

## PREVIOUS PRODUCTIONS

THE LIFE OF GALILEO	Bertolt Brecht	Dec. 1975
ANDROCLES AND THE LION	Bernard Shaw	Mar. 1976
SWEENEY TODD	George Dibdin Pitt	Dec. 1976
OLIVER!	Lionel Bart	Mar. 1977
BIRDS	Aristophanes	Dec. 1977
TWELFTH NIGHT	William Shakespeare	Feb. 1979
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	Dec. 1979
ANTONIO'S REVENGE	John Marston	Dec. 1980
THE DEVIL'S DISCIPLE	Bernard Shaw	Dec. 1981
ENTER A FREE MAN ( <i>STAFF</i> )	Tom Stoppard	Jul. 1982
CHIPS WITH EVERYTHING	Arnold Wesker	Dec. 1982
THE GOLDEN MASQUE OF AGAMEMNON	John Wiles	Feb. 1983
TOAD OF TOAD HALL	A. A. Milne	Jul. 1983
THE ROYAL HUNT OF THE SUN	Peter Shaffer	Dec. 1983
ACCIDENTAL DEATH OF AN ANARCHIST ( <i>SIXTH FORM</i> )	Dario Fo	Mar. 1984
THE REAL INSPECTOR HOUND ( <i>STAFF</i> )	Tom Stoppard	Jul. 1984
BEYOND A JOKE ( <i>SIXTH FORM</i> )	Derek Benfield	Nov. 1984
HUBERT AND THE FIREWORK	Martin Knight	Dec. 1984
SMOKING IS BAD FOR YOU <i>and</i> A TRAGIC ROLE with OUT AT SEA	Anton Chekov	
and MEDEA	Slavomir Mrozek	
WHITE LIARS <i>and</i> BLACK COMEDY ( <i>STAFF</i> )	Euripides	Mar. 1985
MY FAIR LADY ( <i>SIXTH FORM</i> )	Peter Shaffer	Jul. 1985
THE SPORT OF MY MAD MOTHER	A. J. Lerner & F. Lowe	May 1986
JACK AND THE BEANSTALK ( <i>SIXTH FORM</i> )	Ann Jellicoe	Jul. 1986
FROGS		Dec. 1987
THE COMEDY OF ERRORS	Aristophanes	Mar. 1987
THE THWARTING OF BARON BOLLIGREW	William Shakespeare	Dec. 1987
CINDERELLA ( <i>STAFF</i> )	Robert Bolt	Jul. 1988
THE INJUSTICE DONE TO TONG	John Morley	Dec. 1988
with AFTER MAGRITTE	Kuan Han Ch'ing	
OEDIPUS THE KING	Tom Stoppard	Mar. 1989
DRACULA SPECTACULA	Sophocles	Mar. 1990
A MIDSUMMER NIGHT'S DREAM	J. Gardiner & A. Parr	Dec. 1990
DOCTOR FAUSTUS	William Shakespeare	Mar. 1992
CULTURE BEAT	Christopher Marlowe	Dec. 1992
HIAWATHA	Paul Gerrard	Mar. 1994
ALADDIN ( <i>STAFF</i> )	Michael Bogdanov	Dec. 1994
'TIS PITY SHE'S A WHORE ( <i>Secombe Theatre</i> )	John Morley	Dec. 1995
GHETTO ( <i>Secombe Theatre</i> )	John Ford	Feb. 1997
THE SEVEN SIDED DICE	Joshua Sobol	Feb. 1998
MACBETH	Phil Rean & Mike Smith	Jul. 1999
	William Shakespeare	Feb. 2000

## Wilson's School SHOCK TACTICS *in*



*by Peter Shaffer*

Wilson's School presents  
**SHOCK TACTICS** in  
**AMADEUS**

by Peter Shaffer

Directed by Jeff Shaw

Opening night: 13 December 2000

- Running time: about 3 hours, including 20 minute interval
- Interval refreshments will be available in the foyer
- Please switch off mobile phones
- A video recording will be available. Details at the Box Office stand in the main foyer

*[www.shocktactics.org.uk](http://www.shocktactics.org.uk)*

"The more beautiful music is, the less it is relished by the ignorant."

**Honoré de Balzac**, *Ursule Mirouet* (1841)

"If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture on earth."

**Sidney Smith**, Letter to the Countess of Carlisle (August 1844)

"My whole trick is to keep the tune well out in front. If I play Tchaikovsky I play his melodies and skip his spiritual struggles. Naturally I condense. I have to know just how many notes my audience will stand for. If there's time left over, I fill in with a lot of runs up and down the keyboard."

**Liberace**

"The little creatures in the UFOs must have figured out sex by now, and our cars, but the dreaming, and the praying, and the singing ... How to explain music to them?"

**John Updike**, *A Month of Sundays* (1975)

"Of all the affected, sapless, soulless, beginless, endless, topless, bottomless, topsituriest, scrannelpipest, tongs-and-bonest doggrel of sounds I ever endured the deadliest of, that eternity of nothing was the deadliest."

**John Ruskin** on *Die Meistersinger* (1882)

"The Opera is to music what a bawdy house is to a Cathedral."

**H L Mencken**, Letter to Isaac Goldberg (6 May 1925)

"Most people wouldn't know music if it came up and bit them on the ass."

**Frank Zappa** (1940–94)

# SALIERI



“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)

“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 promptly burnt itself out.”

**J B A Suard** (1804)

“Well, I wish you good night, but first shit into your bed and make it burst. Sleep soundly, my love, into your mouth your arse you’ll shove. Now I’m off to fool about and then I’ll sleep a bit, no doubt. Tomorrow we’ll talk sensibly for a bit vomit. I tell a things of lot to have you, you imagine can’t simply how have I much say to; but hear all tomorrow it will you. Meanwhile, good-bye. Oh, my arse is burning like fire!”

**Mozart**, aged 21, in a letter to his cousin Maria Anna Thkla Mozart (5 November, 1777)

“Now farewell, dearest friend, dearest Hikkiti Horky! That is your name, as you must know. We invented names for ourselves on the journey. Here they are. I am Punkiti. My wife is Schabla Pumfa. Hofer is Rozka Pumpa. Stadler is Notschibiki tschibi. My servant Joseph is Sagdarata. My dog Goukerl is Schomanntzky. Madame Quallenberg is Runzi funzi. Mlle Crux is Ramlo Schurimuri. Freistädler 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)

“If I were to tell you all the things I do with your portrait you would certainly laugh. When I take it out of its case, I say: ‘Hello Stanzerl, little rascal ... kiss and hug.’ When I put it in again, I let it slide in slowly and keep saying ‘Ah-ah-ah-ah!’ in the special way that meaning demands. Then at last a quick ‘Good night, little mouse. Sleep tight!’”

**Mozart** to Constanze (1789)

“In July (1790) a mysterious messenger presented Mozart with an anonymous letter inviting him to compose a Requiem Mass and to name his own price for it. He accepted the offer ... Yet he could not rid himself of the idea that he had been poisoned, that the messenger was a visitant from the other world, and that he was composing the Requiem for his own death.”

**Edward J Dent**, *Mozart’s Operas* (1913)

***Shock Tactics* are:**

The “Venticelli”	<b>David Clifford</b>
	<b>Andrew Simpson</b>
Ignaz Greybig, <i>valet to Salieri</i>	<b>Martin Hemming</b>
Cook	<b>Brian Melican</b>
Antonio Salieri	<b>Michael England</b>
Joseph II, <i>Emperor of Austria</i>	<b>Tim Atkins</b>
Johann Kilian von Strack,	
<i>Groom of the Imperial Chamber</i>	<b>James Barbour</b>
Count Orsini Rosenberg,	
<i>Director of the Imperial Opera</i>	<b>Rory Thompson</b>
Baron van Swieten,	
<i>Prefect of the Imperial Library</i>	<b>Jonathan Eynon</b>
Priest	<b>Edward Gilchrist</b>
Chapelmaster Bonno	<b>Luke Murphy</b>
Teresa Salieri	<b>Amelia Burrett</b>
Katherina Cavalieri	<b>Camila Saunders</b>
Constanze Weber	<b>Katharine Turner</b>
Wolfgang Amadeus Mozart	<b>Adam Smit</b>
Major Domo	<b>Sam Roberson</b>
Servants	<b>Tom Warner</b>
	<b>Joe Gallagher</b>
	<b>James Sole</b>
	<b>Oliver Taylor-Medhurst</b>
Citizens of Vienna	<b>Anthony Allnutt</b>
	<b>William Brothwood</b>
	<b>Nick Drew</b>
	<b>Ben Gardner</b>
	<b>Sophie Hinds</b>
	<b>Matthew Lamble</b>
	<b>William Smithard</b>

Director	<b>Jeff Shaw</b>
Design	<b>Alan Smith</b>
Scenery	<b>Kevin Hemmings</b>
	<b>Bert Burchill</b>
Lighting	<b>Anthony Fahey</b>
Technical Manager	<b>Chris Burton</b>
Costumes	<b>Emma Waterhouse</b>
	<b>Deborah Lamble</b>
Stage Manager	<b>James Warner</b>
Assistant Stage Manager	<b>Ross Towes</b>
Sound Manager	<b>Stuart Moore</b>
Sound Assistants	<b>Nicholas Drew</b>
	<b>Leon Joseph</b>
Props Manager	<b>Oliver Taylor-Medhurst</b>
Wardrobe	<b>Feng Zhu</b>
Chief Electrician	<b>Sam Gnanaseharan</b>
Lighting Crew	<b>David Brandon, Anthony</b>
Allnutt,	
	<b>Chris Gates, Alan Tweedie</b>
Props Crew	<b>Daniel Keer</b>
Construction/Stage Crew	<b>David Brandon, Joe</b>
Gallagher,	<b>Chris Kenney,</b>
Jasinthan	<b>Paramasivam,</b>
Sam Roberson,	<b>Ben Woods</b>
Ticket Design	<b>Khalid Hanif</b>
Box Office	<b>Jon Harries, Mohammed</b>
	<b>Nick Austin, Luqman</b>
Akram,	<b>Jeremy Chang,</b>
Bajwa,	<b>Adam Januszewski, Richard</b>
Roland Fernandes,	<b>Pudney,</b>
Gajendra Sivadhas,	<b>Gareth Wallis</b>

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# JOSEPH II



“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* (1968)

“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 the 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 Xaver Niemetschek**, *Mozart* (1808)

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)

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

**Beethoven’s Conversation Books**  
(1823)

The idea that Salieri poisoned Mozart has intrigued people since Mozart’s death. It has, for instance, been made the basis of the short play by Pushkin written only five years after Salieri’s death, *Mozart and Salieri*; this was later set to music as an opera by Rimsky-Korsakov. Peter Shaffer’s play *Amadeus* was first performed at the National Theatre in November 1979, and the film, for which he wrote the screenplay, followed a few years later and won eight Oscars in 1984.

# MOZART



“The score was no sooner put upon his desk, than he began to play the symphony in a most masterly manner, as well as the time and style which corresponded with the intention of the composer ... His voice in the tone of it was thin and infantine, but nothing could exceed the masterly way in which he sung. His father, who took the underpart of the duet, was once or twice out ... on which occasions the son looked back with some anger, pointing to him his mistakes.”

**Daines Barrington**, English lawyer and magistrate. (In June 1765, when Mozart was nine, Barrington was sent to test his powers.)

“One day when I was sitting at the pianoforte playing the ‘Non più 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 mad mood which 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)

“An intriguer ... There can be no question of Salieri’s malevolent interference with the success of his Austrian colleagues. His fine musicianship told him to concentrate his malice on Mozart, whose lamentable fate was due in no small degree to the Italian’s machinations.”

**P H Lang**, *Music in Western Civilisation* (1941)

“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 that 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*

“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 Boisserée**, *Diary* (November 1815)

“Artists were calmly proceeding, industriously and actively, along the sure and direct road of art and approaching their fulfilment, 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)