



Amadeus



Tonight at an inn
somewhere in this city
stands a giggling child who
can put on paper,
without actually
setting down
his billiard cue,
casual notes
which turn my
most considered ones
into lifeless scratches.



This show was a lot of work, by a lot of talented people. We worked with music that is centuries old, and turned it into something new again. We've breathed new life into an already fantastic script. Our incredible cast and crew includes artists from all sorts of backgrounds and we started from scratch, with nothing. We started with an idea: classical music in theatre. Not just opera, not just music theatre, but incorporating many genres of music with focus on "classical" singing. This is our first creation, and I'm damn proud of it.

- Corey Reynolds, Producer

So. Come with us and step inside the insanity that resides within the mind of a tormented performer as he rages against the impossibility of everlasting life.

This has been a massive project and could not have been achieved without the support of each member of this fantastic crew, in particular Jess Keeffe, who has provided so much support and assistance through this mammoth of an undertaking and whose high expectation forced everyone into being at their best at all times. We have had so much fun putting this whole production together and sincerely hope you enjoy the experience that is Peter Shaffer's "Amadeus".

- Henry Shaw, Director



ABOUT THE PLAY

The year is 1781, the place is Vienna...but not as you know it. Antonio Salieri, in the midst of an existential crisis, recounts his experience of his final encounter with Wolfgang Amadeus Mozart to an audience of people from the future with places and events all melting and becoming confused within the deranged man's failing mind. In his madness, Salieri's thoughts are infused with those of his audience until what he experienced and what we have experienced becomes one, his mental processes becoming a stage on which his life can be performed.

First performed in 1979, and adapted for film in 1984, Shaffer's much-loved work reminds us not only of Mozart and his great music, but of the struggle to be loved and admired by everyone including yourself. We saw the tragedy of dashed expectations, of foiled self-belief, and of the imbalance between pride and desire. Salieri is the great performer, one that gives his audience what they will recognise but not what they will know yet to see. And Mozart? This is not about the man.

It is about the legend.

ABOUT THE MUSIC

How does one go about putting on a “play with music” when the music is a character too? Mozart the man and Mozart the work are two distinct roles, exerting different forces within the play.

The decision to create original music based on the work of Mozart was a natural one once we realised the story best sat within the experience of the audience. To simply play Mozart in its original form would lose much of the impact of the work, as many of his techniques have become tradition and cliché. They no longer shock and inflame, and the surprise contrast of the beauty of the music against the vulgarity of the man was lost the second the film became a hit. Let us try to show you again how hard it was to hear.

As our narrator is a composer it seemed best his thoughts and memories, the little winds, be set to music. Matt Westwood has written fantastic songs using the text as lyrics. They are accompanied by “classical” string quartet, and are written to reflect Salieri’s emotional state.

To re-present Mozart’s own compositions, I tried to capture the intention of the work in an electronic aesthetic. If it should be playful, it’s still playful. If it should be scary, it’s still scary, and so on, all whilst paying due respect to the melodies and harmonies of the original scores.

- Jess Keeffe, Musical Director

ACT ONE

THE MUSIC

ACT TWO

<i>A Fast and Dreadful Overture</i>	WESTWOOD	<i>Always There</i>	KEEFFE
<i>Ode</i>	SALIERI	<i>Non Piu Andrai</i>	KEEFFE
<i>Sir!</i>	WESTWOOD	<i>Ah Tutti Contenti</i>	KEEFFE
<i>Such Gaiety of Spirit!</i>	WESTWOOD	<i>Rosenberg/Too Tiresome</i>	WESTWOOD
<i>Serenade!</i>	KEEFFE	<i>Leopold Mozart</i>	WESTWOOD
<i>The Seraglio</i>	KEEFFE	<i>Don Giovanni</i>	KEEFFE
<i>A Cage</i>	KEEFFE	<i>Soavi Sui Il Vento</i>	KEEFFE
		<i>He's Growing Freakish</i>	WESTWOOD
		<i>Mozart is Delighted</i>	WESTWOOD
		<i>News</i>	WESTWOOD
		<i>Heil Sei Euch Geweiten</i>	KEEFFE
		<i>Schikaneder Cheats Him</i>	WESTWOOD
		<i>Kappelmeister Bonno</i>	WESTWOOD
		<i>Lacrymosa</i>	MOZART
		<i>Jupiter</i>	KEEFFE
		<i>An Ending</i>	KEEFFE

All original music based on the works of Wolfgang Amadeus Mozart

I call them my little winds

HENRY SHAW

Director

Henry is the Artistic Director and Company Manager of CASUM, a new Melbourne University Theatre group developed in late 2012. 2013 has been a fantastic year with Henry directing and producing *The Drowsy Chaperone* with SLOCA as his first directorial debut and organising *Amadeus* as the first ever production for his new theatre group. Before stepping into the big chair, Henry has worked in varying degrees of directing from creating solo pieces and set designs in Year 12, to assisting with character development and workshopping for various productions and other solo works. He is currently in his 3rd year studying a Bachelor of Music at Melbourne University.

JESS KEEFFE

Musical Director/Dramaturg

Primarily a cellist and then trained in composition by her father, David Keeffe, Jess has a bit of an obsession with music. She also has a BA (Hons) in Philosophy and Literature. As this year has been spent working on *Amadeus* and gigging with her band Beloved Elk, 2012 highlights were performing with *The Jane Austen Argument* at the Adelaide and Melbourne Fringe Festivals and as the composer/cellist in *Orlando*, part of the VCA One Act Play series. She wants to thank the family and friends she regularly subjected to unfinished drafts for their patience, and the cast and crew for their hard work and enthusiasm.

COREY REYNOLDS

Producer

Corey holds a Bachelor of Commerce (Accounting and Marketing) and is completing a Grad.Dip.Chartered Accountancy. He's worked at PricewaterhouseCoopers, completed a Business Internship at ANAM and was the Treasurer for the Melbourne University Music Students' Society. He has sat on Melbourne Uni's Theatre Board, is the Financial Manager at fortyfivedownstairs and works bar at The Butterfly Club. He has also worked at many festivals including The Falls, Splendour In The Grass, Meredith, Stereosonic, Next Wave and both the Melbourne and Adelaide Fringe.

KYAHL JEREMY ANDERSON

Assistant Director

Currently the resident Staging Director and Acting Coach for Opera Scholars Australia, Amadeus marks Kyahl's first foray into theatre direction. He has written and directed a number of short films and educational videos for The University of Melbourne as well as local councils and shires. His short films have been distributed to institutions both nationally and internationally.

Professional performance credits include 'Sportacus' in *Lazy Town Onstage* (Echelon Productionis), 'Mangan' in *Australia on Trial- Mount Rennie* (ABC-TV), 'Ben Price' in the short film *Digital Footprint: Embarassing Interview* (Brave Films) and *Assembly* (Chunky Move/Victorian Opera).

MATT WESTWOOD

Composer

Matt Westwood is a Melbourne based composer and violinist, currently completing his Bachelor of Music with Honours at the Melbourne Conservatorium of Music. His musical interests are diverse, with a compositional output featuring works for soloists, small ensembles, electronic music, and film music, and he is currently completing his first composition for orchestra. Matt's original music composed for *Amadeus* was inspired by works of Mozart, using musical quotations from some of his most well known works, but is written in a more contemporary style.

AMAYA VECELLIO

Set Design

Amaya is a recent production graduate from VCA, from where her production portfolio includes costume designs for *A Lie of the Mind*, 2011 (Dir. by Andrew Grey) and *Article 1*, 2012 (Dir. by Bagryana Popov), and the set design for *Compleat Female Stage Beauty*, 2012 (Dir. by Tanya Gerstle). In 2012 she collaboratively designed and built the set for Platform Youth Theatre's Month at La Mama Courthouse. Most recently, Amaya has been designing/making sets and costumes for MKA'S *Unsex Me* and *22 Short Plays*; designing/making festival hub décor for the True North Festival, and making costumes for the Australian feature film, *The Stolen*.

MEGAN WHITESIDE *Costume Design*

KYLE SMITH

Lighting Design

Megan is a third year Bachelor of Music student specializing in voice. She enjoys working behind the scenes of productions just as much as being on stage and Amadeus is the second production that she has been the principal costume designer for, the first was *Cloud Nine*. Other productions she has worked on include *RENT* and *Jesus Christ Superstar*. Upon completion of her degree Megan hopes to be involved with theatre on a professional level in both aspects of performance and production.

ANNALEE ZAMPAGLIONE

Stage Manager

Annalee most recently performed in and contributed to the writing of the collaborative theatre project *Foreplay* in last years Melbourne Fringe. She was set and construction designer for Swinbourne University's *Our County's Good* and *The Safe Word is Cabaret*. She has performed at the Pacific School Games Opening Ceremony as well as a solo piece at Hamer Hall. Other productions include *Back to the 80's*, *Wolfstock* and *High School Spoofical*.

Kyle Smith has been collaborating with creatives to bring light to the stage for numerous production each year, often at the same time. He works both as a freelance lighting designer and also as the Head Tech for Kingston Arts - working closely with both local amateur theatre groups and professional touring shows. Recent lighting design credits include *Normie the Musical* (OsMAD), *The Drowsy Chaperone* (SLOCA), *Prelude to a Kiss* (Mordialloc Theatre) and many more. Kyle is excited to be working as Lighting Designer for CASUM's debut performance.

LAURA QUIIGLEY

Choreography

Laura is studying a Bachelor of Music (Performance) at the University of Melbourne specialising in the clarinet where her passion is chamber music. Originally from Tasmania, she has studied tap, jazz and contemporary dance from a young age and her credits include: *Chess*, *Les Miserables*, *Hello! Dolly*, *42nd Street*, *Anything Goes*, *Disco Inferno*, *Back to the 80's*, *Footloose* and *How To Succeed In Business Without Really Trying*.

DAVID JOHN WATTON

Salieri

David trained at Mountview Academy of Theatre Arts, London. His film work, including *Red and White*, *A Portrait of You* and *No Company* has been selected at festivals from Berlin to Bangkok, New York to Toulon. Stage work includes *Assassins* (Theatro Technis, London), *Chu Chin Chow* (Finborough Theatre, London), and *Rhinoceros* (Queens Theatre, Adelaide). For roles David has learnt German, Indonesian, banjo, aerialism, army manoeuvres and been locked in a house with 12 dominatrixes for the weekend. There's more at www.davidjohnwatton.co.uk

THOMAS KITT THOMPSON

Mozart

Thomas is currently studying a Bachelor of Science at the University of Melbourne and is delighted to be taking on the complex and challenging role of Mozart with this exciting new company. His previous performance credits include *Jesus Christ Superstar* (Pilate), *Much Ado about Nothing* (Watchman), UMMTA's *Tommy* (Cousin Kevin) and *Lucky Stiff* (Emcee) and most recently was part of *Eurobeat* with FabNobs Theatre Company. He would like to thank his teachers, family and friends for their continual love and support and hopes you all enjoy the show.

MICHELLE McCARTHY

Constanze

Michelle is a third year Classical Voice student at the Melbourne Conservatorium. Recent roles include Mabel (*Pirates of Penzance*) Rose Maybud (*Ruddigore*) and Celia (*Iolanthe*) with Gilbert and Sullivan Opera Victoria and Savoy Opera Company respectively. Michelle also performed in Victorian Youth Opera performances of *Assembly* and as a soloist in *Play of Daniel*. Recent concert performances include soprano soloist in *Carmina Burana* and Mozart *Requiem* with Melbourne University and Kodály *Missa Brevis* with Melbourne Bach choir. This is Michelle's first theatre jaunt since high school, after having decided she loves Mozart enough to play his wife.

GEORGINA BARLEY *Orsini-Rosenberg* EMILY LANHAM

Von Stra

Georgina is a second year Arts student at The University of Melbourne and part-time dance teacher, with a love of performance and a history of being typecast as the Virgin Mary in Christmas nativity plays. She has appeared in productions of *Macbeth*, *The Comedy of Errors* (twice), *The Woman in Black*, *Romeo and Juliet* and *As You Like It*. With fourteen years of classical piano training, Amadeus has proven the perfect arena to explore her love-hate relationship with Mozart.

Emily is a second year classical voice student at the Melbourne Conservatorium. Performance highlights include soloist with the city of Whitehorse orchestra and member of the Melbourne Conservatorium Vocal Ensemble's performance of Mozart's *Requiem*, as well as playing the Sorceress and understudy to Belinda in the VCASS production of *Dido and Aeneas*. Having recently completed a short acting course at VCA, Emily hopes to explore more of the world theatre in the years to come.

RORY KEENAN*Van Sweiten*

Rory is a second year Science student at the University of Melbourne. Rory has created and performed in productions of *Waiting for Godot*, *Ruby Moon*, *Street Car Named Desire* and *The Merry Go Round in the Sea*. In 2011 he acted as Chino in *West Side Story* and did a one week acting workshop at the Melbourne Theatre Company. At the start of 2012 he was cast as the leading character in *Unknown* which performed at the Perth Fringe Festival.

RORY KELLY*Emperor*

Rory Kelly is a homeless man who was told he could sleep backstage during the show's run if he could sing falsetto. Not knowing what that meant, he agreed anyway. His previous credits include *Shouting at People for Change Daily* and *Morpheus* in *The Matrix Trilogy*, for which he won an Oscar and a subpoena, respectively. Fun fact: he has no scripted lines and any scene involving him is a testament to the improvisational abilities of the cast and crew.

RÉMY CHADWICK*Venticello #1*

Rémy is a first-year Arts student studying philosophy at Melbourne Uni. He started doing theatre in year 12, and fell in love with it. In 2011 he took a gap year and studied part time at drama school: this is his first proper production outside of year 12. Remy performed in this year's 24 Hour Play Project and is currently involved in the ...Until Monstrous production *Hotel*. He also loves music, which was a great reason to get involved in this exciting new version of *Amadeus*.

DARCY WHITSED*Venticello #2*

Darcy Whitsed is an aspiring actor who recently graduated from Swinburne University of Technology with a Diploma in Theatre Arts. He has had lots of experience on and off stage starting with secondary school musicals and ranging to performing in the Melbourne Fringe Festival in 2011. Darcy is seeking to expand his career into acting for film and television as well as theatre and is very passionate about creating his own work through writing and directing.

ANNA DYER**Venticelli MARIA ROITMAN****Venticelli**

Anna is a second year Bachelor of Music (Voice)/ Diploma of Languages (French) student at the University of Melbourne. She has performed in operas and alongside orchestras; this is her first theatre production since high school. Before commencing voice training in 2010, Anna trained on cello, double bass, piano, flute and saxophone. Aside from music, Anna enjoys cooking, drawing, shopping, socialising and retrogaming. Anna is also a qualified IT technician, and working on her first novel.

Maria is a Science student completing a Diploma of Languages (Spanish) at the University of Melbourne. Performance highlights include soloing at the Victorian State Schools Spectacular, and at the "Jubilation" Arts Showcase for HRH Prince Charles in 2012. In her final year at school, Maria co-wrote, directed and staged an entirely student-led musical. Aside from singing, Maria also plays piano, speaks fluent Russian and German, and has been involved in two National Award winning films for the Goethe Institute Film Festival.

CHARLOTTE FOX**Katherina DARCY CARROLL****Venticelli**

Charlotte spent last semester travelling throughout Europe and the UK and, after falling in love with the What Ifs, decided to spend 2013 focusing on the arts side of her Arts/Science graduate self. This year Charlotte is at the VCA doing contemporary music, in the rehearsal studio for her Advanced Certificate in classical voice, and wherever things transpire along the ride. Charlotte has loved being a part of Amadeus and looks forward to seeing how this modern interpretation will come to life on stage.

Darcy is a first year voice student at the University of Melbourne. Having originally fostered a passion for musical theatre, performance highlights include roles like Jesus in St Joseph's College's *Jesus Christ Superstar*, Motel the Tailor in Geelong Lyric Theatre Society's *Fiddler on the Roof* and Horton the Elephant in Clonard College's *Seussical the Musical*. Darcy has thoroughly enjoyed his time working with such a talented group and hopes you enjoy the show.

URSULA SEARLE

Venticelli

From Muslim country Brunei Darussalam, Ursula studies Law and Performing Arts at Monash University. She has attended an intensive acting workshop at Warwick University in England, and had personal training in canto from Florence in Tuscany. She has performed as a soloist in high school Showcase concerts, confidential ASEAN conferences, with the US Seventh Fleet Navy Band and has performed at the LUMEN Concert in Beijing 2012 with singer Beverly Vaughn at the Forbidden City.

DAVID SIMMONS

Venticelli

David is from the Mornington Peninsula and was heavily involved with musical theatre throughout his schooling and after, playing roles such as Danny Zuko and Gregory Gardner. Since graduating in '07 he has travelled the world worked numerous jobs and truly lived. It was only after the years away from home that he realised that performing is his true passion. Now he is undertaking several projects and looking forward to furthering his career in the performing arts.

SUMMER BOWEN

Theresa/Venticelli

Summer Bowen is a Classical Voice student at the Melbourne Conservatorium of Music and has a keen interest in dance, theatre and languages. Her recent roles include Anna in *Non tutti i Ladri vengono per nuocere*, Titania in *A Midsummer Night's Dream*, Vivienne in *Influence* and Tzeitel in *Fiddler on the Roof*. Summer currently sings for the Choristry choir, and has fifteen years experience in belly dance performance. She adores Mozart's glorious music.

STRINGS

VIOLIN

EMMA MARTIN

CELLO

ASLI IBRAHIM

Amadeus



Classical Arts Society University of Melbourne