

Amadeus Peter Shaffer

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Peter Shaffer - C. J.
Gianakaris 1992

Whodunnit - Anthony Shaffer
1983

This Broadway success by the author of Sleuth takes audiences to Agatha Christie's England. Six strangers and a butler have gathered for a black tie dinner in a wealthy lawyer's mansion during a thunderstorm. The guests include an aged rear admiral, a bitchy aristocrat, a doddering old archeologist, a dashing

young cad and other Christie types. One of the guests is an oily Levantine who tells the others (each in private) that he has the goods to blackmail them. He is ripe for murder and so it happens. Whodunnit? -- Publisher's description.

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.

Sacred Scripture - Daniel L. Smith-Christopher 2013

The Private Ear - Peter Shaffer 1962

The Cambridge Companion to Mozart - Simon P. Keefe
2003-05-22

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and

popular images of the composer, enhancing the readers' appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.

Doctor Faustus and Other Plays - Christopher Marlowe
1998

Christopher Marlowe (1564-1593), a man of extreme passions and a playwright of immense talent, is the most important of Shakespeare's contemporaries. This edition offers his five major plays,

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which show the radicalism and vitality of his writing in the few years before his violent death. Tamburlaine Part One and Part Two deal with the rise to world prominence of the great Scythian shepherd-robber; The Jew of Malta is a drama of villainy and revenge; Edward II was to influence Shakespeare's Richard II. Doctor Faustus, perhaps the first drama taken from the medieval legend of a man who sells his soul to the devil, is here in both its A- and its B- text, showing the enormous and fascinating differences between the two. Under the General Editorship of Dr. Michael Corder of the University of York, the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. In addition, there is a scholarly introduction and detailed annotation.

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.

Amadeus - Ray Morton
2011-02-01

MUSIC ON FILM: AMADEUS
Mozart - Jan Swafford
2020-12-08

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

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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.

A Quick Guide to

Screenwriting - Ray Morton
2013-05-01

A QUICK GUIDE TO
SCREENWRITING

**Various Book, Theater and
Film Reviews** - Sabine Picout
2012-11-29

Literature Review from the year 2004 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: sehr gut, University of Innsbruck

(Translationswissenschaften),

language: English, abstract:

This paper contains various

reviews on books, films and

theater plays, such as Nick

Hornby's High Fidelity; Charles

Dickens' Christmas Carol,

Peter Shaffer's Amadeus,

Tolkien's *The Fellowship of the Ring* and Phil Penningroth's *Silence of the heart*.

Five Finger Exercise - Peter Shaffer 1958

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.

Finding The Raga - Amit Chaudhuri 2021-03-15

By turns essay, memoir and cultural study, *Finding the Raga* is Amit Chaudhuri's singular account of his discovery of, and enduring passion for, North Indian music: an ancient, evolving tradition whose principles and practices will alter the reader's notion of what music might - and can - be. Tracing the music's development, *Finding the Raga* dwells on its most distinctive and mysterious characteristics: its extraordinary approach to time, language and silence; its

embrace of confoundment, and its ethos of evocation over representation. The result is a strange gift of a book, for musicians and music lovers, and for any creative mind in search of diverse and transforming inspiration.

Mozart and Salieri - Александр Сергеевич Пушкин 1982

Amadeus - Peter Shaffer 2006

Mozart in Person - Peter J. Davies 1989

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.

Chronicles from the Future -

Paul Amadeus Dienach

2016-03-21

In 1921, Paul Amadeus Dienach, a Swiss-Austrian teacher with fragile health, falls into a one-year-long coma. During this time, his consciousness slides into the future and enters the body of another man in 3906 A.D. When Dienach awakens from his coma, he finds himself back

in 1922. Knowing that he doesn't have much time left, he writes a diary, recording whatever he could remember from his amazing experience: the mankind's history in the forthcoming centuries, from the nightmare of overpopulation and World Wars up until the world-changing globalisation, the radical new administration system, the colony on Mars and the next human evolutionary stage. Without any close friends and relatives to entrust, he doesn't say a word to anyone out of fear of being branded a lunatic. Before he dies, he hands his diary to his favourite student, George Papachatzis, later prominent Professor of Law and Rector of Panteion University of Greece. The diary circulates as hidden knowledge amongst high ranking masons in the lodges of Athens. In 1972, professor Papachatzis, despite an intense dispute, decides to publish Dienach's diary in Greek. Paul Dienach was not an author, poet, or professional writer. Rather, he was an ordinary man who kept

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a journal, never with the expectation that it would be published. This unique and controversial book, a universal legacy, is now carefully edited, translated and available to everyone. This is the history of our future! We deliver it to you."

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.

Peter Shaffer's Amadeus - Peter Shaffer 1981
The creator of *Equus* enters the world of Vienna in the time of Mozart, where the court musician Salieri reconstructs his efforts to destroy his archrival, Wolfgang Amadeus Mozart--efforts that build to a

chilling conclusion.

Shrivings - Peter Shaffer 1974

The Mozart Myths - William Stafford 1993-10-01

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.

Equus - Peter Shaffer 2011-02-01

An explosive play that took critics and audiences by storm, *Equus* is Peter Shaffer's exploration of the way modern society has destroyed our ability to feel passion. Alan Strang is a disturbed youth whose dangerous obsession with horses leads him to commit an unspeakable act of violence. As psychiatrist Martin Dysart struggles to understand the motivation for Alan's brutality, he is increasingly drawn into Alan's web and

eventually forced to question his own sanity. Equus is a timeless classic and a cornerstone of contemporary drama that delves into the darkest recesses of human existence.

Amadeus - Ray Morton 2011 (Music On Filments). 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.

Amadeus - Peter Shaffer 2007
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."

Dea Loher: Three Plays - Dea Loher 2014-01-31

Dea Loher is one of the most powerful and individual voices in German theatre today. This volume brings together three of her plays to be performed in English. *Olga's Room*
Communist. *Jew*.

Revolutionary. *Lover*. *Mother*.

Olga Benario's story is a searing tale of survival as alongside her fellow prisoners she struggles to hold onto her disintegrating sense of self. Based on real events of the 1930s-40s, *Dea Loher's* gripping first play spans Brazilian revolution and Nazi dictatorship. *Innocence* A city by the sea. 14 people on the edge. Illegal immigrants afraid of being arrested for a good

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deed. A philosopher who burns her own books. A woman seeking forgiveness for crimes she didn't commit. A young married man who finds fulfilment laying out corpses. A blind stripper who spends her life being watched by men she cannot see. Innocence is a darkly comic panorama of urban restlessness. Land Without Words War meets art in this intimate parable. A painter seeks the perfect image, but in K., a Middle Eastern city, she experiences the effects of war, violence and poverty, impossible to depict. Now she is forced to confront her lifelong beliefs in the value of art, and how to deal with her position in the world today.

Bach and Mozart - Robert

Lewis Marshall 2019

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.

Mozart's Sister - Rita

Charbonnier 2007-10-09

Maria Anna Walburga Ignatia

Mozart, affectionately called

Nannerl by her family, could

play the piano with an

otherworldly skill from the time

she was a child, when her tiny

hands seemed too small to

encompass a fifth. At the

tender age of five, she gave her

first public performance,

amazing the assembled

gentlemen and ladies with the

beautiful music she created.

But her moment of glory was

cut short, for even as her

father carried her around to

receive their praise, her

mother began laboring to bring

a second child into the world.

After hours of her mother's

pained cries and agonized

shouts, which rang in

Nannerl's ears like a terrifying

symphony, the child was born.

They named him Wolfgang.

Nannerl loved him instantly. As

they grew, Wolfgang and his

sister became inseparable,

creating a fantasy world

together and playing music the

likes of which no one had ever

heard. They were two sides of a

single person, opposite in

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temperament—he lighthearted and charismatic, she shy and retiring—but equal in talent. Yet it was Wolfgang who carried their father’s dreams of glory. And as the siblings matured, Nannerl’s prodigious talent was brushed aside by her father. Instead of playing alongside her brother in the world’s great cities, she was forced to stop performing and become a provincial piano teacher to support Wolfgang’s career. Nannerl might have accepted this life in her brother’s shadow but for the appearance of a potential suitor who reawakened her passion for life, for love, for music—and who threatened to upset the delicate balance that kept the Mozart family in harmony. Mozart’s Sister draws you into the lush palaces and salons of eighteenth-century Europe and into the fascinating life of a woman who ultimately found a way to express her own genius.

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, 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

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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.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.

Mr. Beethoven - Paul Griffiths
2021-10-26

Shortlisted for the 2020 Goldsmiths Prize Based on the German composer's own correspondence, this inventive, counterfactual work of historical fiction imagines Beethoven traveling to America to write an oratorio based on the Book of Job. It is a matter

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of historical record that in 1823 the Handel and Haydn Society of Boston (active to this day) sought to commission Beethoven to write an oratorio. The premise of Paul Griffiths's ingenious novel is that Beethoven accepted the commission and traveled to the United States to oversee its first performance. Griffiths grants the composer a few extra years of life and, starting with his voyage across the Atlantic and entry into Boston Harbor, chronicles his adventures and misadventures in a new world in which, great man though he is, he finds himself a new man. Relying entirely on historically attested possibilities to develop the plot, Griffiths shows Beethoven learning a form of sign language, struggling to rein in the uncertain inspiration of Reverend Ballou (his designated librettist), and finding a kindred spirit in the widowed Mrs. Hill, all the while keeping his hosts guessing as to whether he will come through with his promised composition. (And

just what, the reader also wonders, will this new piece by Beethoven turn out to be?) The book that emerges is an improvisation, as virtuosic as it is delicate, on a historical theme.

The Gift of the Gorgon -

Peter Shaffer 1993

Cast size: medium.

I'll Eat You Last - John Logan
2013-04-25

'You want to be a thing? Make yourself that thing.' 1981.

Hollywood. Sue Mengers, the first female 'superagent' at a time when women talent agents of any kind are almost unheard of, invites you into her Beverly Hills home for an evening of dish, secrets, and all the inside showbiz stories that only Sue could tell... Back in the 1970s, Sue Mengers represented almost every major star in Hollywood; her clients were the talk of the town and her glamorous dinner parties were legendary. But by 1981 the glory days were fading. Her time was passing as a sleek and corporate New Hollywood began to emerge.

The phone's not ringing so

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much these days and Sue is forced to face the inevitable truth: the credits roll sooner than you think. Starring Bette Midler who makes her return to the stage in her first Broadway play in over 30 years. A new play by three-time Academy Award-nominated screenwriter and playwright John Logan following the recent success of Peter and Alice in the West End and his play RED, which played London to great acclaim before transferring to a smash hit Broadway run where it won 6 Tony Awards including Best New Play. Logan's work as a screenwriter includes the latest James Bond movie Skyfall, Sweeney Todd, The Aviator, Hugo, Gladiator, The Last Samurai, Rango, Coriolanus, and Any Given Sunday.

Fangirls - Yve Blake

2021-04-28

Meet Edna: shes 14, shes a misfit, shes kind of a genius and shes in love. With Harry. Theres just one problem: Harry doesnt actually know that she exists. Because Harry is in the worlds biggest boy band, True

Connection. But to Edna, thats just a small obstacle. When True Connection announces a tour stop in Ednas city, she realises that this is her one chance to meet Harry and convince him of their destiny. But how will Edna get Harrys attention? How will she convince him that shes the one? And just how far is she prepared to go in the name of love? Edna takes her devotion to unforeseen heights in this thrilling and hilarious musical comedy about first love, fan culture and the danger of underestimating teenage girls. Fangirls, by composer, lyricist and playwright Yve Blake, will surprise and shock you. If you think this is just a story about loving a boy band think again. This is a story about how we ask young women to see themselves, and a celebration of their true, unlimited power.

Amadeus - Peter Shaffer

2004-03-22

A Welsh translation of a successful drama portraying the stormy relationship between the composers Antonio Salieri and Mozart,

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especially the rumour that Salieri, because he was jealous of Mozart, had poisoned him.

A Day in the Death of Joe Egg - Peter Nichols 1967

The Front Page - Ben Hecht 1950

An irresistible comedy with thrills and derring do set in the news room. Hildy wants to break away from journalism and go on a belated honeymoon. There is a jailbreak and into Hildy's hands falls the escapee as hostage. He conceals his prize in a rolltop desk and phones his scoop to his managing editor. Their job is to prevent other reporters and the sheriff from opening the desk and finding their story. Some hoodlums are enlisted to remove the desk, but they get mixed up with a Boy Scout troop and the mayor and a cleaning woman, among others. It's a whirlwind wrap up with Hildy finally making his breakaway, but the cynical managing editor has him arrested before he leaves town for having stolen a watch he planted on Hildy.

The Beggar's Opera - John Gay 1835

Faust I & II, Volume 2 - Johann Wolfgang von Goethe 2014-04-14

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.

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Featuring a new introduction
by David Wellbery, this
Princeton Classics edition of
Faust is the definitive English
version of a timeless
masterpiece.
*Peter Shaffer's Dramatic Vision
of the Failure of Society*

*[microform] : a Study of The
Royal Hunt of the Sun, Equus
and Amadeus* - Fushan Lai
1989

Lettice & Lovage - Theatre
Aquarius Archives 1993