

## Proscenium's 75<sup>th</sup> Anniversary

George Woollands and Margaret Rendle founded Proscenium in 1924. The company's first production was the now little-known *The Tide*, by Basil McDonald Hastings. Since then the company has performed nearly two hundred and fifty plays, using Harrow as a base since 1945. In this time Proscenium has built up a strong reputation for performing challenging plays (both classic and contemporary) to a high standard. Our 75<sup>th</sup> anniversary in 1999 will be marked with a number of events, including publication of a commemorative brochure, a summer party for current and past members, and a gala dinner towards the end of the year. As we enter the new Millennium, we look forward to our next quarter of a century!

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### Our Next Production

#### Lysistrata

of Aristophanes in a version by Dudley Fitts

First produced in 411 BC, at a time when Athens and Sparta had been at war for twenty years, this comedy has the reputation of being the first anti-war play, and of being a powerful feminist tract. To some extent it is both of these things, but it is also **funny!** After 2,400 years its bawdy humour is a reminder that relations between men and women have always been a subject for mirth and will, no doubt, continue to be so for another 2,400 years.

At the Travellers Studio, Harrow Arts Centre, March 24<sup>th</sup>-27<sup>th</sup> 1999

For further details contact

**Proscenium Box Office      0181 954.7169**

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**In accordance with the requirements of the Council:**

**"Persons shall not be permitted to sit or stand in any of the gangways intersecting the seating, or to sit in any of the other gangways."**

# PROSCENIUM

## Amadeus

by Peter Shaffer

January 13<sup>th</sup>-16<sup>th</sup> 1999  
Elliott Hall, Harrow Arts Centre

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## Amadeus

by Peter Shaffer

The “Venticelli”	Evelyn Moutrie
	Paul Davis
	Susi Thornton
Salieri’s Valet	Charles Anthony
Salieri’s Cook	Nicola Bielicki
Antonio Salieri	Mark Sutherland
Joseph II, <i>Emperor of Austria</i>	Robert Ewen
Johann Kilian von Strack <i>Groom of the Imperial Chamber</i>	Jim McDonald
Count Orsini-Rosenberg <i>Director of the Imperial Opera</i>	Duncan Sykes
Baron van Swieten <i>Prefect of the Imperial Library</i>	David Watkins
Madame Salieri	Nicola Bielicki
Katherina Cavalieri	Clare Wooster
Constanze Weber	Lucy Pitkin
Kapellmeister Bonno	Morris Suckling
<b>Directed and Designed by</b>	Michael Williams
<b>Technical Coordination by</b>	Barry Daley
<b>Stage Management</b>	David Pearson
	Crystal Anthony
<b>Lighting Design</b>	Colin Tufnell
<b>Lighting Operator</b>	Paul Ewen
<b>Sound</b>	Mike Brownsell
<b>Properties</b>	Jenny Glover
<b>Set Construction</b>	Rod Moor-Bardell
	Colin and Nathan Melville
	Alan Glover
<b>Wigs by</b>	Wig Specialities
<b>Costumes</b>	Evelyn Moutrie
<b>Harpsichord</b>	Orley Farm School Workshop

The action takes place in Vienna, in November 1823 and between 1781-1791.

There will be one interval of fifteen minutes between Acts One and Two.

Programme quotes by kind permission of the Royal National Theatre.  
Our thanks also to Belmont Players.

## A Vienna Chronology



Karlskirche (1716-37)



The Imperial Library (1735)



Inside the Hofburg Palace

- 1750** August 19, **Antonio Salieri** born in Legnago, Veronese territory
- 1756** January 27, **Wolfgang Amadeus Mozart** born in Salzburg
- 1766** Salieri taken to Vienna by Florian Gassman, Chapelmaster to the Imperial Court
- 1774** Gassman dies; Salieri appointed Court Composer
- 1780** Maria Theresa dies and is succeeded by Joseph II
- 1781** First performance of Mozart’s *Idomeneo*, Munich. Mozart arrives in Vienna and resigns from the service of the Archbishop of Salzburg. Salieri’s opera, *The Chimneysweep (Der Rauchfangkehrer)*, for the newly founded National Singspiel.
- 1782** Mozart’s *The Flight from the Seraglio (Die Entführung aus dem Serail)*, Burg Theater, July. Mozart marries Constanze Weber, August
- 1784** Mozart proposed for admission to the Masonic Lodge “Beneficence”.
- 1785** Salieri’s opera buffa *The Grotto of Trofonio*.
- 1786** First performance of Mozart’s *The Marriage of Figaro*, Burgtheater. May.
- 1787** Mozart’s father dies (May). First performance of *Don Giovanni*, Prague (October). Gluck dies (November). Mozart succeeds Gluck as Chamber Composer.
- 1788** First Vienna performance of *Don Giovanni* (May). Salieri appointed First Royal and Imperial Chapelmaster
- 1790** First performance of *Così fan tutte*, Burgtheater (January). Joseph II dies (February).
- 1791** First performance of *The Magic Flute (Die Zauberflöte)*, Freihaus Theatre, Vienna (September). Mozart takes Salieri to a performance of *The Magic Flute* (October 13<sup>th</sup>). Mozart dies (December).
- 1825** Salieri dies (May).

## The Viennese Court



Emperor Joseph II



The Chapel,  
Schönbrunn Palace

“Joseph II is perhaps the completest enlightened despot in European history...His youthful reading had brought him certain doctrines of the inherent natural rights of man...but he also believed that in all matters temporal, the ruler was absolute, responsible to no man...Joseph decided everything himself, from issues of the highest policy to such problems as whether a zebra should be bought for Schönbrunn Zoo, or whether girls in State institutions should wear stays.”

C A Macartney, *The Hapsburg Empire* (1868)

“Joseph II formed the plan...of alienating taste from Italian operas by supporting German Singspiele and singers...He accordingly assembled the best singers, and commissioned a German opera from Mozart. For these virtuosi he wrote a well-known and well-loved Singspiel *The Flight from the Seraglio* in 1782. It created a widespread sensation; and the cunning Italians soon saw that such a mind could endanger their foreign tinklings. Envy now awoke with all the sharpness of Italian poison! The monarch, at heart delighted with this new and deeply expressive music, nevertheless said to Mozart: “Very many notes my dear Mozart!”

Franz Xavier Niemetschek, *Mozart* (1808)

“The Emperor himself is well aware of his own meanness and has passed me over solely on this account.”

Mozart, letter to his father (October 1782)

Joseph: “The opera [*Don Giovanni*] is divine, and perhaps it is finer than *Figaro*, but it is not food for the teeth of my Viennese.”

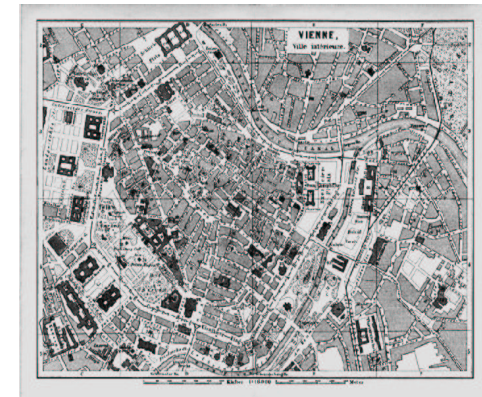
Mozart: “Let us give them time to chew it.”

**“One evening, while out with his wife Constanze on the Prater, Mozart burst into tears. He said he felt he must have been poisoned and feared he would not live to complete the Requiem.”**

Arthur Hutchings, *Mozart* (1976)



Masonic meeting



Map of Vienna (19<sup>th</sup> century)

**“Salieri . . . keeps claiming that he is guilty of Mozart’s death and made away with him by poison.”**

Beethoven’s *Conversation Books* (1823)

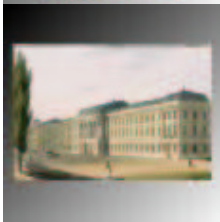
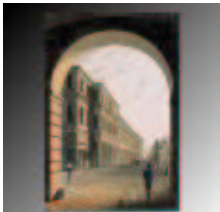
## Salieri



Antonio Salieri



Masonic symbols



“Salieri was a much applauded conductor and composer of operas and other works who entered the royal service in Vienna in his early twenties and continued in it for the remaining half century of his life. He was the associate of Gluck and Haydn, and the teacher of Beethoven and Schubert. He is said to have disliked Mozart, who had become in some degree a rival of his in Vienna.

*The Oxford Companion to Music* ed **Percy A Scholes** (1938)

“Salieri was Chapelmaster to the Court, a clever shrewd man, possessed of what Bacon called crooked wisdom; and he was backed by ...a cabal not easily put down.”

**Michael Kelly**, *Reminiscences* (1826)

“*Le Nozze di Figaro* is being performed for the first time. It will be surprising if it is a success, for I know that very powerful cabals have ranged themselves against your brother. Salieri and all his supporters will again try to move heaven and earth to down his opera.”

**Letter to Mozart’s sister from Leopold Mozart** (25 April 1786)

“In the company of Paesello, Martini, Salieri and Haydn etc, Mozart said to the last, with whom he was friendly, “I will make an exception for you, but all the other composers are veritable asses!”

**Sulpiz Boisseree**, *Diary* (November 1815)

“You can hardly imagine how charming they were and how much they liked not only my music but the libretto and everything. They both said it was an ‘operone’, worthy to be performed for the grandest festival and before the greatest monarch.”

**Mozart**, after taking Salieri and Mme Cavalieri to *The Magic Flute*.

## Mozart



Wolfgang Amadeus Mozart



Manuscript of Mozart Cadenza



Mozart Grave marker, Vienna

“Artists were calmly proceeding, industriously and actively, along the sure and direct road of art and approaching their fulfillment, according to the laws of Nature – when suddenly Mozart appeared, and by the force of his genius brought about a general revolution in artistic taste.”

**Ernst Ludwig Gerber**, *New Lexicon* (1813)

“One day when I was sitting at the pianoforte playing the “Non piu andrai” from *Figaro*, Mozart, who was paying a visit to us, came up behind me...He hummed the melody as I played and beat the time on my shoulders; but then he suddenly moved a chair up, and began to improvise such wonderfully beautiful variations that everyone listened to the tones of the German Orpheus with bated breath. But then he suddenly tired of it, jumped up, and in the bad mood that so often came over him, he began to leap over tables and chairs, miaow like a cat, and turn somersaults like an unruly boy.”

**Karoline Pichler**, *Memoirs* (1843-44)

“He was extremely irritable; his affections were lively but of short duration. He was melancholic and dominated by an active and mercurial imagination, which was only feebly kept in check by his reason. Mozart was all his life a sort of child. All his sentiments had more violence than depth...He loved a few women with a liveliness which at first gave the appearance of passion but swiftly burnt itself out.”

**J B A Suard** (1804)

“Now farewell, dearest friend, dearest Hikkiti Horkey! That is your name, as you must know. We invented names for ourselves on the journey. Here they are. I am Punkititi. My wife is Schabla Pumfa. Hofer is Rozka Pumpa. Stadler is Notschibikitschibi. My servant Joseph is Sagadarata. My dog Goukerl is Schomanntzky. Madame Quallenberg is Runzifunzi. Mlle Crux is Ramlo Schurimuri. Freistadtler is Gaulimauli. Be so kind as to tell him his name.”

**Mozart**, aged 31, in a letter to Baron Gottfried von Jacquin (14 January 1787)

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*is played by*

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