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Welcome!

Amadeus is going to be amazing and we're excited that you want to be a part of it!

Because being in a show is a big commitment, we'll need your consent as well as that of your parents. Please go over this together, fill it all in, and turn it in at auditions on THURSDAY SEPTEMBER 1 at 7:00 PM.

Here's what we'll need from you the day of auditions (the forms can be found at the end of this packet):

- **Audition Form, Conflicts Page & Parent Volunteer Form**
- **Participation Fee (\$35 Check made out to Seton School. This includes your script (which you will keep) as well as a personal makeup kit)**
- **Costume Deposit (\$25 Check made out to Seton School. This is refundable at the conclusion of the show assuming Costume is returned in good condition)**

First things first! Take a few moments and read the description of the show, as well as the character descriptions we've provided. You'll also find a character matrix that shows which characters are in which scenes, to get a feeling for how much rehearsal time each actor will need to dedicate.

The play presents a highly fictionalized account of the lives of the composers Wolfgang Amadeus Mozart and Antonio Salieri. In the play, Salieri (the Court Composer to the Emperor in 1790's Austria) becomes deeply bitter at the success of Mozart, whom he views as an upstart, and orchestrates his demise. He then lives with the pain of his action for decades until finally absolved for his sins. The message to be found in "Amadeus" is extremely relevant in this modern era: God gives us all great gifts. Some squander their talents, while others hunger for gifts they are not given and face envy and anger rather than thank God for what he does grant. We must strive, always, to discern and find joy in the state that He gives us ... only then can we change the world.

This a triumphant drama of the highest order. It is a feast for the eyes, ears and soul. Audiences will feel anger, joy, exaltation, fear, passion, and the power of redemptive love and absolution after deep loss. "Amadeus," interpreted and performed correctly, will touch a chord deep in all of our hearts.

While NOT a musical, significant use is made of the music of Mozart, Salieri and other composers of the period through singing and orchestration.







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## Descriptions of Principle Characters

Note that these are the lead characters in the show. There are dozens of other characters, some with lines. You may find yourself playing more than one character over the course of the show, perhaps even three or four.

### **Antonio Salieri (31 Scenes)**

In old age, Salieri attempts to kill himself; he fails, and ends up in an asylum. In the asylum, Father Vogler, a young priest, visits Salieri and encourages him to confess the thoughts tormenting him. In response to Father Vogler's pleas, Salieri begins a narrative in which he describes his involvement in Mozart's death, and the motives behind his actions. Salieri is the protagonist in the play and also the anti-hero. He is bitter, jealous, and manipulative. This actor will be at almost every rehearsal. It is a challenging, complicated role for an experienced and seasoned performer.

### **Wolfgang Amadeus Mozart (26 Scenes)**

Mozart is a genius, but an infantile man. He spends beyond his means, parties too much, and defies authoritative figures, including his father, Leopold. These negative traits all contribute to Mozart's downfall, but what truly hurts Mozart is his arrogance. His arrogance turns Salieri, who could have been a powerful ally, into an enemy. Mozart finds any and every opportunity to insult and humiliate Salieri. As a result, Salieri begins to see Mozart as an instrument that God uses to mock him. Salieri wonders why God gives a vulgar man like Mozart exceptional skills, yet makes him, a pious man, mediocre. This actor will be at almost every rehearsal. It is a challenging, complicated role for an experienced and seasoned performer. Ability to play the piano is not required but will be highly useful.

### **Constanze Mozart (14 Scenes)**

She is Mozart's wife. She loves Mozart, but she fails to reign in his spending and instead often participates in frivolities alongside him. She and Mozart's father, Leopold, do not get along when they meet. She finds Leopold to be too judgmental, especially since Leopold blames Mozart's messy household on her. Constanze also has a bad relationship with Salieri. She is loyal and strong yet highly vulnerable. This actor will be at many rehearsals and will require significant character development. It is a challenging, complicated role for an experienced and seasoned performer.

**Emperor Joseph II of Austria (8 Scenes)**

Joseph is a very influential figure when it comes to the success of an opera, despite not being a music connoisseur. Three yawns from him, and an opera shuts down on the same night on which it premieres. He commissions Mozart for work. One of the reasons behind this decision is to aggravate Prince-Archbishop Colloredo, who wants Mozart to leave Vienna and return to Salzburg. Throughout Mozart's stay in Vienna, the emperor lifts certain bans in order to give Mozart more artistic liberties. He is a clean and even tempered character and will add a small amount of levity to the play.

**Count Orsini-Rosenberg (7 Scenes)**

He is one of Emperor Joseph II's musical advisors, the director of the opera. He advises the emperor against both commissioning Mozart to create an opera and having that opera be composed in German, but the emperor goes against his suggestions. As the play progresses, Count Orsini-Rosenberg becomes Salieri's ally in his attempts to sabotage Mozart.

**Kapellmeister Bonno (7 Scenes)**

He is one of Emperor Joseph II's musical advisors. He sides with Count Orsini-Rosenberg on all issues. He also works with Salieri to sabotage Mozart's endeavors.

**Baron Van Swieten (7 Scenes)**

He is the imperial librarian for the emperor's court. Unlike Count Orsini-Rosenberg and Kapellmeister Bonno, he champions Mozart. He is one of the few people in attendance at Mozart's funeral.

**Count Von Strack (7 Scenes)**

Von Strack is the emperor's chamberlain. Although he has no hostilities towards Mozart, he does reprimand Mozart when Mozart complains about having to apply for the opportunity to teach the emperor's niece instead of automatically receiving the position.

**Frau Weber (4 Scenes)**

Weber is Mozart's mother-in-law. Before Mozart marries Constanze, Frau Weber is very keen on the match. After the marriage, her opinion of Mozart changes. She criticizes him for not providing a financially stable life for Constanze, and for the fact that he is an emotional and physical mess. This is a strong role for a good character actor that can play both a serious and comedic role.

**Michael Schlumberg (2 Scenes)**

Mozart comes to tutor Schlumberg's daughter, but abruptly leaves Schlumberg's residence due to the presence of unruly dogs. Mozart later begs for a loan, but Schlumberg denies this request and has a servant escort Mozart out. This is a fun character role and is one of the only truly humorous characters in the play.

**Lorl (7 Scenes)**

Lorl is Salieri's maid and later unwittingly serves as a spy in Salieri's plot against Mozart. She is a simple country girl with little subtlety and has a good heart. This role will require an actor with strong character development skills and a seasoned emotional range.

**Emanuel Schikaneder (9 Scenes)**

The PT Barnum of Imperial Vienna, he is a producer/actor who commissions Mozart to write an opera. This opera turns out to be The Magic Flute. Writing the opera is a difficult task for Mozart who is mentally and physically deteriorating, but Schikaneder does not care about Mozart's wellbeing. He puts a lot of pressure on Mozart to finish the opera.

**Venticello (12 Scenes)**

Literally, "The Little Winds," these characters are citizens and occupants of Vienna in all walks of life. They are the gossips and rumor mongers of the town and allow clean scene transitions through quick bursts of information. These are very important roles and the performers will work independently to develop believable characterizations.

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## Production Schedule

Below, find our tentative production schedule. Note that we have listed all rehearsal dates below. Until we have conflicts from all participating performers, we won't have a final rehearsal schedule, so you may not need to be at all of these rehearsals (if you are a principle lead such as Salieri or Mozart, you're there almost all of the time). These are the acting rehearsals only - rehearsal dates and times for the Orchestra and Opera Singers are separate through the second week of October.

### **September**

September 1: Auditions in Faustina, 7:00-9:00 PM  
 September 2: Cast List posted Online and on Bulletin Boards  
 September 5: 6:00 PM Read-Through. Mandatory for all cast and staff/crew.  
 September 6 - 30: Rehearsals Mondays, Tuesdays, Thursdays and Saturday Mornings  
 Not every one of these days will be a rehearsal! Scheduling final dates after we weigh all conflicts. Weeknight rehearsals will be at 6:30 - 8:30 PM and Saturdays will be 8:00 - 10:30 AM.

### **October**

October 1 - 6: No performance rehearsals. Character Development rehearsals to be scheduled with Mrs. Hall as Directed.  
 October 8: Music Integration Rehearsal. Mandatory for all Cast & Musicians  
 October 10 - 15: Rehearsals Monday, Tuesday, Thursday and Saturday. Mandatory.  
 October 17 - 20: Rehearsals Monday, Tuesday, Wednesday, Thursday. Mandatory.  
 October 21: Tech set-up & runs beginning 3:00 PM. All cast, crew & staff required for construction of set and finalizing stage  
  
 October 22: All day Mandatory for all cast, crew & staff. Performance 7:00 PM. We will have a cast & family mass prior to performance that will count as a Saturday Vigil.  
 October 23: All afternoon and evening. Mandatory for all cast, crew & staff. We will have part 1 of strike that evening.  
  
 October 24: Part 2 of strike immediately after school until complete  
 October 30: Cast Party, 1:00 - 4:00 PM, Offsite

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## Audition Form

Name: \_\_\_\_\_

Grade: \_\_\_\_\_

Your Email: \_\_\_\_\_

Parent Email: \_\_\_\_\_

Your cell phone Number: \_\_\_\_\_

Parent #1 name & cell phone:

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Parent #2 name & cell phone:

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### **Student:**

Are you looking to play a major role, a minor role, a specific role, you'll be happy with any role, or do you want to be a part of the awesome CREW? Spell it out here!

Can you sing or dance? Juggle? Play a musical instrument? Tell us about your talent!

So... have you ever been a part of a production before? Give us the highlights HERE!

**Student AND Parent, please thoroughly read the following expectations and initial that you've done so where indicated:**

Communication:

You will receive email blasts containing rehearsal and performance information AND you will have the ability to view all documents and schedules at our website:  
[www.setontheatre.org/amadeus](http://www.setontheatre.org/amadeus)

Contact Mrs. Orr if you have to miss something due to illness or emergency:  
Email [newmomorr@yahoo.com](mailto:newmomorr@yahoo.com) Phone # 703.727.7499

Contact Mr. Moore with any questions or concerns during the production run:  
Email [m@ttmoore.com](mailto:m@ttmoore.com) Phone # 703.474.7946

I have read and understand the communication policy:

Parent's Initials \_\_\_\_\_ Student's Initials \_\_\_\_\_

Attendance: Unless you have told us otherwise, we will expect you, and need you at all your scheduled rehearsals. If you get sick, or there is an emergency, call Mrs. Orr and we will of course understand. TECH WEEK IS NOT OPTIONAL. We will tell you what rehearsals you need to be at in advance. We will do our best to work around your conflicts that you turn in to us before rehearsals begin. Please take a good hard look at your schedule and tell us when you won't be able to be here NOW so we can avoid conflicts LATER!! Fill in the attached conflict form thoroughly.

I have read and understand the attendance policy:

Parent's Initials \_\_\_\_\_ Student's Initials \_\_\_\_\_

Behavior Policies:

Where will we be? Performers MAY NOT LEAVE THE CAMPUS . This is for your own safety. Please eat before you come or pack food. All cast/crew members are expected to remain in chaperoned areas of campus.

When will we be there? Cast/crew are expected to arrive and leave rehearsal on time... so the grown-ups can go home too. We can't start till you get there and we can't leave until you leave... so please have mercy ☺

How will we look? Seton approved. ☺ Stick with the Seton dress code. Leave all electronics at home or tucked away – cell phones are only to be used for calls for rides home, so they should not be seen MOST of the time.

How will our work area look? We don't dismiss you from rehearsals or performances until things look awesome. Seton needs to stay neat and tidy! This includes after the final performance, which is also known as STRIKE! Yes, it's a late night, cause we put on a show and then clean EVERYTHING up... so be ready to work hard but have fun doing it... 'cause we make strike FUN!

How will we do in school? Please do awesome. Studies are most important. We can't let you stay in the show if your grades suffer. So don't do that. Please.

What will be expected of the parental units? Parents will need to help us out! Volunteer roles are spelled out on the "Parent Volunteer" page – please be generous with your time and talents. Also each actor will need stage make-up and a costume. We'll put make-up details on the website, and do our best to provide most costume items... but we'll probably need a few items from home as well. Just being honest and up front. We'll try to make it as painless (and fun) as possible! Also, when you volunteer your time, you'll get to know other Seton parents that much better... BONUS!

I have read and understand the behavior policy:

Parent's Initials \_\_\_\_\_ Student's Initials \_\_\_\_\_

What's with the two participation checks?

The first check (payable to Seton School) is a participation fee and includes the cost of your script and a personal make-up kit (we use proper theatrical make-up and we will not share it between performers as this is potentially unsanitary). While we have worked hard to make certain that the cost to participate is low, we understand if there is a financial issue and will work hard to accommodate - just discretely let us know.

The second check will be returned to you when costumes have been successfully returned to the school. This is a new school policy and is the case for any and all theatrical performances including the Fall Play, the Musical, etc. Since we keep our costumes on hangers on-site during the duration of the production and we don't eat/drink in them, this should not be an issue. Please note you may still be required to bring your own items in for use such as pants, shirts, etc.

**OK HERE'S WHERE IT GETS REAL!!! SIGN BELOW IF YOU THINK YOU'RE UP TO THE CHALLENGE!!**

Student: I agree to abide by and follow all of the expectations as listed in the audition packet and to conduct myself in a manner expected as a Child of God and a Seton Student

Signature:

Parent: I'm ready to help make Amadeus a fantastic experience for my student! I'm willing to commit to helping out in some way shape or form during the Amadeus adventure.

I hereby give permission for my child to be photographed and/or videotaped for the purposes of use in the show or for marketing materials.

My child may be contacted via email (Y) (N)

(NOTE all emails to students will be blast emails only, in accordance with Diocesan policy we will never send a personal email only to your child. If we need to respond to a query or send a note to your family, the email will be cc'd to either you or a VIRTUS-trained adult production staff member).

Signature:

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AHHHH!!! I have other stuff to do besides the Fall Play!!

(Otherwise known as “My Conflicts”)

Please let us know if you cannot make certain rehearsal dates and times on this form! If you have no conflicts, write “NONE” (and earn a happy dance from Mrs. Orr!) If you have too many... well, hopefully you don't.

Wait. Hang On.

Before you write anything. There are some non-negotiable dates: Performance dates and tech week. Please see the production schedule listed earlier in this document.

Knowing your personal conflicts ahead of time assists us in casting, as well as arranging rehearsal times, etc. Therefore, it is CRITICAL that you accurately fill out this form to the best of your ability to allow us to figure it all out.

A conflict may arise that you didn't know about at this time. We will make every effort to work with you if this happens. But remember, you are making a real commitment to OUR team here at the Fall Play. So if another conflict arises, we need you to IMMEDIATELY contact Mrs. Orr so that we may try to work things out.

Please list all conflicts from 5pm on during rehearsal nights below, with as much accuracy as possible.

ACTIVITY ----- DATE(S) AFFECTED -----TIMES (IF KNOWN)

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\*I understand that all cast and crew will need to be present during tech week.

\*I understand that during tech week there will be additional rehearsals (like, pretty much every night that week I can expect to be at Seton)

\*I understand that the entire cast and crew will be expected to stay after the final performance and strike the set.

Parent's Signature

Student's Signature

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Parents... we need you!

Below are listed many of the areas where we could sure use some help. Please be generous. If lots of parents circle lots of jobs they'd be willing to help with we'll have lots of help and everyone will work together with joy and love and peace and flowers...

Please CIRCLE as many as you think you could help with (don't worry, we won't ask you to do everything you circle! We just like to keep our options open... and get to know as many of you as possible in the process!) All of these jobs come complete with training & help – so please just circle stuff and we'll help you succeed!

Chaperone during rehearsals

Chaperones during the shows

Costume Assistants

Back Stage Help

Set Building Help

Ticket sales the night of the show

House Manager the night of the show

Technical (lights, sound, etc.)