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4-28-1988

### Amadeus

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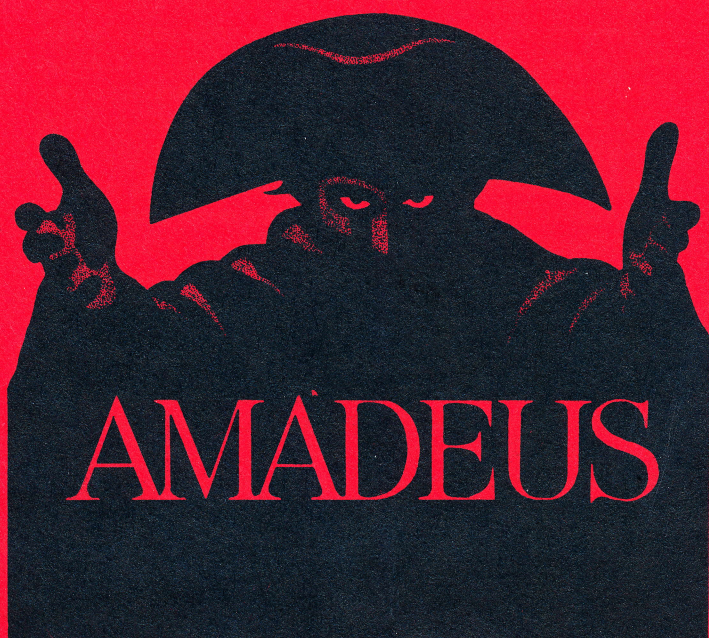
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Peter Shaffer's



April 28-May 1 and May 5-8, 1988  
Little Theatre  
Taylor University



## FROM THE DIRECTOR:

"We were both ordinary men, he and I, yet he from the ordinary created legends—and I from legends created only the ordinary." This is Antonio Salieri's summation of the difference between his music and that of Wolfgang Amadeus Mozart. As it is with composers so also with playwrights—many create only mundane stories from heroic themes and a few possess the gift of transforming that which is mundane into powerful mythic stories which transcend time and space. Peter Shaffer's work, "Amadeus", definitely falls into the latter category. He has taken the stories of two Eighteenth Century musicians and has transformed their lives into a legend which powerfully illuminates the fabric of our ordinary existence.

One of the major patterns in this complex legend is that which traces the development of one's understanding of the nature of God. Salieri grew up in a small town Catholic environment. He went regularly with his parents to the local parish church where he was introduced to "an old candle smoked God in a mulberry robe with dealer's eyes." Mozart also learned to know God in a Catholic home, but the image for him was that of Leopold Mozart, his own father. Like all fathers, Leopold was a complex man who loved and indulged his children but who also demanded filial obedience.

Shaffer goes on to explore the ways in which one's early internalized image of God continues to control adult perceptions of deity. Salieri has grown up watching the tradesmen in the marketplace strike their deals with one another. "I give you so, you give me so." Thus he reasons that he should approach God as a tradesman would approach another tradesman. He goes to church and tells God what he is willing to do and what he expects God to do in return. The image of the bargain is so deeply imprinted on his mind that he then begins to interpret his life experience as support for the proposition that God has indeed accepted the deal.

Mozart's analog for God is not so straightforward. Leopold taught Amadeus that fathers bring warmth and playfulness and that life together is to be celebrated and enjoyed. At the same time, Amadeus learned that love brings obligations and responsibilities which are not always overtly acknowledged by either the father or the son.

Finally, Shaffer demonstrates the effects of these internalized images on the two men's expression of faith in their work. Because Salieri believes so strongly that God has accepted the deal, he expects to be God's Voice in the world for his generation. He experiences a deep sense of betrayal when he understands that Mozart's music is God's chosen flute. He goes back to God and confronts Him with the betrayal of the broken agreement. He tries desperately to force God to hear him and to acknowledge his grievance. Mozart, on the other hand, sees the complexity of God and puts both into his music. He gives the world the Ghost Father in "Don Giovanni" and the High Priestly Father in "The Magic Flute", and he knows them both to be manifestations of "how God sees the world."

Ultimately, Shaffer leads us to the end of each man's life. Mozart faces death with the confession that he "has written nothing finally good" even though he has boasted all his life. At the same time, he dies knowing that both faces of God are true and that forgiveness and mercy are extended to the sinner out of love not obligation. Salieri, unable to transcend the single internalized image of God as the Bargainer, approaches death asking not for forgiveness but for understanding. It would seem that the tragedy of Salieri's life is that he missed the complexity of God.

... Jessica Rousselow

## AMADEUS

Directed by Dr. Jessica Rousselow  
Designed by Dr. Oliver Hubbard

### CAST

(in order of appearance)

The "Venticelli" .....	Jack Luger Cory Walsh
Antonio Salieri .....	Joe Maniglia*
Salieri's Valet .....	Tad Atkinson*
Salieri's Cook .....	Tom Halleen
Joseph II, Emperor of Austria .....	Andy Winters*
Johann Kilian von Strack .....	Eddie Judd
Count Orsini-Rosenberg .....	Toby Shope*
Baron van Swieten .....	Steve Barron
Giuseppe Bonno .....	Jeff Jacobson
Teresa Salieri .....	Tammy Hittle
Katherina Cavalieri .....	Beth Kroger
Constanze Weber .....	Valerie Flower*
Wolfgang Amadeus Mozart .....	Brian Smith*
Major Domo .....	Jim Church
Citizens of Vienna .....	David Abraham Dawn Bartow, John Coffey Elyce Elder, Renee Fares

The action of the play takes place in Vienna in November 1823, and, in recall, the decade 1781-1791

Musical selections heard this evening are by Antonio Salieri and Wolfgang Amadeus Mozart

*There will be a ten-minute intermission between acts*

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An open discussion will be held beginning five minutes after the closing curtain. You are invited to stay and talk about the play with the director and actors.  
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### ACKNOWLEDGMENTS

Our special thanks to James Kenniv, Dr. Ronald Sloan, and Dr. Jane Westerfield, for their help in preparing the music for this show, and the Music Department for the loan of the harpsichord.

We also appreciate the assistance of Sharon Gray of the Social Work Department, the Fort Wayne Civic Theatre, Hahn's Little Colonial Shoppe, and Kathy Gresham of Design Concepts.

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A Communication Arts Department Production

*Thanks for your support—see you next season!*  
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As a courtesy to the actors, please do not use cameras during the performance.

\*denotes Alpha Psi Omega membership



## PRODUCTION STAFF

Assistant Directors . . . . . John Hossack  
Jane Huntzinger  
Technical Director . . . . . Dr. Oliver Hubbard  
Language Consultant . . . . . Dr. Jane Westerfield  
Set Crew . . . . . Valerie Flower\*  
Joe Maniglia\*  
Brian Smith\*  
Scott Cummings  
Deanna Slough  
Light Crew . . . . . THOM VERRATTI  
David Benjamin  
Jeff Cramer  
Karl Knarr  
Lisa Snapp\*  
Musical Preparation . . . . . James Kenniv  
Audio Technicians . . . . . JIM JURGENSEN  
Cindy Ferguson  
Make-up Crew . . . . . ELYSE STIRNEMAN  
Michelle Congleton  
Alyson Flynn  
Melinda Flynn  
Angela Gollmer  
Debbie Griffin  
Deanna Gunter  
Sue McIntire  
Karen Kraft  
Amy Robins  
April Sewell  
Kathleen VanHorn  
Properties . . . . . ELYCE ELDER  
TAMMY HITTLE  
Jim Church  
Mandy Hess  
Jeff Kiger  
Debbie Wyson  
Costumes . . . . . STACIA MILLER  
Cassandra Edgecombe  
Shelly Cramer  
Kim Evans  
Dawn Hanlin  
Cathy Hay  
Sheri Lewis  
Sonya Merrill  
Stephanie Moody  
Erika Peterson  
Lisa Snapp\*  
Elyse Stirneman  
House . . . . . ROCHELLE BULLOCK\*  
JAMEY SCHMITZ\*  
Rebekah Binnington Karen Kraft  
Steven DeVries Ann Miraglia  
Brian Ellinger Darren Nyce  
Todd Erdman Phillip Raynes  
Kevin Firth Kevin Small  
Todd Hoatson Elyse Stirneman  
Scott Kooistra Jeff Tyner  
Eric Koller Anita White  
Program Cover Design . . . . . Darrin Fuller