



AMADEUS

AMADEUS
by
PETER SHAFFER
Directed by
PETER HALL

 **BROADHURST THEATRE**
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Amadeus A Play By Peter Shaffer

Christine Schwanecke



Amadeus A Play By Peter Shaffer:

Amadeus Peter Shaffer,1981 This provocative work weaves a confrontation between mediocrity and genius into a tale of breathtaking dramatic power In the court of the Austrian Emperor Josef Antonio Salieri is the established composer Enter the greatest musical genius of all time Wolfgang Amadeus Mozart Salieri has given himself to God so that he might realize his sole ambition to be a great composer Mozart is a foul mouthed graceless oaf who has that which is beyond Salieri s envious grasp Genius *Amadeus* Peter Shaffer,2001-08-07 Originating at the National Theatre of Great Britain *Amadeus* was the recipient of both the Evening Standard Drama Award and the Theatre Critics Award In the United States the play won the coveted Tony Award and went on to become a critically acclaimed major motion picture winning eight Oscars including Best Picture Now this extraordinary work about the life of Wolfgang Amadeus Mozart is available with a new preface by Peter Shaffer and a new introduction by the director of the 1998 Broadway revival Sir Peter Hall *Amadeus* is a must have for classical music buffs theatre lovers and aficionados of historical fiction Peter Shaffer's Amadeus Peter Shaffer,1984

Amadeus Eric Steiner Collection,Peter Shaffer,1990 Theatre program **Amadeus** Peter Shaffer,1993 *A Critical Analysis of Amadeus* Scott Peter Johnson,1986 **A Study Guide for Peter Shaffer's "Amadeus"** Gale, Cengage Learning,2016 A Study Guide for Peter Shaffer s *Amadeus* excerpted from Gale s acclaimed *Drama For Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Drama For Students* for all of your research needs

Amadeus Peter Shaffer,Ken Owen,2004-03-22 A Welsh translation of a successful drama portraying the stormy relationship between the composers Antonio Salieri and Mozart especially the rumour that Salieri because he was jealous of Mozart had poisoned him **Amadeus** Peter Shaffer,1984 Originating at the National Theatre of Great Britain *Amadeus* was the recipient of both the Evening Standard Drama Award and the Theatre Critics Award In the United States the play won the coveted Tony Award and went on to become a critically acclaimed major motion picture winning eight Oscars including Best Picture Now this extraordinary work about the life of Wolfgang Amadeus Mozart is available with a new preface by Peter Shaffer and a new introduction by the director of the 1998 Broadway revival Sir Peter Hall *Amadeus* is a must have for classical music buffs theatre lovers and aficionados of historical fiction **Always hard for me to get it right - The Different Versions of Peter Shaffer's Amadeus** Jasmin Ostermeyer,2006-01-10 Seminar paper from the year 2005 in the subject English Language and Literature Studies Literature grade 2.0 University of Hannover language English abstract Indeed sometimes I wonder at those writers who display no desire to alter anything when work is revived And sometimes too I envy their seeming certitude or even their indifference which may be a form of instinctive wisdom Peter Shaffer is certainly none of those writers who do not feel the desire to alter their work There are six different versions of his play *Amadeus* which have been produced on stage and screen since 1979 when *Amadeus* made its first appearance in the National Theatre of Great

Britain London The latest version of Shaffer s play was published in 1999 after being revived and staged in London and New York Writing and mainly re writing Amadeus has been a process of 20 years in which Shaffer changed not only some aspects of the plot but in the first place of characters and their meaning The most prominent alternations can be seen at the end of the second act the final confrontation of the two main characters Antonio Salieri and Wolfgang Amadeus Mozart It is especially this scene of their last meeting that Shaffer felthard to get right because he considered it as the play s structural climax whereas the historical truth Salieri survived Mozart 34 years retired replaced and essentially rejected³ was anticlimactic This essay shall investigate the alternations of the last confrontation between the two characters and their impact on one of the major motifs of the play Salieri s struggle with God Therefore the 1979 original version published 1980 of Amadeus the 1981 revised version which has long been the basis for all presentations around the world and the recently published 1999 version will be analyzed and compared The 1984 film version directed by Milos Forman will not be taken into considerations because theatre and film are very different forms of art They work with different techniques and offer different opportunities of presentation There are lots of changes made for the movie that meet with the conception of presenting a story on screen A comparison of play and film that does justice to both forms is impossible within in the scope of this essay ⁴The 1997 version will be excluded as well because it is merely a provisional result for the following ones The versions of 1998 and 1999 will be treated as a single one because there are only slight differences between them

Amadeus Peter Schaffer,2000-01-01 **Biographical Plays About Famous Artists** Daniel Meyer-Dinkgrafe,2009-10-02 Since the late 1970s more than 200 biographical plays about famous artists composers fine artists poets actors etc were written and staged in the United Kingdom The book analyses the range of these plays arguing that the dramatists often place the main artist character s in an adverse situation inward e g mental illness or outward a personal enemy or an anonymous power such as war Against the background of such adverse forces the artist characters tend come across as flawed human beings At the same time most plays take care to provide good insights into the artists genius and their artistic integrity in the face of the adversity The book also addresses the question why there have been so many biographical plays about famous artists over the past twenty five years providing answers in the context of theatre history and developments across academic disciplines and society as a whole **The New York Times Theatre Reviews 1999-2000** New York Times Theater Reviews,2001-12 This volume is a comprehensive collection of critical essays on The Taming of the Shrew and includes extensive discussions of the play s various printed versions and its theatrical productions Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play The issues discussed include gender authority female autonomy and unruliness courtship and marriage language and speech and performance and theatricality *Theatricality and Performativity* Teemu Paavolainen,2018-04-06 This book defines theatricality and performativity through metaphors of texture and weaving drawn mainly from anthropologist Tim Ingold and

philosopher Stephen C Pepper Tracing the two concepts various relations to practices of seeing and doing but also to conflicting values of novelty and normativity the study proceeds in a series of intertwining threads from the theatrical to the performative Antitheatrical Plato the Baroque Michael Fried Pro theatrical directors Wagner Fuchs Meyerhold Brecht and Brook Dramatic weaving memory in Shaffer s *Amadeus* and Beckett s *Footfalls* Efficient from modernist machines for living in to the smart home Activist knit graffiti clown patrols and the Anthropocene An approach is developed in which performativity names the way we tacitly weave worlds and identities variously concealed or clarified by the step aside tactics of theatricality

A Narratology of Drama Christine Schwanecke, 2022-01-19 This volume argues against Gerald Genette s theory that there is an insurmountable opposition between drama and narrative and shows that the two forms of storytelling have been productively intertwined throughout literary history Building on the idea that plays often incorporate elements from other genres especially narrative ones the present study theorises drama as a fundamentally narrative genre Guided by the question of how drama tells stories the first part of the study delineates the general characteristics of dramatic narration and zooms in on the use of narrative forms in drama The second part proposes a history of dramatic storytelling from the Renaissance to the twenty first century that transcends conventional genre boundaries Close readings of exemplary British plays provide an overview of the dominant narrative modes in each period and point to their impact in the broader cultural and historical context of the plays Finally the volume argues that throughout history highly narrative plays have had a performative power that reached well beyond the stage dramatic storytelling not only reflects socio political realities but also largely shapes them

Peter Shaffer C. J. Gianakaris, 1991 *Peter Shaffer: Theatre and Drama* Madeleine MacMurrough-Kavanagh, 1998-03-01 Peter Shaffer *Theatre and Drama* is an accessible informed survey of Peter Shaffer s work to date Covering much ground the book brings a fresh and original approach to this playwright s drama incorporating discussion of every play in his canon Suitable for readers ranging from A level to undergraduate and postgraduate levels this book introduces a variety of debates and interpretations to students incorporating material that has not been published before An engaging and authoritative contribution to the field

Tragic Method and Tragic Theology Larry D. Bouchard, 2010-11 The book moves in a nonreductive way between literary and theological criticism to show how drama and religious thought discern the experience of evil tragic theology refers to how drama and theology render in thematic or symbolic form certain irreducible dimensions of evil and negativity Bouchard defines no single tragic method or any single view of evil but searches for the distinctive interplay of tragic method of theology in each dramatist The work opens by scrutinizing certain important interpretations of Greek tragedy Paul Ricoeur s interpretation of the Wicked God and the Tragic Vision receives major focus as does Sophocles who as a tragedian dramatized the action of inquiry and interpretation Bouchard then examines Augustine s views of evil and sin Reinhold Niebuhr s critique of the ironies of history and Tillich s conceptions of the demonic By interpreting tragedy in terms of sin or the effects of sin each theologian resists implications in

his own thought pointing to a less resolvable tragic theology And yet these theologians also contribute very creative understandings of the irreducible character of evil and tragic experience Substantive and original readings of three playwrights are offered Rolf Hochhuth's tragedy of vocation The Deputy Robert Lowell's trilogy of American historical blindness The Old Glory and Peter Shaffer's dreams of tragic awareness and accountability in Equus and Amadeus revealing new permutations of the irreducibility of evil in contemporary Christian and Jewish religious thinkers who may be helpful in this task and concludes with a description of the experience of perplexed thought self critical in view of tragedy's witness to irreducibility of evil

Opera as Soundtrack Jeongwon Joe, 2016-05-13 Filmmakers' fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film effects which differ from other types of soundtrack music such as jazz or symphony These effects are examined from three perspectives peculiar qualities of the operatic voice various properties commonly associated with opera such as excess otherness or death and multifaceted tensions between opera and cinema for instance opera as live embodied high art and cinema as technologically mediated popular entertainment Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film usually associated with the protagonists and the author explores why it is opera not symphony or jazz that accompanies poignant scenes like these Joe's film analysis focuses on the time period of the post 1970s which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen's Match Point David Cronenberg's M. Butterfly and Wong Kar wai's 2046 Peter Shaffer Gene A. Plunka, 1988

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