himself and his fiancée Constanze Weber. Salieri is appalled at their behavior and is ready to write off the young musician. Just as he goes to leave, however, his world comes crashing down around him. From the next room, Salieri hears Mozart begin a concert. The music is insistent, beautiful, painfully exquisite, and Salieri flees the house under its power. Out in the night air he realizes that he has just heard the voice of God, issued from a ridiculous child.

SALIERI BURIES himself in work attempting to create something as good as what he heard from Mozart. The two composers are thrown together numerous times, both working on different projects for the Emperor. Each time they are around each other, Mozart unintentionally insults or outdoes Salieri, and Salieri decides he must destroy the youngster. Angered at himself for his weakness, at Mozart for his talent and at God for failing to give him the talent he feels entitled to receive, Salieri begins twisting every situation to his benefit and Mozart's defeat. Soon Mozart's work is all but forgotten—his operas too showy or too racy, while Salieri's own star continues to rise. Mozart is poor, alone, ill. Salieri wants to feel the victor, but he is still tortured by Mozart's talent. And what's worse—no one else seems to realize the extent of his gift. It's as if God has sent Mozart purely to torture Salieri alone.

FINALLY ONE NIGHT, Salieri again visits his nemesis. Mozart is suffering and dying. Salieri admits his part in Mozart's defeat, taking responsibility for his ruin. He urges Mozart to die and end the torture for them both. But will he do more? What will he do to make sure Mozart's power over him is finished?





MUSIC TERMS

ACCIACATURA: a musical ornament of keyboard music in which a discordant note is struck simultaneously with the principal note and then immediately released

ADAGIO: the slowest of musical tempos

ARIA: a vocal piece for a soloist in an opera

ARPEGGIO: playing notes of a chord one after another rather than simultaneously

CASSAZIONE: an informal piece of music meant to close a concert

CHITTARINI: diminutive form of the Italian word for guitar

CHROMATIC: music which proceeds in half steps throughout the octave

COLORATURA: a piece of vocal music characterized by lavish and demanding ornamentation

CONCERTO: an instrumental work for performance by an orchestra and a smaller group or solo instrument

CONTREDANZE: a fast dance movement

COUNTERPOINT: two or more melodies in a piece of music sounded together, each of which displays differentiated melody and rhythm

DIVERTIMENTO: secular instrumental works, often lighter entertainment

DIVISI: an indication in an ensemble that a group normally playing the same part are to be divided

FANTASIA: a fanciful instrumental composition following no particular pattern in which a composer yields to his imagination in regard to form and organization

FUGUE: a composition in which one or two themes are repeated or imitated; also a disturbed state of consciousness in which the one affected seems to perform acts in full awareness but upon recovery cannot recollect the acts performed

LACRIMOSA: a division of the Roman Requiem Mass

LIBRETTO: the spoken and sung text of a dramatic musical or opera

MOTET: a vocal composition, usually based on a sacred text meant to be performed in Roman Catholic services

OPERA: a drama set to music, usually sung throughout, originating in 17th century Italy

REQUIEM: compositions written to honor the dead, often in the form of a Requiem Mass

SYMPHONY: a large musical composition for orchestra, usually in three or four movements

VAUDEVILLE: a comic opera originating in Paris that put new lyrics to well-known melodies, often included spoken lines, not wholly sung as most operas

BTW

<http://www.music.vt.edu/musicdictionary/>

Still confused about some of those musical terms? The Virginia Tech Multimedia Music Dictionary has just about every answer you could need.



MOZART: MAN OF GENIUS

BORN IN SALZBURG, Austria in 1756, Leopold and Anna Maria Pertl Mozart's son was christened Johann Chrysostom Wolfgang Amadeus Mozart. The child's name, Amadeus, meant "beloved of God" and is what the boy came to be known as later in life. Himself an author, composer and influential musician, Leopold introduced Mozart as well as his sister Maria Anna (who was known as Nannerl) to music very early in their lives. The children both showed gifts for music, though Mozart quickly exhibited such talent that his father soon quit his own pursuits to nurture his son's gift. Leopold traveled at times with both children, and other times with Mozart only, giving concerts all over Europe showcasing his child prodigies. During these travels, Mozart met and performed with some of the greatest musicians available, including a very influential meeting with composer Johann Christian Bach when Mozart was only eight years old.

MOZART LEARNED MUCH from his years of travel, but returning home to Salzburg, he hoped to find a position worthy of his talents. His wish was granted in 1773 when the Prince granted him the post of court musician. He enjoyed considerable freedom composing and performing at this time; however, he was not content with his low salary and the absence of opportunity to compose operas. He traveled for a time to Munich, where the then 18-year-old's opera *La finta giardiniera* was well received (and he met and fell in love with Aloysia Weber, who did not return his affection). Following this musical success, he asked to be released from his obligation to the court, but the Prince refused. The young composer finally got his way, but burned many bridges with his dismissal.

HOPING TO FIND a position with the Imperial Court, Mozart next traveled to Vienna. He began making his mark in the city, working as a freelance musician and earning his living teaching, playing for patrons or composing commissioned work. Everything seemed to be falling into place as he saw several successful operas produced, and in 1782, he married Aloysia's sister, Constanze Weber. By 1787, Mozart was known as a major composer, thanks in great part to two of his most famous works—*The Marriage of Figaro* and *Don Giovanni*. He obtained a small post under Emperor Joseph II as "Kammermusicus," which gave him a reasonable salary to write dance music for court balls. Mozart's lifestyle, however, was too much for the pay, and he was forced to move his family to a more modest apartment than the luxurious home they had been occupying. He traveled some, searching for prospects, but could find no solution for his family's financial troubles.

THE PREMIERE of his final opera, *The Magic Flute*, in 1791 quickly saw success and began to help Mozart's situation improve; however, he fell ill soon after with a disease that still remains a mystery (it is very unlikely that he was poisoned). His health continued to deteriorate and he died the same year, leaving his final composition, *Requiem*, unfinished. As was the custom of the time, he was buried in a simple grave without a large burial ceremony, though his life was celebrated at separate memorial services and concerts which were all widely attended. Today, centuries later, Mozart is still regarded as one of the greatest musical geniuses in history. Perhaps partially because of his early and mysterious death, he remains an enigma which has only served to heighten his enduring popular appeal.





SALIERI: IN THE SHADOW

BORN IN 1750 (only six years prior to Mozart), Antonio Salieri was raised in a prosperous family of merchants. His older brother Francesco was a talented violinist and instructed the young Salieri in the study of violin, piano and singing. Salieri loved accompanying his brother to festivals and concerts in which Francesco was asked to perform. A lover of music from a very early age, the youth was punished several times for sneaking out of his house to attend his brother's performances and even the threat of being locked in his room for a week did little to keep him from hearing concerts.

TRAGEDY STRUCK the Salieri family when young Antonio lost both his parents between the years of 1763 and 1765. He lived a short time with a brother but was soon offered a chance to continue his musical education by accompanying his father's friend, Giovanni Mocenigo, to Venice. There he studied singing with Ferdinando Pacini, who was employed to sing in an opera for renowned court ballet and chamber music composer Leopold Gassmann. Gassmann took an interest in the talented young Salieri and took the youth back to Vienna with him to begin instruction in composition. Salieri would spend the rest of his life developing his career in this city.



ALREADY A MASTER of several instruments as well as vocal music, Salieri began studying vocal and operatic composition with Gassmann, and was also provided tutors in languages and poetry. Through Gassmann, he was soon introduced to Emperor Joseph II, who was known as a great lover of music. Impressed at the boy's talent, Salieri soon became a favorite of the Emperor, a relationship that would greatly benefit the musician throughout his life. In 1769, Salieri was given the opportunity to compose music for an opera originally intended for Gassmann. Since Gassmann was working in Italy, Salieri accepted the commission and completed his first comic opera, *Le donne letterate*. The Emperor spread the word of the opera's success in Vienna, and Salieri was offered work throughout Europe.

IN 1774, Gassmann died. It was a huge loss to Salieri who had come to regard the man as a second father. The Emperor offered Salieri the now-vacant position of imperial chamber composer. Soon after, Salieri met and married his wife, Therese von Helfersdorfer, a union which would produce eight children. In 1788, he became Imperial Kapellmeister and was a highly respected figure among both fellow composers and his audience until the end of his career.

BTW

IT IS CERTAINLY TRUE that Salieri and Mozart spent much time together, as they ran in the same circles during Mozart's time in Vienna. There is evidence that they may have butted heads on occasion, as competition among rivals was bound to come up, and Salieri was most likely eclipsed to some extent by Mozart's brightly burning star. However, it is also probable that a cordial and even cooperative relationship existed between the two. A brilliant teacher, after Mozart's death Salieri was even trusted with the instruction of Mozart's own son, Franz Xaver Mozart—an action Constanze Mozart surely would not have taken if she suspected foul play. It is true that Salieri was said to have confessed to murdering Mozart on his deathbed, though that was after a severe physical and mental breakdown at the age of 75 and there seems to be nothing but rumor to substantiate the claim that Mozart was murdered or poisoned.



PETER SHAFFER (and his twin brother Anthony, also a playwright) was born on May 15, 1926, in Liverpool, England. The family moved to London when the boys were ten and enrolled the kids in St. Paul's School. In 1944, Shaffer joined the World War II National Service and worked in the Chislet coal mine as one of the "Bevin Boys," a group organized by Ernest Bevin, Winston Churchill's Minister of Labor. Shaffer was not fond of mining and later left to attend Trinity College at Cambridge where he majored in History. At Cambridge, Shaffer and his brother co-edited the student magazine, *Grantha*, and co-wrote several mysteries under the pseudonym Peter Anthony including *How Doth the Little Crocodile?* and *Withered Murder*. Anthony Shaffer later continued in this genre, going on to pen the successful mystery *Sleuth* (also on The Rep's stage this season).

FOLLOWING GRADUATION, Shaffer moved to New York, working a variety of odd jobs including stints at Doubleday's Book Shop, an airline terminal, Grand Central Station, Lord and Taylor's department store and the New York Public Library. He had developed a real passion for theatre, but was finding little success and so returned to London to find a "real" job, finally landing at the music publishing house, Boosey and Hawkes. Still, he yearned to make playwrighting his sole pursuit, and continued writing in his spare time. Just over a year later, he found some success in his first television play *The Salt Land*, which was successful enough to allow him to leave Boosey and Hawkes to truly earn his

keep with writing. In 1958, his efforts were rewarded with the production of his first stage play, *Five Finger Exercise*, which saw very successful runs in both London and New York and also received the New York Drama Critics' Circle Award for best foreign play.

ALSO A LOVER of music (as evidenced in *Amadeus*), in 1961 Shaffer worked for a short time as a music critic in London. During this time he also penned *The Private Ear* and *The Public Eye* which were staged in London. He found further success in a screenplay for *The Lord of the Flies* and was commissioned by Sir Laurence Olivier to write *Black Comedy* for the National Theatre's 1965 season. Later works include the well-known *Equus* and both the stage play and screenplay for *Amadeus* which won the Tony and Oscar Awards, respectively, and cemented Shaffer's status as a major writer. In 1987 he was awarded the prestigious honorary title of Commander, Order of the British Empire, and in 2001 was knighted by Queen Elizabeth II.

Did you know?

In 2007, *Equus* was revived in London's West End with Daniel Radcliffe (Harry) and Richard Griffiths (Uncle Vernon) of *Harry Potter* fame in the leading roles.



BU

SECRET SOCIETY

IN *AMADEUS*, Baron van Swieten invites both Salieri and Mozart to join his lodge of Freemasons. This organization has great power in the community and both men are honored to join its ranks, but just what is this secretive club and where did it come from?

ACCORDING TO THE Freemasons themselves, "freemasonry is the oldest and largest worldwide fraternity dedicated to the Brotherhood of Man." The organization aims to provide a place for men to meet friends, while also working toward bettering themselves and all of humanity. Masons are taught to follow the Freemason way of life which includes honoring one's country, maintaining an honorable lifestyle and also sharing in Masonic activities including rituals, events, studies and charity work.

WHY ARE THEY CALLED MASONS? Freemasonry believes their roots to be derived from ancient associations of actual stone masons (called operative masons) who built such wonders as the cathedrals, abbeys and castles of the Middle Ages. These organizations began to shrink as the masonry craft changed, and soon new members who were not trained in the craft began to be admitted. These new members, called "accepted" masons, filled out the groups, or lodges, and continued the organization into what it has become today—a huge worldwide group that by some counts includes up to 5 million members. Today's masons still use the symbols and metaphors of the masonry craft to define their organization. Just as operative masons worked in stone, accepted masons, as builders of character, polish and refine the raw material of each person to bring out the best in each member.

HOW DO YOU BECOME A MASON? Freemasons generally do not advertise their organization and are known for operating

rather secretly. As a rule, a non-member cannot ask to join, however, you can be recommended to the organization by a current member. Once a candidate is recommended, he must undergo an investigation of his character and then be voted into the lodge. Once approved, a member is accepted as an Apprentice, the first level of three that must be attained for full membership. The second level is the Fellow Craft, during which a member studies and learns much about both the organization and himself. Third and final is the level of Master Mason, which is necessary for participation in many aspects of Masonry. According to the organization, these levels are pursued differently by each person, and each member interprets the studies and lessons his own way.

WHAT'S WITH ALL THE SECRETS?

Since the organization's inception, much of what is associated with Freemasonry has been shrouded in mystery. Members are admitted to meetings with a grip, or secret handshake, often accompanied by a statement which identifies true members. Symbols and tokens which represent lessons of the craft were first used when literacy was not a skill most members had, therefore teachings were passed in a different way. Perhaps because of this secrecy, Masonry has been long associated with many conspiracies. The Masons have been associated with political scandals, even suggesting that they have behind-the-scenes control of major governments including the U.S. Proof for this is found in what theorists see as hidden symbols in seals, landmarks, works of art and even the dollar bill. Another set of theories connects the Masons with the occult, focusing on Masonry as a satanic cult. Even with these conspiracies, however, Freemasonry remains one of the oldest and largest fraternal organizations in the world.



The compass and square symbol represents the balance between the spiritual and physical. Some masons define the symbol by each part—the compass asks members to circumscribe their desires and keep their passions within due bounds toward all mankind while the square suggests they square their actions by the square of virtue.



THE AGE OF ENLIGHTENMENT

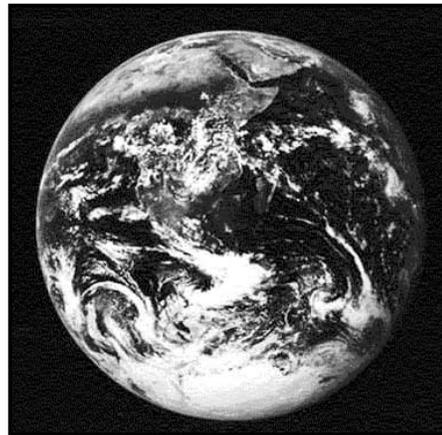
“The year—to begin with—1781. The age still that of the Enlightenment: that clear time before the guillotine fell in France and cut all our lives in half.” *Amadeus*, Act I



ALL OVER EUROPE and America during the 18th century, people embraced the Age of Enlightenment. This time in history is the home of a groundbreaking new way of thought, a time when humanity cast off the darkness of the Middle Ages and began a journey that would lead toward the way of life we know today.

THE MIDDLE AGES, or roughly

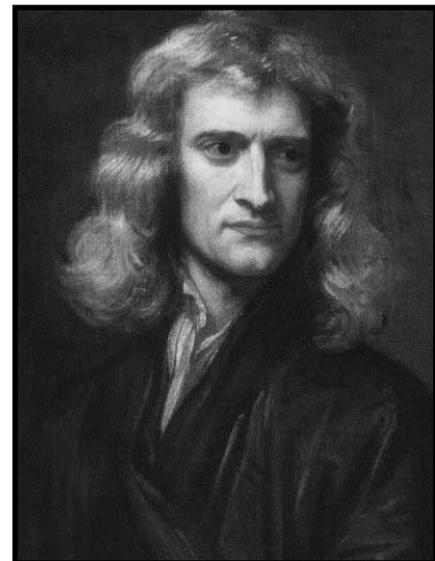
the period in Europe from the fifth to 15th centuries, was marked by the untouchable power of the Church. With tools such as the Crusades and the Inquisition, the Holy Roman Empire saw to it that heretics were rooted out and punished. Anyone questioning the Church's place was quickly scared into either change or silence. Though science was encouraged as a way to explore God's creation, attempting to explain or dissect matters of faith was strictly prohibited. The hierarchy of society was firmly set with individuals subjected to the whims of their Church and Monarch with little or no room for growth or change.



THIS WHOLE SYSTEM was turned on its head with the emergence of a new way of thought found in the Enlightenment. Spurred on by groundbreaking findings of men like Galileo and Sir Isaac Newton in the Scientific Revolution, Enlightenment thinking strongly valued questioning of traditional institutions and morals. The centuries-old order of the Middle Ages began to shift as philosophers asserted that logical reasoning could better all areas of human

life including personal and political practices. Medieval mysticism was cast aside for new sciences of thought giving way to staggering amounts of new discovery and information in fields ranging from mathematics to astronomy, physics, economics and medicine. While scientists and philosophers led the movement, regular

citizens embraced the new ideas giving rise to intellectual salons, philosophical discussions and a new enthusiasm for



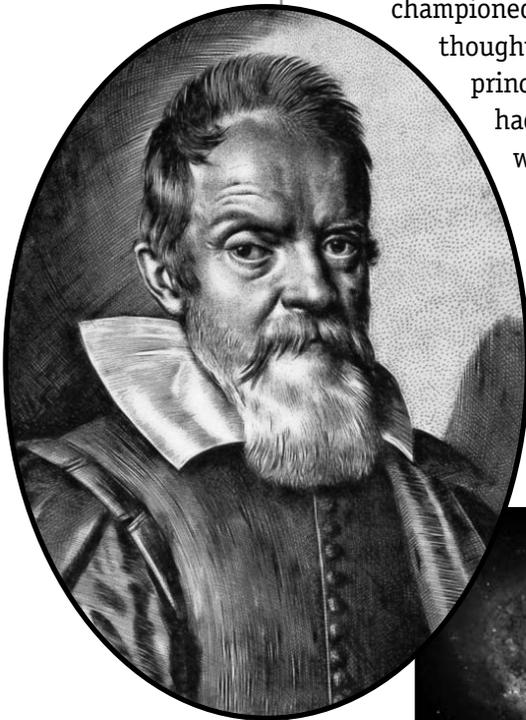
Sir Isaac Newton

reading, art and music. What was once thought to be something only God could understand was now within the reach of man.

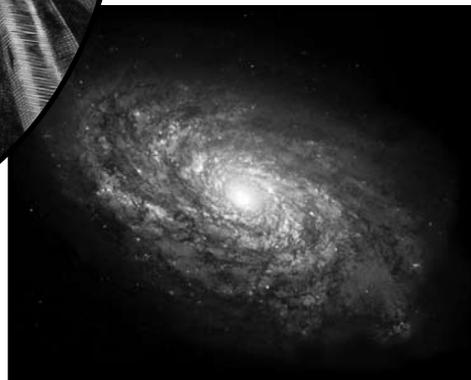
THIS NEW IDEA that man could arm himself with logic and knowledge in order to understand the very workings of the universe was very powerful and had an effect on every aspect of human life. The institutions of Church and State, which had once been untouchable and sacred, were suddenly questioned. Philosophers began to assert that the rights of the individual were more important than those of the institution, and indeed, these institutions existed only to serve man. Enlightenment thought was based in reforming these old ideas, arguing that all society's ills could be corrected through the right set of logic and guidelines.

THE AGE OF ENLIGHTENMENT eventually gave way to Romanticism, a new era in which feeling and emotion began to be championed above strict scientific

thought; however, the ideas and principles of the Enlightenment had lasting effects on the world for centuries. Crucial and groundbreaking scientific theories were established during this time, but even more important were the new approaches to research, thought and investigation. At



Galileo



this time, man began to realize that each individual had the power to produce real change in his or her life, as well as the world at large—a way of living we still believe in today.

[SO WHAT?]

HOW ARE THE ideals of the Enlightenment reflected in *Amadeus*? Taking place in both 1781-91, when the Enlightenment was going strong, and in 1823, when the world had changed drastically, *Amadeus* represents both the great new ways of thought of the Enlightenment and also the dangerous consequences of the era's strict focus on reason and explanation.

SALIERI HIMSELF can be seen as a reflection of Enlightenment thought. He approaches his life and his music with a scientific and work-oriented mindset, believing that he can dissect and rationalize his way to success. Mozart, on the other hand, appears in this world as a completely illogical figure, totally ruled by emotion and contradicting his beautiful creations with his loathsome personal life and behavior. Salieri attempts to think his way through the situation, even approaching his relationship with God as a kind of contract. His faith is shattered when this relationship, and his life in general, does not proceed according to his thought-out rules. There is no further solution for him but to lose himself in violent attempts to regain his control.

IN THIS WAY, *Amadeus* closely reflects the real-life Enlightenment as the intellectual and scientific theories led to political upheaval and violence in the French Revolution. The Jacobins, who led the revolution, attempted to implement order into French society, but instead ended up in violence and chaos which eventually gave way to their own eccentric and gifted star (Napoleon) who reshaped the politics of Europe just as Mozart reshaped the very understanding of music.

WHAT ABOUT ART?

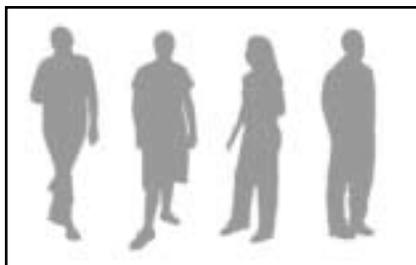
IN RECENT YEARS, schools have been getting a lot of attention for what they are teaching. With new legislation demanding high test scores, curriculum has been changing a lot. The way teachers teach and the stuff they are able to teach is highly regulated in some schools, and unfortunately, when budget cuts loom, some of the fun stuff like art, music and drama are the first things to go. Some politicians and researchers claim that arts in education are somewhat frivolous, and while they are interesting, they are not necessary to life. But today's students know better.

MATH, SCIENCE, HISTORY—there is no doubt that these tools are crucial to the development of our minds and our society, but what about music, literature, art? Can you imagine what our culture would be like without these things? Think about the way you spend your time, especially your free time. What are you usually doing? Maybe you're playing on the internet, listening to a CD or watching a movie—all of these things include elements of art without which, they would not be the same. Imagine a web page without a web designer—it would just be a list of information with no visual appeal. And what about CDs, movies and TV shows? Without actors, writers, artists, designers and musicians, these things wouldn't even exist.

OPPONENTS OF ARTS education claim that these things are not crucial to life. Sure, they're entertaining, they're fun, but they're not necessities—we can live without them. But is that really true? Several national arts advocacy groups don't think so. One group, Americans for the Arts, provides tons

of statistics and research linking the arts to enhanced performance in other subject areas. According to their website, kids who participate in the arts are four times more likely to be recognized for academic achievement, four times more likely to participate in community service and three times more likely to be elected to a class office. Even our friend Mozart has been said to contribute to actually making us smarter with his music. A study called "The Mozart Effect" found that children who were exposed to Mozart's music achieved better test results than those who were tested in silence. However, some people argue that there is no way to prove the correlation between arts and other subjects. So what about the value of arts themselves? Even if they aren't helping us in other school subjects, what is valuable about the arts?

A *NEW YORK TIMES* ARTICLE asked this question and got several answers. Edward Pauly of the Wallace Foundation (which finances arts education) said that the arts can promote powerful experiences of empathy and tolerance—lessons that are certainly crucial in today's social climate. "There is no substitute for listening to jazz, seeing *Death of a Salesman* performed, reading *To Kill a Mockingbird* or seeing the Vietnam War Memorial," he said. Ellen Winner and Lois Hetland, authors of a book about the role of art in schools, said that their research found that arts classes have broad benefits and that "students who study the arts seriously are taught to see better, to envision, to persist, to be playful and learn from mistakes, to make critical judgments and justify such judgments."



- * What do you think? What are the benefits of arts in our society and should they be a part of school?
- * Do arts play a part in your life? How would your life be changed without art?

RBTL

RELIGION

An enormous part of life during this time period, religion plays a large part in the play. At first, Salieri uses religion as the way to govern his life, even making a pact with God to follow certain rules if his wishes are granted. Salieri feels that he knows God through music, but feels that God has betrayed him when he is outdone by Mozart's talent. Since Mozart seems to be a foolish child, Salieri sees his musical talent as a gift from God and is confused and outraged that such a person should receive a gift that he did not deserve. His faith is crushed at this realization, and he turns away from his religion and instead begins fighting against it.

FAME

Both Salieri and Mozart strive for fame through their music, and both find it, though in very different ways. During his lifetime, Salieri wants nothing more than to be famous, perhaps the most famous, musician known anywhere. While he is great and certainly has talent, he is eclipsed by Mozart's true musical genius. Through his deception, Salieri is able to overcome Mozart's ability and see his own star rise higher as his positions and notoriety leave Mozart in the dust. However, the true talent rises to the top after Mozart's death when his genius is realized and Salieri's music is all but forgotten.

JUSTICE

Since Salieri believes that God was unjust in giving Mozart the gift that Salieri deserved, he decides it is up to him to exact some justice against both his worldly enemy and heaven itself. Salieri attempts to punish God by making sure his chosen one is never able to bestow his music upon the world. In the end, however, Salieri realizes that God has gotten his own form of justice by making Salieri famous with a public that is unable to appreciate true beauty, and ultimately stripping him of his moment of glory when Mozart's music eclipses his own.

BTW

http://reverent.org/mozart_or_salieri.html

Want to hear the difference between Mozart and Salieri? Listen to clips from each and take this quiz to see if you can identify which composer wrote each selection.



SWDYT?

"I wanted Fame. Not to deceive you. I wanted to blaze, like a comet, across the firmament of Europe."

- * Salieri's wishes for his future are high indeed. What do you think of his wish to not just be famous, but to blaze? It seems that he is being greedy, not happy with merely being famous. What does this say about Salieri's feelings for music? Does he really love music, or does he just want fame? Can you think of anyone like this today?

"...Music is God's art. Already when I was ten, a spray of sounded notes would make me dizzy almost to falling!"

- * Salieri seems to believe that music is his destiny. Do you believe in destiny? What does this say about our lives, if our plan is already plotted out for us? Or do you believe we plot out our own paths?

"The secret of successful living in a large city is always to know to the minute what is being done behind your back."

- * Gossip plays a large part in the play, just like it does in life today. Salieri seems to believe that gossip is a tool for him, a benefit. But what are the down sides of hearing what everyone is whispering? What does this gossip do to Salieri? To Mozart?

"It is not the function of music to be funny."

- * Van Swieten holds music to a very specific standard—one that other characters make fun of. Is there really any single function of music, or of any art? Think of all the different ways music, art, dance and theatre are presented. What are the goals of these different kinds of presentations? Is there a time for music to be funny?

"Suddenly I was running, dashing through the side door, stumbling downstairs into the street, into the cold night, gasping for life...I was suddenly terrified. It seemed to me I had heard the voice of God."

- * Mozart's music certainly has an effect on Salieri. Why do you think he reacts in this way? He has had a very strong relationship with God throughout his life, even devoting his life to serving God in exchange for his talent. Why is he so afraid to have heard what he believes to be the voice of God? What is he actually afraid of?

"What had he done to me—this Mozart? Before he came did I behave like this? Toy with adultery? Blackmail women? It was all going—slipping—growing rotten—because of him!"

- * Salieri's life definitely changed after Mozart arrived on the scene, but Salieri seems to believe everything that happened was Mozart's fault. Why doesn't Salieri take any responsibility for his own actions? Is this typical behavior when we feel threatened—to blame someone else?

"You are poisoned, my friend. Believe it. Hate is a poison you cannot withstand."

- * Salieri believes that he has poisoned Mozart with hate, and that hate has hurt him as much as a physical blow would. Do you believe that Salieri killed Mozart? Did his actions truly result in Mozart's death? How powerful are emotions in our lives? And how can they really influence us physically?