The Practicalities of Producing the Play *Mozart*, with Music by Franz von Suppé

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INTRODUCTION

BY DARIO SALVI

Franz von Suppé was both the originator of Viennese Operetta and a busy composer in a subgenre of it: the Artist's Life Portrait. His first work in the genre was entitled *Mozart* (1854), followed by *Franz Schubert* (1864) and *Joseph Haydn* (1877). The first and the last works are plays with incidental music composed by Suppé on themes by the composers themselves, with added original themes of his own, whereas *Franz Schubert* is an opera, where songs are featured together with dialogue (once again using themes by both Schubert and Suppé). With *Franz Schubert*, Suppé experimented more with the concept he had already introduced in *Mozart*; a libretto with biographical references for Schubert was set to music, and Schubert's music was used to create a work that would take the listener through his life. A recording of the work by the American Symphony Orchestra, conducted by Botstein, is commercially available and gives us a good representation of this particular branch of Operetta. In *Joseph Haydn*, on the other hand, Suppé returns to the style first used in *Mozart* 23 years earlier. Gone is the hard task of matching old melodies (by another composer) to new lyrics to create a meaningful opera with a storyline that makes sense. For this work, Suppé composed once again incidental music, and again he used original ideas paired with melodies by Haydn. However, there is a difference from *Mozart*; in *Joseph Haydn*, there are songs which do not follow an operatic standard but resemble more that of contemporary musicals. Songs happen in the middle of a busy script instead of flowing naturally from one to the next. An example of this is the song entitled "Spatzenlied", sung by Elfriede Ott on an LP entitled *Theater, O Theater Du!* on Favorit Klassik label (FK 50 112), with music by Suppé and lyrics by Friedrich von Radler. But before we talk about *Mozart*, we should note that a common theme seems to emerge here. Was the world of Operetta about to change with this new trend of representing the lives of old masters on stage? Surely there were many attempts at it, some of them more successful than others, and not only in Operetta. Prominent historical personalities populated the stages of suburban Viennese theatres in the 19th century, very often with great success, but also songs, plays and in later

years movies were made about Mozart, Beethoven, Johann Strauss (who was even portrayed by Tom and Jerry in *Johann Mouse*, 1952) and many other famous historical figures.

In 1854, a play in three acts and a prelude by Leonhard Wohlmuth, a Bavarian teacher and poet, found its way to the stage of the newly renovated Theater an der Wien, with Alois Pokorny as director. The first printed version of the play, entitled *Mozart: an artist life* was published in 1856, this time made up of four acts. Reviews were very positive and described it as quite a successfully written work. Just like the text, Suppé's music, arranged from melodies by Mozart, was praised as intelligent and imaginative: "The interweaving of the individual motifs, the striking modulations, and the most effective instrumentation, make Suppé appear in the most brilliant light […] This charming illustration of Mozart's most beautiful motifs was executed with the utmost care, best nuancing and much pathos." [1]

However, not all reviews were positive. Wohlmuth's text was sometimes described as "harmlessly good-natured." The character of Mozart was seen as a "sentimental, babbling fool" in some scenes, and the question of why a talent like Suppé was tempted to give his service to a hopeless and inartistic cause was posed. Suppé's contribution to the score received at times a lukewarm reception: the use of numerous Mozartian melodies and their successful insertion into the rest of the music, although proving a certain proficiency of composer, has nothing to do with creative genius. "That the overture to Mozart has been performed for a long time, while all other numbers are […] forgotten, is not Suppé's, but Mozart's merit."[2] Theater an der Wien organised only three performances.

Interestingly, in 1866 Suppé was credited again as arranger for another play based on Mozart's life; *Die Mozart-Geige, oder der Dorfmusikant und sein Kind* by Carl Elmar. The front cover featured the following print: "The excellent arrangement of the music of Mr. Kapellmeister Franz von Suppé deserves the fullest attention." We sadly do not know if the music for this play was the same as the 1854 version.

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[1] Julius Krommer, *Franz von Suppé. Leben und Werk. Ein Beitrag zur Geschichte der Operette in Wien*. Phil. Diss. Wien 1941, S. 85 f.

[2] Harrandt, Andrea: *Haydn, Mozart und Schubert auf der Bühne. Komponisten als Operettenhelden*. In: Bruckner-Symposium Linz 1998: Künstler-Bilder. Eds.: Uwe Harten; Elisabeth Maier; Andrea Harrandt and Erich W. Partsch. Linz: Musikwissenschaftlicher Verlag 2000.

THE MUSIC

The accompanying music to the play is a selection of music by Mozart with original inserts and linking material by Suppé. What follows is a list of the most recognisable themes. There are other quotes from the Mozart syllabus that sometimes appear for a small number of bars and are not here listed[3].

Overture

1. March (*The Marriage of Figaro*)
2. Statue Music (*Don Giovanni*)
3. Vieni alla finestra (*Don Giovanni*)
4. Se vuol ballare (*The Marriage of Figaro*)
5. Violin cadenza
6. Enchantment Music (*The Magic Flute*)
7. Minuet (*Don Giovanni*)
8. Enchantment Music (*The Magic Flute*)
9. Champagne Aria (*Don Giovanni*)
10. Non più andrai farfallone amoroso (*The Marriage of Figaro*)
11. March Finale (*The Marriage of Figaro*)

Act 1

1. The Magic Flute

Concertino

2. Belmonte's aria (*The Abduction from the Seraglio*)
3. Là ci darem la mano (*Don Giovanni*)
4. Violin solo

Liebe (Act 2)

Melodrama

5. Symphony 96
6. Original theme by Suppé
7. Original theme by Suppé
8. The Masks (*Don Giovanni*)

[3] The classical music label NAXOS is in discussion with the authors to release a recording of the whole work (www.naxos.com) in the near future.

Act 3

9. Original theme by Suppé
10. Ein Vogelfänger bin ich ja (*The Magic Flute*)
11. Overture (*The Magic Flute*)
13. Symphony No.39
14. Original theme by Suppé

Act 4

15. Rex tremendae (*Requiem*)
16. Entr'acte
17. Lacrimosa (*Requiem*)

Erklarung

18. Original theme by Suppé
19. Finale music from the *Requiem*

ORIGINAL STRUCTURE AND SYNOPSIS

Act 1

Scene 1
Wolfgang Amadeus Mozart tells his mother, Anna, about his plan to leave Salzburg. Anna remembers the hard times in the past when she had to put up with Mozart's absence. This helps Mozart to look forward to a bright career in the future – but this can only happen if he will move away. He asks Anna for some help in convincing his father to let him go.

Scene 2
Anna tries to convince herself that the right thing to do is to tell her husband, Leopold, that it will be best for Mozart's career for him to leave his job and move away from Salzburg.

Scene 3
Leopold returns home from rehearsals complaining about the poor standard of music under the new master. Leopold and Anna both see that remaining in such a place would be a mistake for Mozart, but are worried that the Prince will not grant him leave. During the discussion, they agree that it would be best for Mozart to leave his job and try his fortune somewhere else. Leopold himself is finding it more and more difficult to work at the Court.

Scene 4
Mozart returns to announce the arrival of the Court's messenger and finds his parents in tears.

Scene 5
Simon, the messenger, delivers the letter from the Court.

Scene 6
The letter bears bad news: no leave is granted to Mozart. Leopold decides to take the matter into his hands and explains to his son that his future needs to be a brighter one than his. He has, therefore, to leave and try his luck somewhere else. Wolfgang presents his plan to his parents. Anna is happy but has a premonition: she will not see her son in this life again. After a touching farewell, Mozart leaves.

Act 2

Scene 1
Aloysia enters the room, wondering about Mozart's strange behaviour of the past few days. Is he in love with her, or with her sister, Constanze? Surely it cannot be with Aloysia, as she is already engaged; it must be Constanze!
Scene 2
Constanze enters the rooms and does not look like her usual self. In conversation with Aloysia, she reveals that she is in love for the first time in her life, with Mozart. However, she is worried that Mozart is in love with Aloysia and that she loves him in return. Aloysia promises to act on Constanze's behalf and find out if Mozart is in love with Constanze.
Scene 3
Aloysia worries about how to act for her sister in the best way.
Scene 4
Mozart arrives, looking unhappy. He doesn't want to be appreciated only as an artist; he needs love and support, and someone to share his life with him, so he decides to tell Aloysia. He feels lonely and lost in his career, which he explains in detail. Aloysia seizes the opportunity to make him understand that he needs someone to love him, and someone to love in return—that someone being Constanze. Aloysia leaves.
Scene 5
Alone, Mozart reflects on what has just happened and fills his heart once again with hope for a positive future.
Scene 6
Constanze returns, summoned by Aloysia. Mozart and Constanze start talking about their feelings for one another. Mozart tests the ground, announcing his imminent departure. Constanze cries: these are tears of love. Mozart declares his love, as does Constanze.
Scene 7
Aloysia returns and is told by the couple of their mutual love. She rejoices and announces a visitor.
Scene 8
The mysterious visitor is Leopold. Mozart welcomes him warmly and introduces him to the ladies. However, Leopold brings bad news that Anna has died. Leopold then tells them that Emperor Joseph intends to create a German National Theatre in Vienna and wants Mozart to compose the first Opera for it.

Act 3

Scene 1
Constanze and Aloysia meet in the former's house. Aloysia is not happy in her marriage and worries that Constanze is living in the same situation. Constanze reassures her. They have both returned from the theatre, where they have just watched the opening performance of *Le Nozze di Figaro*. The Opera was sabotaged by the performers, led by Salieri. Alysia leaves.
Scene 2
Constanze prepares for Mozart's return. She must be strong, supportive and understanding.
Scene 3
Mozart returns, distraught. He tells her about the events of the night: of how the singers did their best to ruin his Opera. Salieri allowed rehearsals to run smoothly so that Mozart could not foresee the planned disaster of the opening night: intentional mistakes, mutilation of the music—a disaster! Only the intervention of the good Emperor could save the situation.
Scene 4
Haydn arrives to show his support for Mozart. He loved *Figaro* and he could see what was going on on-stage. Haydn tells Mozart that he thinks *Figaro* is astonishing and that it places Mozart as the best composer of the time. Not only that, Emperor Joseph has sent Haydn as a messenger to let Mozart know that from that moment on he would be protected against the enemies of his art. This gives confidence to Mozart about his future and he starts planning his next work, *Don Giovanni*. Haydn leaves.
Scene 5
With renewed spirit, Mozart tells Constanze that he now feels ready to take a commission for an opera in Prague. Constanze is so happy that she is even willing to follow him there.
Scene 6
The comedic figure of Schikaneder enters the scene. He is desperate, as his theatre is in ruin. Everyone wants only to see *Figaro* and nobody is attending his suburban theatre. The only solution he sees is to ask Mozart for a new work for his theatre; something that everyone can enjoy and understand. They decide on a mythological opera in German called *The Magic Flute*.
Scene 7
Schikaneder leaves. Mozart and Constanze prepare for the night. Constanze goes to the kitchen.

Scene 8
Alone, Mozart recalls the incredible events of the day.
Scene 9
Mozart is interrupted by yet another visitor, Count Waldsee, who neglects to introduce himself. He tells Mozart that his wife has recently passed away and that, after having heard *Figaro* that very same night, he would like Mozart to compose a Requiem for her soul.
Scene 10
Mozart is confused by this hasty visit and commission. He sees the Requiem as being a sign from the skies, and thinks that the Requiem is in reality for himself.
Scene 11
Constanze returns only to find Mozart in a gloomy mood and sitting silently. She asks him the reason for this change of mood and she is told of the mysterious visitor and the commission, and of Mozart's belief that the Requiem is a work sent by God. They embrace and the curtain falls.

Act 4

Scene 1
Aloysia and Constanze meet in Mozart's room. It looks like a crypt; a gloomy, dark room. They discuss how all of his latest successes—his three best operas—could have changed his life for the better if he had not isolated himself from the world to compose the Requiem. They exit.
Scene 2
Mozart returns to his room, a ghostly shadow of his former self. He is saddened by the death of his dear Emperor and desires nothing more than to complete the Requiem and reunite with Emperor Joseph.
Scene 3
Constanze returns, refusing to hand back the manuscript of the Requiem which she had taken away under Mozart's request previously. She fears that if Mozart completes it, he will die soon after. Mozart talks her into fetching it, allowing him to fulfil his last earthly task.
Scene 4
Alone, Mozart reflects on the holy and divine task on which he is working.
Scene 5
Constanze returns, bringing the manuscript. She tells Mozart that he is making her suffer greatly and that he should concentrate on his present life rather than the afterlife. However, Mozart is sure of his actions and thoughts. He will give the world and the Heavens the greatest gift possible: his masterpiece.

Scene 6

Mozart seeks inspiration from God. He kneels at the small altar in his room and starts writing the final notes of the Requiem; the work is complete.

Scene 7

Count Waldsee and Constanze enter the room only to find Mozart on the floor. Waldsee finally gives Mozart his name, in order that he can realise that he is a real person and not a messenger from above. However, it is all too late; Mozart can only see what he wants to see.

Scene 8

Aloysia and Haydn arrive. Mozart rejoices at the sight of his old friend. After a long speech about the holy reasons behind his hard work on the Requiem, Mozart collapses to the floor and dies. They all gather around him as the curtain falls.

INTRODUCTION TO THE PLAY

BY LUCINDA BRAY

As previously explained, the original text is one of a series of biopic plays about celebrated musicians of the 18th century. The style and content were influenced by the dramatic forms of the time, particularly romanticism and melodrama. Some plays of this era have stood the test of time and are considered as part of the classical canon; however, *Mozart* cannot be considered as one. Viewing the text through a modern lens, the style and level of factual inaccuracies means it lacks value as a relevant prospect for performance. The music it contains and its place in theatre history as one of the lesser performed music plays rendered the text worthy of revising for an audience not used to sitting and simply listening to musical interludes. This essay explores the context of the style, the merits and treatment of historical events in the original play and how it has been adapted.

By the 19th century Opera was written throughout Europe, and Italy had its supremacy in the form shaken. The place of women as performers had been cemented all over the continent. Germany was undergoing a shift in artistic appreciation from gothic tales into romanticism and melodrama with its musical interludes, stereotypical characters and heightened acting style, with elements of each genre evident in the original text. The influence of these genres on the writer is easy to spot: the long sections of music between each act, the simplified characters and the over treatment of dramatic moments, such as Mozart's death—a poignant moment that turns almost comedic by Constanze exclaiming, "He is dead!" the rest of the cast responding, "Dead!" and with bars of dramatic music in between.

The purpose of the original text is questionable, written to celebrate the life and works of the great composer yet, from the first page, *Mozart* is full of historical inaccuracies. The writer has sought to represent the protagonist as a great gothic hero, striking out into the world almost alone without either parent to accompany him, a stereotype that would have been familiar to audiences. This approach denies the truth that Leopold Mozart—Wolfgang's father—managed every aspect of his family's affairs. The effect of Amadeus Mozart's impetuosity in trying to leave the

court initially lost Leopold his position, making the situation of his whole family perilous[4]. One would think this would be an ideal starting point for dramatization; the lonely hero figure fits much more with the gothic hero, which was still popular, and with the idea that this writer wished his subject to be a perfect fictional hero with few vices. Wohlmuth's simplification and manipulation of the story did not suit audiences of the day; the play originally received less than positive reviews for the text, although the music was very well received and would probably generate similar responses from a modern audience. In praise of Wohlmuth's writing, he has an ear for alliteration and creates interesting musical rhythms and imagery in his dialogue.

The treatment of women

With women having had such an impact on Mozart's life and work—as explored eloquently by Jane Glover in her book *Mozart's Women*—it is disappointing to see the women in *Mozart* depicted so simplistically, especially as some of Mozart's female characters could be considered examples of the most well-rounded women in the operas of the time.

The first point to note is the absolute exclusion of Marianne/Nannerl, Mozart's only surviving sibling and an equally talented pianist, who is not mentioned at all within the script. Casting Mozart as an only child intensifies the image of the lonely hero, while making some of his actions seem less impetuous; Mozart's behaviour and actions would have had an effect on Nannerl, as his financial world was still tied to his family and all hopes of increased fortunes pinned to his success in finding a good position in a European court—something that he failed to achieve. More to the point, Nannerl had a significant role in Mozart's life up until he married Constanze Webber, as documented in Glover's chapter on Mozart's family[5]. The failure of the two key women to connect would have been a source of rich dramatic conflict.

One could argue that the writer may have had practical reasons omitting Nannerl from the play: to reduce the number of actors required. However, the inclusion of a servant role, Simon, who is present on the stage for only half a page, indicates this was not a choice made for practicality but that the writer considered her presence unnecessary.

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[4] Glover J., *Mozart's Women His family, His friends, His Lovers* (Basingstoke and Oxford; Macmillan, 2005.),56-57

[5] Glover J., *Mozart's Women His family, His friends, His Lovers* (Basingstoke and Oxford; Macmillan, 2005.),13-97

Wohlmuth uses the female characters to extemporise; they are rudimentary storytelling devices mostly used to narrate, or be narrated to, telling the audience what is going on rather than showing them. Act 3, for example, sees Constanze and Aloysia explaining the actions of the Italian singers in sabotaging *The Marriage of Figaro*, then Constanze sits and listens to a page-long monologue about the same subject from Mozart as if she had not been present at the event. Yet a choice was made by the writer to focus on the romantic relationship between Mozart and Constanze, meaning there is an awareness of the importance of this relationship and this character.

The final disappointment where women are concerned is the treatment of Mozart's mother. As the writer had earlier framed his protagonist as a lonely wandering hero "cast out" to find his fortune, the true tragedy of Maria Mozart's decline into loneliness, sickness and death in the company of Mozart in Paris is lost. Emily Anderson's book of Mozart's edited letters[6] shows the genius' distress at the loss of his mother and his curious handling of the incident; writing to tell Nannerl and Leopold of Maria's illness when she was already in fact dead does not show Mozart in the greatest light.

Other figures

Although the male figures in the story are more than mere foils or narrators of action, they can only be described as two dimensional. All the men in the play have conversations that exalt Mozart's talents whilst skimming over the depth of the relationships that were undoubtedly important.

Act 3 is written improbably as a series of men of stature enter the house exclaiming Mozart's virtues: first Joseph Haydn, then Schikaneder and finally the fateful Count Waldesee. For the audience it becomes tiresome, although Schikaneder's joyful tempo and illustrative language creates a welcome change in tone.

Act 2 contains Leopold's extraordinary entrance, which delivers in passing the news of the death of Maria, superficially acquiescing to Mozart's recent engagement and then passing on a letter summoning Mozart back to the Court of Emperor Joseph in a two-page whirlwind. In truth, the back and forth between father and son regarding his engagement to Constanze Webber was bitter and the source of a mighty conflict

[6] Anderson E., trans. *Mozart's Letters an Illustrated Selection* (London: Barrie & Jenkins ltd, 1990), 93-104,

between the two Mozart households[7]. It is possible to argue that Leopold lived almost vicariously through Mozart; he had greatly enjoyed his time traveling the courts and theatres of Europe with him, he resented his own station in Salzburg and made every attempt to control all aspects of Mozart's life even at great distance. The idea that his son could make such a life-changing decision for the whole family without consultation and, in the end, in direct opposition to Leopold's wishes, was unthinkable.

Historical accuracy and performability

Theatre in all its forms is written to be performed; to be seen and heard by an audience, all present in the ritual of performance that has, at its heart, the essence of originality, in that no audience member's experience will be the same as any other. However, it does require performers to bring a text alive. In analysing the original text's suitability for performance, a table reading was arranged to assess the rhythm and flow and discuss production choices. The actors found the experience challenging. Despite making allowances for the translation of old German into English and the melodramatic style, they still found themselves unable to carry out the most critical and serious points of the script, such as Leopold's entrance in Act 3 and Mozart's death in Act 4, without it descending into farce. This was occasionally exacerbated by the timing of the musical accompaniment.

Every dramatist who wishes to work with reality as their source material has to strike a balancing act between integrity and sating the audience's experience. A dramatic portrayal is not a documentary, nor is it journalism[8]. The general feeling of modern dramatists working in this genre is that it is allowable to stretch the truth, alter relationships and even create new or composite characters if the storytelling requires, as long as it stays true to the heart of the action. There is no argument that the most famous dramatized work of Mozart's life and times, Peter Shaffer's play *Amadeus*, is also filled to the brim with dramatic license. The character of Salieri is altered almost out of recognition[9], but as the name of Salieri

[7] Anderson E., trans. *Mozart's Letters an Illustrated Selection* (London: Barrie & Jenkins ltd, 1990),*97.*

[8] Charles Lyons, "*OSCARS: Filmmakers Walk A Fine Line When Dramatizing Real-Life Events,"* Deadline, November 2013, https://deadline.com/2013/11/saving-mr-banks-captain-phillips-lee-daniels-the-butler-rush-637393/

[9] Chad Hille, *Antonio Salieri Truth or Fiction?,* Classy Classical, August, 2005, http://classyclassical.blogspot.com/2005/08/antonio-salieri-truth-or-fiction.html

dropped out of fashion along with his music during the late 19th century and the facts about his life were widely unknown, this is an example of reasonable dramatic manipulation of reality. In the tale of Amadeus, Shaffer did not wish to present a faithful portrayal of Mozart's life; he cleverly explores the nature of talent and the danger of jealousy by making an outsider the protagonist of the story. The audience knows their perspective of Mozart is through the prejudiced lens of Salieri, therefore it cannot be the exact truth.

Mozart, however, lacks the central understanding of what it is. Wohlmuth claims *Mozart* is "A[n] artist's life in four elevators" yet it is wholly untruthful, down to the final moment when Mozart finishes his Requiem. The contemporary audience would have been aware of some aspects of Mozart's life even without having access to as much information as we do today, whereas the modern audience demographic interested in Mozart's life and music would already be fully aware of his history, making such a work unperformable now. It seems *Mozart* is a piece of hero worship.

The treatment of the script

In light of the inherent issues with the form and content, a decision was made to not simply alter the language to make it coherent, but to modify the style and content. We chose to utilise the moments of Mozart's life that Wohlmuth originally identified, and to keep the music in place and maintain its structure and position, meaning a wholescale alteration of the text could not be fully achieved.

Each act is no longer treated as a playlet—a short story in its own right. There are now references between the acts with the musical interludes, pulling the narrative together and allowing for non-spoken storytelling. This has resulted in characters such as Nannerl being introduced without them being mere token characters in a scene; they become a function of the storytelling action. As this has not been practiced in performance and the directions in the script are vague, there may be a temptation to remove them, but this would do the overall story a disservice.

Key alterations in each act will now be summarised with some justification offered below.

Act 1

Sets the scene of Mozart's journey across Europe with his mother. Mozart is no longer the gothic hero wandering alone fighting to find his place in

the world. His mother is chosen to travel with him and the audience are left in no doubt that the family's fortunes rest with Mozart and his ability to find work. He is not a romantic hero any longer.

Act 2

Aloysia Webber's strange introduction in Act 2 is removed as it made her appear coquettish and did not serve the story. Reference is still made to her previous affair with Mozart through dialogue. There is now a reference to the death of Mozart's mother and the effect it has had on him.

The asides and monologues have been re-purposed into dialogue to make the dramatic action flow whilst including Wohlmuth's strong imagery and romantic language.

Leopold no longer appears in the act, but a letter from him now communicates some of his true feelings about Constanze and his concerns that Mozart may be about to make a bad decision. Constanze suggests an appeal to Nannerl, setting up reference to the future conflict between the households when his sister refuses to be sympathetic to the couple.

Act 3

The content begins with the ruination of *The Marriage of Figaro* on opening night by jealous Italian opera singers, and subsequent conversations with important men in Mozart's life: Joseph Haydn as a mentor and friend, Schikaneder, a future collaborator and Count Valdese, the commissioner of the infamous Requiem.

In terms of content, there was little need for editing. The structure of Aloysia, Constanze and Mozart narrating the action in long monologues followed by the entrance of each man one after the other required significant alteration.

In the final version, it is only Acts 2 and 3 that have multiple scenes marking the passage of time. In the original text, every time a performer entered or exited it was marked as a scenic shift. By slightly altering the timeline it loses the farcical aspect while maintaining the pace of the section.

There are now few monologues, with the characters interacting with one another more naturalistically which allows for more depth of emotion and, hopefully, interest for the audience.

Act 4

In the original text, Act 4 had the most rounded feel so required the least editing. This could be attributed to the truth of the content. Mozart's friends and family were certainly concerned by his work mania and his obsession with the Requiem. The household was undergoing financial hardship, and the loss of their son and his father had certainly weighed heavily on Mozart's heart.

The two key alterations to this scene are the development of the farewell between Constanze and Mozart and in the status of the Requiem at Mozart's death. Constanze and Mozart's goodbye has the opportunity to be one of the most honest parts of the play, given that the affection between them was genuine; her despair at his death is well documented by biographers and can be seen by her actions after his death to keep his memory alive. The status of the Requiem at his death has been altered to be ambiguous. The relationship between the lines and the music in that section made it impractical to re-write the ending but there is a sense that Mozart's part in it has finished. This elevates the jarring relationship between history and fiction at the climax of the action.

As Mozart descends into delirium and death, his family's appearance on the stage to bring the cycle of the story to an end ties the musical interludes and the non-spoken action throughout the play into one final image underscored by the Requiem.

Final note

All new sections and edits have been written to be sympathetic to the melodrama genre and to the original content of the play, maintaining the strong imagery Wohlmuth created while still being accessible to an audience. Asides have been removed as they were inconsistently deployed. The cue lines for most musical punctuation and underscoring has mostly remained the same, as has any text spoken to music; this seems to be where Wohlmuth's true talent lay as a writer. This version should be considered the penultimate one, as once a script has been put to the test by actors, there are kinks in the dialogue a writer cannot hope to hear in their mind. This version is waiting for the actors to sprinkle life into it and hopefully it will now be considered a text that they will take some joy in performing.

MOZART

From the play with music by Leonhart Wohlmuth

Adapted by Lucinda Bray

A note on the characters:
There are a series of characters who appear in the beginning sections of each act; these sections are suggestions that should be adapted through rehearsals. I suggest these characters are played by the existing actors, and it would be best that Nannerl, Mozart's sister, is played by the actors playing Constanze and Aloysia.

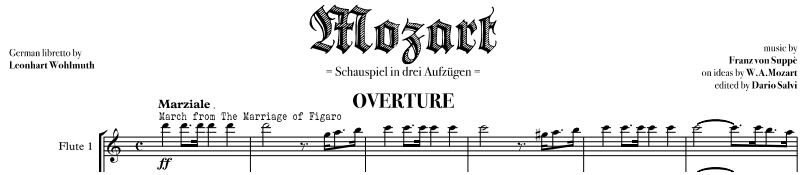
Characters:
Wolfgang Amadeus Mozart, musician and composer
Leopold Mozart, his father
Anna Mozart, his mother
Nannerl, his sister
Aloysia Weber, former lover, singer and eventual sister in-law
Constanze Weber, her younger sister
Count Waldsee, commissioner of the fateful Requiem
Joseph Haydn, friend, mentor and composer
Schikaneder, author of *The Magic Flute*'s libretto and manager of the National Theatre

Scenes:
Act 1: Salzburg – The family home
Act 2: Mannheim – A home of musical young women
Act 3: Vienna – Mozart's residence, the dining room/receiving room/study and where breakfast is served
Act 4: Vienna - The same home, the same room, but drastically changed; darker and bleaker.

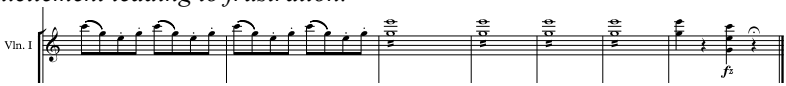
A note on the set:
The stage should be large and open. The representation of places should be brief; a table, an instrument, a suspended window.

There is a raised semi-circle section upstage centre. There is an entrance framed by at least two hanging silks with music and words printed lightly, like a watermark (this can be used as a cyclorama or projection screen). The sense that words and music flow constantly through Mozart's life should be clear.

ACT 1



Signature pieces of set suggesting an 18th century home in Salzburg, including a piano, are brought on in sequence to the eight-minute concertino, which sets the family dynamics as tempestuous with Leopold having a strong control over his son. This can be done figuratively or very literally. Suggested order as follows: Lights come up slowly to reveal "young" Mozart and Nannerl dancing. During the rousing string section, Anna arrives; during the cello section, Leopold appears; dynamics among the family are set; Nannerl needs to leave, then Anna, then Leopold; by the end of the section Mozart is "dancing" on his own in a flurry of excitement leading to frustration.



Mozart: Mother, I cannot stand it any longer. Salzburg is my dungeon and if I am not soon released from it I will be in my grave. *(This happens on the last notes of the concertino)*

(*Anna enters)*

Anna: I barely recognise my sweet son beneath this stormy man who rails against his employer and strains to be free of the security of home.

Mozart: Mother, you know I long to be out in the world, celebrating and bringing glory to the name of Mozart outside the narrow limits that surround and hinder me here. Was this yearning to wander not nurtured by my own dear father in my childhood? Our first pilgrimage; today here tomorrow there, our tent pitched in a new place, the scenery passing by ….

Anna: I know ….

Mozart And then again in my teenage years he took me across Europe, the halls of Emperors, Queens and Kings were opened to me, they gloried in listening to me play.

Anna: My darling boy, you speak of your adventures away from myself and your sister; your father worked hard to lay a path for you and yes! Your triumphs were glorious. But every day you were gone during those long years I had to miss the sight of my child growing into a fine man. When a friendly letter bought me some comforting news of you, my anxieties soothed, but who knows what dangers, illnesses and misfortune can befall travellers between one letter and the next.

Mozart: Mother dearest, why conjure up worries of the past to relive their agony? We returned home safely and those journeys were not only necessary but sublime. My father did open the doors for me, but I walked through them and enchanted all ears and hearts, the breadth of Europe, and when you read of your son's conquests, weren't you proud?

Anna: You know it is true, but I will never forget those weeks and months in the Hague when you were sick and I wasn't there to nurse you. Through all your many illnesses on our previous journeys, it was me that gave you the care you needed. I could give you nothing but my tears and my prayers.

Mozart: Your prayers faithfully replaced your care, on my return you could find no trace of disease. But mother, I must leave this place.

Anna: I suppose the nursery of the arts, the vaunted land of music, is where your heart desires to return?

Mozart: The world is changing. Italy, which has long ceased to play a part in the political worlds, can no longer bear the solemn sceptre in the empire of art. Germany, which has won so many victories in the field of the spirit, must also make this conquest. I feel myself called upon to break a lance in this decisive battle. I follow in the path of brave fighters: Bach, Handel, Gluck and Haydn are names to which the fatherland begins to be proud and I will follow on that great, immortal course.

Anna: A mother's fondest wish is for her child's happiness; this is a lofty goal, Amadeus.

Mozart: Why would I fail to reach it? I know in my heart that God has laid this path for me and I am to conquer the mountain. This fate drives me away, like Prometheus chained to Caucasus. My talent will be realised by struggle.

Anna: You know I would never stand in your way. I will help you every way I can.

Mozart: I know your love is great; I now ask you to persuade my father. I must tell you I have already requested leave from the Archbishop. I expect the decision any moment. If I am denied, as I fear I may be, I intend to break with the Emperor and take my chances in the courts of Europe. The only true barrier to my adventure is my father.

Anna: Even with such a heavy heart, what else can I do?

Mozart: Darling mother, I kiss your hands a thousand times.

(Mozart exits)

Anna: So it falls to me to persuade my husband to let our beloved son go. I must conquer my fears. I know my son, I understand his whole being and I see that his destiny is a higher one, and cannot be fully realised in this place where his talents have been so dismally passed over for so long. A shadow in my heart tells me the arguments between my husband and the Archbishop may have cast a dark mark on our dear son.

(Enter Leopold, clearly annoyed)

Anna: Welcome, husband. You have been put to the test again today I fear?

Leopold: Our new master has no sense of art, nor time for the true artist. Our task is not to apply our skills to create art but to slog like labourers. Our rehearsals are longer daily and performances are more tedious and inadequate.

Anna: I hear the same from both you and our son each day. What should he do? He is at the birth of his career, in need of sustenance and growth.

Leopold: I have asked myself the same question so many times and I still cannot find an answer I like. The greatest threat to him here is lingering, and the outside world is too great a challenge for such a naive child.

Anna: He is eighteen, Leopold, is there no chance you may be granted leave?

Leopold: No Anna, the Kapellmeister has the ear of the Archbishop and they lack the vision to see the glory Mozart could shine on them if I were allowed to orchestrate another journey.

Anna: Let me speak openly. Where can sincerity be found if not between husband and wife?

Leopold: This is a solemn introduction?

Anna: I have spoken to Wolfgang. This very day, he has determined to leave this place, with or without the permission of your master and, I think, with or without … you.

Leopold: Anna, these are simply the tempestuous words of a childish soul.

Anna: I don't believe this is the case. He has set himself lofty goals guided by the expectations set by you in his infancy.

Leopold: He doesn't understand all that he will lose, the safety of a job …

Anna: As a mere administrator of music on a pittance of a salary!

Leopold: *(losing his temper somewhat)* It must and will be more in the future! What is the artist who is not favoured by luck? Well, Anna? You know well yourself, he is little more than a beggar. Would you have that for our son? Would you?

Anna: But is he not already subjected to a form of beggary? Is this what he has to look forward to? What has happened to the proud Leopold Mozart?

Leopold: Do you think it is possible for a man of my talents and abilities to be passed over and insulted before the time comes when I am no longer able to hold my head high. These sad feelings I keep in my breast. You do not know the dark clouds and bitter feelings that have been stirring in my breast. I have not told you my darkest fear.

Anna: You will lose your position?

Leopold: Anna, I am getting old.

Anna: Your age? This is what ails you?

Leopold: *(working himself into a powerful temper)* There is no hope! Our master is not a friend to old servants; my years of devotion pass unrecognised, my work underappreciated. They lack the understanding to even see that those long years we spent touring Europe were as much in the glory of Salzburg and its music. They have had the total of my youthful, manly power and fail to see it.

(Anna attempts to interject and is forcibly ignored)

Leopold: I will not be disabused in such a way. I am of such a mind to leave myself ….

(Mozart bursts in in a state of agitation carrying two letters)

Leopold: *(angrily)* What is it?

Mozart: They are from the Palace, father. One for you and one for myself.

(They read the letters, which say they are both dismissed from service of the Court; Leopold sinks down into a chair)

Mozart: *(in a state of high agitation)* How is that? This fool of a master knows not what he does in dismissing me? The prodigy who has been marvelled at by the Medici, by the King and Queen of England, and the Dauphin of France, this popinjay dares to …

Anna: Wolfgang, do not abandon yourself to the wandering flight of your imagination. Let me talk to you calmly as the seriousness of the hour requires. Your father has also been given his permanent leave. You know he was not tied to this place with roses …

Leopold: Your rash actions have not only threatened yourself but my position is gone! Have you examined yourself honestly? What you are planning to do requires strength and courage.

Mozart: My heart speaks so clearly it cannot be a delusion …

Anna: Germany is large and has many splendid courts and rich nobility - why should you not both find new patrons?

Mozart: Mother, you always see the good in what I do. I have threatened the prospects of dear Nannerl and the ease of your own life …

Anna: You have a good and noble heart.

Leopold: He may have a good and noble heart, but there is not a more painful creature on this Earth than a noble-hearted musician with no patron and no work!

Mozart: Father …

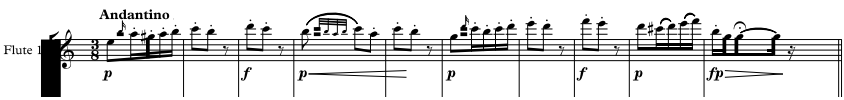
Leopold: I forget, there is one. An old musician with no patron and no work.

Mozart: But we could all now leave? The future of my profession is clear to the great eye of my soul. You too, father, have been eating hard bread here; you who guided your small children to play and write. At twelve, my opera was performed in Milan; you made this happen. Now is the time for us to step out into the world …

Leopold: No! You must go and be the master of your art, you must strike joy into the rich hearts with your magic. Once you have, into a very stable, rich heart, then you will send for us.

Anna: We are to stay?

Leopold: Our expeditions have only been possible with the grace and financial favour of our employer. I see that the only way for me is to eat even harder, bitter bread. I will be the beggar now, Anna, and will return to the Emperor and beg for clemency. But Anna, my sweet hearted protégé is too sweet to carve his own path on this wide and heavy journey.



Mozart: Will you be able to bear the separation from your life? Your daughter? Your husband?