



AMADEUS

A PLAY BY

PETER SHAFFER

WITH AN INTRODUCTION
BY THE DIRECTOR SIR PETER HALL AND
A NEW PREFACE BY THE AUTHOR

Amadeus Peter Shaffer

Peter Shaffer



Amadeus 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 [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, 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 **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 felt hard 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 Shaffer,1993 Amadeus Eric Steiner Collection,Peter Shaffer,1990 Theatre program **Amadeus - Peter Shaffer** Maria Dębicz,1991 **Peter Shaffer's Amadeus** Peter Shaffer,1984 Amadeus /by Peter Shaffer ; Directed by Eric Steiner, 1984 - Reviews and Articles Eric Steiner Collection,1984 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 **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 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 *Biographical Plays about Famous Artists* Daniel Meyer-Dinkgräfe,2005 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 TM 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 *Tragic Method and Tragic Theology* Larry D. Bouchard,1989-09-15 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

A Study Guide for Peter Shaffer's "Equus" Gale, Cengage Learning, A Study Guide for Peter Shaffer s Equus 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* Ray Morton,2011-02-01 n this first book ever written about the making of this classic and beloved film Ray Morton traces the genesis of Amadeus from the conception of the original idea by Shaffer to the development of the screenplay which turned the play inside out and made a profound theatrical experience into a dazzling cinematic one The casting of Tom Hulce and F Murray Abraham to play Mozart and Salieri gave two unknowns the roles that every star in the world was desperate to play Amadeus details the production of the film in then Communist Czechoslovakia where the filmmakers were bedeviled by everything from decrepit studios to unpredictable weather to constant surveillance by the Czech secret police and the creation of the film s glorious music which features dazzling interpretations of Mozart by Sir Neville Marriner and the legendary Academy of Saint Martin in the Fields orchestra The book concludes by describing the film s successful release in 1984 which generated wonderful reviews terrific box office eight Academy Awards a best selling soundtrack that propelled classical music to the top of the pop charts a 2002 director s cut and a reputation as one of the greatest and most popular films of all time *Preparation and Performance of the Role of Mozart in Peter Shaffer's Amadeus* Joshua Lee Stadelmyer,2000 **Amadeus /by Peter Shaffer ; Directed by Eric Steiner - Costume Design** Eric Steiner Collection,1984 Peter Shaffer's Amadeus Peter Shaffer,1984

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