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# Amadeus Peter Shaffer

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*Amadeus Peter Shaffer*

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**Mozart and Salieri** Amadeus A Play by Peter Shaffer

THE STORIES: TELL-TALE is the story of Emil, the mild-mannered undertaker whose unspoken passion for a local real-estate woman who comes to all his funerals leads him to commit crimes and plot a way to confess his true feelings before time--and bodi

Song of Spider-Man HarperCollins

Pushkin's lyric intelligence is his capacity to transform philosophical and aesthetic ideas into poetry that questions the creative process. This first major study of his lyrics reveals the links between Pushkin's conceptual vocabulary and his intellectual life, and between his writing and the influences of French and English authors and movements.

Amadeus Samuel French, Inc.

Interpretive and biographical essays by a major authority on Bach and Mozart probe for clues to the driving forces and experiences that shaped the character and the extraordinary artistic achievements of these iconic composers.

*The Mozart Myths* Gale, Cengage Learning

The real key to this distinctive book lies in its subtitle. The book's core is an astonishingly detailed medical history of Mozart, spanning his entire life, compiled with great ingenuity and skill from varied and sometimes surprising sources. Davies, a British physician specializing in internal medicine, has already established his credentials with a series of substantial journal articles concerning Mozart's final illness and death. Here he expands and consolidates his research, offering a presumably definitive account of the intricate cluster of ailments and disabilities, some stretching back over many years, that eventually contributed to Mozart's early death. After reading Davies, one wonders not at Mozart's early end but, rather, how he survived for so long. . . . Davies advances unexpected medical causes for some Mozartean peculiarities of behavior, and surely these ideas will provoke much interest among Mozart scholars. For college or university libraries that already have the `basic' Mozart items, here is a unique and most rewarding addition.

Choice There have been many studies of Mozart, but few offer as rich an understanding of the composer's character as this book. Mozart in Person appraises the physical, mental, and spiritual aspects of Mozart's health and its effect on his creativity. As Erna Schwerin says in the introduction, Mozart emerges as a human being, realistically perceived with twentieth-century sensibility, yet retrospectively in the light of eighteenth-century mores. This is the first volume to describe all of Mozart's known illnesses and to present a detailed discussion of the controversial cause of his premature death, with a convincing refutation of the alleged poisoning theories. Davies defines Mozart's enigmatic, complex personality, and presents fascinating insights into Mozart's relationships with his pastimes and stresses. The health of Mozart's family, especially the personality, illnesses, and death of his father are discussed. The author explores many of the myths surrounding this great and often misunderstood composer and clarifies our understanding of Mozart's flaws and shortcomings through authentic documentation, thereby eliminating some of the distortions created in recent popular plays and films. There is a detailed review of Mozartian economics, including the composer's debts, extravagance, and gambling proclivities. Yet another highlight of the book is an up-to-date account of exciting recent research on Mozart's skull and the bronze death mask. The first book in English devoted entirely to Mozart's physical and mental health, Mozart in Person contains a comprehensive bibliography of books and articles from musical and medical literatures. The state of medical knowledge in eighteenth-century Europe and glossary of medical terms are presented. Although suitable for nonspecialist research, this volume will also have wide academic appeal in the study of medicine, psychology, and music, and will be a welcome addition to all general libraries.

*Three Viewings* Praeger

This is an ambitious attempt to separate what is actually known (and can be known) about Mozart from the many myths and legends that have grown up about his life and character, notably the circumstances of his death and his alleged immaturity, drinking, extravagance, womanizing, unreliability, and professional failure.

**A Play by Peter Shaffer** Princeton University Press

A Study Guide for Wolfgang Amadeus Mozart and Antonio Salieri's "Amadeus" (lit-to-film), 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** Independently Published

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Hannover, 11 entries in the bibliography, 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.<sup>4</sup>The 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.

*A Critical Reassessment* Oxford University Press

Considering how influential Wolfgang Amadeus Mozart was and how much music he produced - more than 600 individual pieces - it's shocking to learn that Wolfgang Amadeus Mozart lived to be just 35 years old. The music he produced is so beautiful and iconic that even people who would rather be tortured than listen to classical music are familiar with many of his works. But when it comes to the true story of Mozart's life, most of us think of the film *Amadeus* starring Tom Hulce and F. Murray Abraham or perhaps the Peter Shaffer play the film was adapted from - both of which are incredible pieces of entertainment that are also almost completely incorrect about the details of the real-life tragic story of Mozart and his early demise. In this book, you will discover: - A layperson's explanation of the devices that made Mozart's music unique. - The complicated relationship between Mozart and his demanding father. - Mozart's love affair with his cousin Maria Anna Thekla. - The surprising story behind the premiere of *Le Nozze di Figaro*. - Mozart's friendship with fellow master Joseph Haydn. - The most likely cause of Mozart's young death. - Mozart's influence on Rossini, Beethoven, Tchaikovsky, and more.

**Amadeus** Learning Links

*Amadeus* A Play by Peter Shaffer Harper Collins

*Essays on the Enigma of Genius* Samuel French, Inc.

Captures the world of eighteenth-century Vienna, where court musician Salieri reconstructs his efforts to destroy his archrival, Wolfgang Amadeus Mozart, efforts that build to a chilling conclusion

*A Study Guide for Peter Shaffer's "Amadeus"* Limelight Editions

Wolfgang Amadeus Mozart is a genius, the most brilliant musician the world will ever see. But the court of eighteenth-century Vienna doesn't recognize his talents - only Antonio Salieri, the Court Composer, does, and he is tortured by what he hears. Seething with rage at the genius of this flippant buffoon and suddenly aware of his own mediocrity, Salieri declares war and sets out to destroy the man he sees as God's instrument on earth. Peter Shaffer's award-winning play is a rich, exuberant portrayal of a God-like man among mortals, and lives destroyed by envy."

**with a new introduction to the film edition by the author**

Harper Collins

Explores the relationship between Austrian court composer, Antonio Salieri, and the divinely gifted young Wolfgang Amadeus Mozart. 2 acts, 31 scenes, 9 men, 1 women, extras, 1 setting.

Yonadab Dramatists Play Service Inc

One of the great classics of European literature, *Faust* is Goethe's most complex and profound work. To tell the dramatic and tragic story of one man's pact with the Devil in exchange for knowledge and power, Goethe drew from an immense variety of cultural and historical material, and a wealth of poetic and theatrical traditions. What results is a tour de force illustrating Goethe's own moral and artistic development, and a symbolic, cautionary tale of Western humanity striving restlessly and ruthlessly for progress.

Capturing the sense, poetic variety, and tonal range of the German original in present-day English, Stuart Atkins's translation presents the formal and rhythmic dexterity of *Faust* in all its richness and beauty, without recourse to archaisms or interpretive elaborations. Featuring a new introduction by David Wellbery, this Princeton Classics edition of *Faust* is the definitive English version of a timeless masterpiece.

*A Play* GRIN Verlag

(Limelight). Milos Forman's film *Amadeus* was a big hit with critics and audiences alike, an unlikely feat for a film about the clash of two rival composers Antonio Salieri and Wolfgang Amadeus Mozart. In this first book ever written about the making of the classic movie, Ray Morton traces the story of *Amadeus* from its origins as an acclaimed Peter Shaffer play through its transformation into a dazzling cinematic experience.

*An Improvisation on Indian Music* Simon and Schuster

The first stage success from the author of *Equus* and *Amadeus*, this taut family drama centers on a young German student who,

coming to England to tutor the daughter of well-to-do family, is drawn into the various individual dramas of these fractured, isolated people.

*Short Biography Of Mozart* Simon and Schuster

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.

*Goethe's Collected Works - Updated Edition* New York Review of Books

"One of the best literary works of this year" (Miami Herald-Tribune): The true story of a theatrical dream—or nightmare—come true...the making of the Spider-Man musical. As you might imagine, writing a Broadway musical has its challenges. But it turns out there are challenges one can't begin to imagine when collaborating with two rock legends and a superstar director to stage the biggest, most expensive production in theater history. Renowned director Julie Taymor picked playwright Glen Berger to cowrite the book for a \$25 million Spider-Man musical. Together—along with U2's Bono and Edge—they would shape a work that was technically daring and emotionally profound, with a story fueled by the hero's quest for love...and the villains' quest for revenge. Or at least, that's what they'd hoped for. But when charismatic producer Tony Adams died suddenly, the show began to lose its footing. Soon the budget was ballooning, financing was evaporating, and producers were jumping ship or getting demoted. And then came the injuries. And then came word-of-mouth about the show itself. What followed was a pageant of foul-ups, falling-outs, ever-more harrowing mishaps, and a whole lot of malfunctioning spider legs. This "circus-rock-and-roll-drama," with its \$65 million price tag, had become more of a spectacle than its creators ever wished for. During the show's unprecedented seven months of previews, the company's struggles to reach opening night inspired breathless tabloid coverage and garnered international notoriety. Through it all, Berger observed the chaos with his signature mix of big ambition and self-deprecating humor.

Performing the Role of Constanze Mozart in Amadeus by Peter Shaffer Gale, Cengage Learning

An autobiographical exploration of the role and meaning of music in our world by one of India's greatest living authors, himself a vocalist and performer. Amit Chaudhuri, novelist, critic, and essayist, is also a musician, trained in the Indian classical vocal tradition but equally fluent as a guitarist and singer in the American folk music style, who has recorded his experimental compositions extensively and performed around the world. A turning point in his life took place when, as a lonely teenager living in a high-rise in Bombay, far from his family's native Calcutta, he began, contrary to all his prior inclinations, to study Indian classical music. Finding the Raga chronicles that transformation and how it has continued to affect and transform not only how Chaudhuri listens to and makes music but how he listens to and thinks about the world at large. Offering a highly personal introduction to Indian music, the book is also a meditation on the differences between Indian and Western music and art-making as well as the ways they converge in a modernism that Chaudhuri reframes not as a twentieth-century Western art movement but as a fundamental mode of aesthetic response, at once immemorial and extraterritorial. Finding the Raga combines memoir, practical and cultural criticism, and philosophical reflection with the same individuality and flair that Chaudhuri

demonstrates throughout a uniquely wide-ranging, challenging, and enthralling body of work.

**A Play by Peter Shaffer** Samuel French

Lettice Duffet, an expert on Elizabethan cuisine and medieval weaponry, is an indefatigable but daffy enthusiast of history and the theatre. As a tour guide at Fustian House, one of the least stately of London's stately homes, she theatrically embellishes its historical past, ultimately coming up on the radar of Lotte Schon, an inspector from the Preservation Trust. Neither impressed or entertained by Lettice's freewheeling history lessons, Schon fires her. Not one however, to go without a fight, Lettice engages the stoic, conventional Lotte in battle to the death of all that is sacred to the Empire and the crown. This hit by the author of *Equus* and *Amadeus* featured a triumphant award-winning performance by Dame Maggie Smith in London and on Broadway. *Preparation and Performance of the Role of Mozart in Peter Shaffer's Amadeus* New Amer Library

From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart's singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these threats with a

repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was often an air about Mozart of being not quite there. It was as if he lived onstage and off simultaneously, a character in life's tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford's biographies Beethoven and Johannes Brahms, Mozart is the complete exhumation of a genius in his life and ours: a man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music. As Swafford reveals, it's nearly impossible to understand classical music's origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.