

## NOTES

Page 8, line 27

The colour of Salieri's frock coat and knee breeches is most naturally black, and its cut is elegant. A deep brown coat might be effective too. There is also a comedic effect to be found in his wearing black in Act I if his Act II coat-change is from plain black to black with gold facings (page 50). This latter effect must not be overdone, since he has to wear the second coat through most of the rest of the Act. (Paul Scofield wore a sky blue silk frock coat and breeches in Act I, and, very handsomely, a gold silk coat with cream breeches in Act II.)

Pages 64-65

There is sometimes an effect of over-richness in this section. There may be too many operas mentioned. It is possible to make an optional cut from Salieri's line "unstoppable to my ears alone" to "(*To God in anguish*) Grant this to me!" etc., omitting the specific reference to *Così fan tutte* and the two sisters and their appearance in silhouette, although the author would miss it.

Pages 65-67

The scene between the Emperor and Salieri can be played in several ways: with the Emperor leaving the Light Box and perambulating with Salieri downstage before returning to it (as printed) or not returning to it but staying downstage and investing Mozart as Chamber Composer there, then leaving the stage and returning to the Light Box with his courtiers when Salieri is invested as First Kapellmeister. Alternatively, the Emperor need never leave the Light Box at all; he can simply stand there formally between Investitures — with the lights, meanwhile, slightly going down and coming up again.

Mozart's giggle should never be excessive, too braying or too shrill. It is often a nervous reaction, and always childlike in sound. Above all, it should never provoke laughter from the audience.

### **A Note on Wigs**

Powdered wigs should be avoided. Actors should wear hair that is naturally dressed, conforming to the shape of the head. What should be

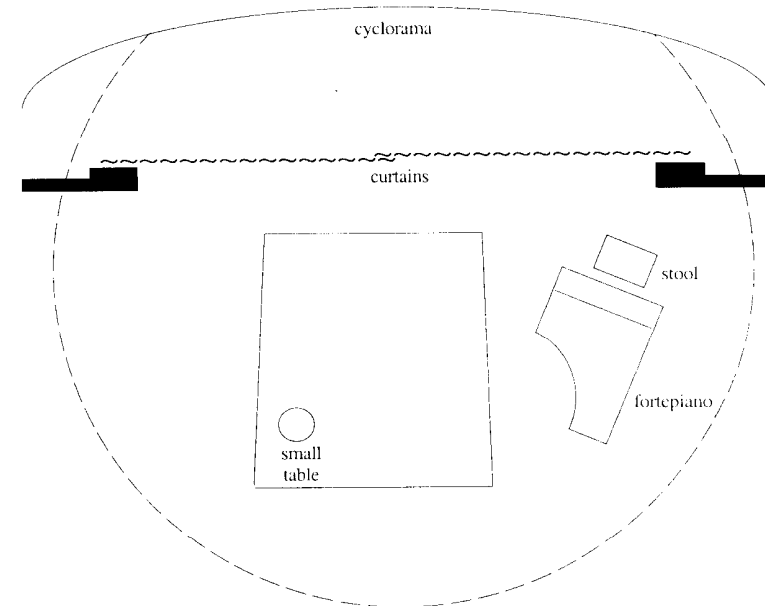
aimed at is the more natural look which superseded the stiff, dead-looking powdered wig towards the end of the eighteenth century.

In the 1999 *Amadeus* at the Old Vic, and subsequently on Broadway, the Courtiers all wore wigs that expressed this more natural, though carefully dressed, look. David Suchet's Salieri wore a wig of glossy black hair of his own colour, elegantly pulled back in a style to suggest the Mediterranean. Michael Sheen used his own personal hair expertly arranged (or, when appropriate, effectively disarranged) and with a piece attached at the back in certain scenes of public display to which a ribbon could be attached. The Emperor had a higher styling of hair in his wig (portraits of him, of course, abound); Strack's was shorter and grey; van Swieten's had a pig-tail. Bonno, expressing an earlier decade, wore a longer wig altogether, but still unpowdered.

In all cases the old-fashioned English-Court-Lawyer look — a little rug slapped on the head — is quite wrong: it is unattractive, inexpressive, and tends to make actors look alike.

P.S.

## FURNITURE AND PROPERTY LIST



ACT I

VIENNA

- On stage:* Curtains of the Light Box open to start  
 Large chandelier suspended above the stage  
 Fortepiano with stool. *On fortepiano:* manuscript of **Salieri's** "March of Welcome", old-fashioned round wooden ruler  
*On Wooden Rectangle*  
 Small round gilded table DL. *On it:* filled cake-stand, small bowl of cream cheese with spoon  
 Eighteenth-century wheelchair uc
- Personal:* **Salieri:** 2 coins, *mouchoir* in black frock coat pocket

## TRANSFORMATION TO THE EIGHTEENTH CENTURY

- On stage:* *In Light Box*  
Golden chair c  
Rolled paper (for **Joseph**)
- Off stage:* Upright chair (**Servant**)
- THE PALACE OF SCHÖNBRUNN
- Strike:* Golden chair from Light Box
- THE LIBRARY OF THE BARONESS WALDSTADTEN
- Off stage:* Large table. *On it:* cakes, desserts (**2 Servants**)  
High-backed wing-chair (**2 Servants**)
- SALIERI'S APARTMENTS
- Off stage:* Manuscripts (**Venticelli**)
- THE PALACE OF SCHÖNBRUNN
- Off stage:* Nil
- Personal:* **Mozart:** dress sword
- THE FIRST PERFORMANCE OF "THE ABDUCTION FROM THE SERAGLIO"
- Off stage:* 8 ornate chairs, benches (**Servants**)  
Bottle, wine glass (**Venticelli**)
- BONNO'S HOUSE
- Off stage:* Wine glass (**Mozart**)
- THE LIBRARY OF THE BARONESS WALDSTADTEN
- Off stage:* Large table. *On it:* cakes, desserts (**2 Servants**)  
High-backed wing-chair (**2 Servants**)  
2 small gilded chairs (**2 Servants**)  
**Salieri's** dressing-gown and turban (**Servant**)
- SALIERI'S APARTMENTS
- Off stage:* Plate piled with brandied chestnuts (**Cook**)  
Portfolio containing manuscripts (**Constanze**)

## ACT II

- SALIERI'S APARTMENTS
- Re-set:* Manuscripts in portfolio on chair  
Plate of brandied chestnuts on small table
- THE PALACE OF SCHÖNBRUNN
- Off stage:* Nil
- VIENNA AND GLIMPSES OF OPERA HOUSES
- Off stage:* Nil
- SALIERI'S APARTMENTS
- Strike:* Cake-stand and plate of brandied chestnuts
- Off stage:* 11 golden upholstered chairs (**Servants**)  
Black frock coat with gold facings. *In pocket:* Snuff box (**Valet**)  
Gold cake-stand with elaborate cakes, cup of chocolate (**Cook**)  
Cup of chocolate (**Servant**)
- AN UNLIT THEATRE
- Off stage:* *Figaro* score (**Mozart**)
- THE THEATRE
- Off stage:* Nil
- THE FIRST PERFORMANCE OF "FIGARO"
- Off stage:* Nil
- THE LIBRARY OF THE BARONESS WALDSTADTEN
- Off stage:* High-backed wing-chair (**Servants**)
- VIENNA AND THE PLACE OF SCHÖNBRUNN
- Off stage:* Nil

## THE PRATER

*Off stage:* Nil

## A MASONIC LODGE

*Off stage:* Masonic apron (**Servant**)  
Golden emblem with Masonic symbols (**Stage management**)

*Personal:* **Van Swieten:** masonic apron  
**Mozart:** masonic apron

## SCENE CHANGE FOR MOZART'S APARTMENT; SALIERI'S APARTMENTS

*Off stage:* Long plain table. *On it:* upturned stool, chair with cushions, blanket, manuscripts, bottle, quill pen, ink-well, candle (**Servants**)  
3 gilded chairs (**Servants**)

*Personal:* **Constanze:** padded apron

## THE THEATRE BY THE WEIDEN

*Off stage:* 2 benches (**Servants**)

*Personal:* **German crowd:** sausages, pipes  
**Cavalieri:** mouchoir

## SALIERI'S APARTMENTS AND OUTSIDE IN VIENNA

*Off stage:* Grey cloak, grey hat (**Valet**)

## SCENE CHANGE FOR SALIERI'S APARTMENTS

*Off stage:* Eighteenth-century wheelchair (**Servant**)  
Shawl, turban, dressing-gown. *In pocket:* razor (**Salieri**)

## SALIERI'S APARTMENTS

*Off stage:* Plate of buns (**Cook**)  
2 books, copy of *German Musical Times* (**Venticello 1**)

## LIGHTING PLOT

Property fittings required: large chandelier  
Various interior and exterior scenes

## ACT 1

*To open:* House Lights down

- Cue 1* As whispering increases (Page 1)  
*Gradually bring up lighting upstage to give silhouette effect in the Light Box and bring up dim lighting downstage*
- Cue 2* Light box curtains descend (Page 5)  
*Fade upstage lighting*
- Cue 3* As **Salieri** sings (Page 6)  
*Slowly bring up House Lights to desired maximum*
- Cue 4* **Salieri** bows deeply (Page 8)  
*Fade House Lights, increase downstage lighting and bring up bright golden effect in Light Box*
- Cue 5* When the **Emperor** goes off (Page 10)  
*Slightly dim golden effect in Light Box*
- Cue 6* The **Venticelli** glide off (Page 11)  
*Black-out, then quickly bring up downstage lighting and golden effect in Light Box as before*
- Cue 7* As **Orsini-Rosenberg** leaves the Light Box (Page 12)  
*Increase downstage lighting slightly*
- Cue 8* **Van Swieten** leaves the Light Box (Page 13)  
*Fade upstage lighting*
- Cue 9* **Salieri:** "That night changed my life." (Page 14)  
*Bring up bright interior light in Light Box*
- Cue 10* As **Salieri** runs c (Page 17)  
*Change to exterior night effect in Light Box and dim downstage lighting*