



### Amadeus Auditions

#### **Where & When**

- Sunday, June 28, 2026 – 2:00 pm - 4:00 pm at Stuart’s Opera House in 30 Public Square. Please arrive at 2:00 pm and plan to be at auditions until 4:00 pm.
- An in-person audition is preferred but a video audition will be accepted. Video auditions must be submitted by 2:00 pm – Sunday, June 28th with the completion of the audition form. Videos should be submitted to TJ Johnston at [tjjauthor@gmail.com](mailto:tjjauthor@gmail.com).

#### **Audition Form**

- Please complete the audition form before arriving at auditions using the Google Link below.

<https://docs.google.com/forms/>

#### **Performance & Tech Dates**

- Tech: Saturday, Sept. 5 – Thursday, Sep. 10, 2026
- Performances: Friday, September 11 & 12 – 7:30 pm, and Sunday, Sept. 13 – 2:00 pm.
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#### **What to Prepare**

Please have a monologue prepared (does NOT have to be memorized) to perform for the production team. The monologue does not need to be from *Amadeus*. Sides will be given after monologues to determine chemistry between actors.

This is a pretty straightforward production of the play. While *Amadeus* is based on real historical figures, this is a highly fictionalized account of the events leading up to Mozart’s death. The production team encourages you to bring your own voice to the characters as you audition.

#### **About the Show**

Written in 1979, *Amadeus* quickly became one of Peter Shaffer’s most acclaimed works. Its premieres

in London and New York earned major awards and strong critical praise. Reviewers highlighted its theatrical boldness, psychological intensity, and compelling central conflict. The play soon became a staple of modern theatre.

The play follows Antonio Salieri, who narrates his growing obsession with the unparalleled talent of Wolfgang Amadeus Mozart. Initially in awe of Mozart's genius, Salieri becomes tormented by the gap between his own skill and Mozart's brilliance. He wages a private war against both Mozart and the God he feels has betrayed him.

While outwardly supportive, he secretly works to limit Mozart's opportunities and influence. The plot traces Salieri's descent into envy, manipulation, and spiritual crisis.

Thematically, *Amadeus* explores jealousy, ambition, mediocrity, and the tension between faith and injustice. Shaffer's darkly comic tone amplifies the psychological struggle at the heart of the play. Moments drawn from Mozart's music underscore emotional turning points and heighten the drama.

### **Characters**

- Antonio Salieri
  
- Wolfgang Amadeus Mozart
  
- Constanze Weber (wife to Mozart)
  
- Joseph II (Emperor of Austria)
  
- Count Johann Kilian Von Strack (Royal Chamberlain)
  
- Count Franz Orsini-Rosenberg (Director of the Imperial Opera)
  
- Baron Gottfried Van Swieten (Prefect of the Imperial Library)
  
- Two "Venticelli" (purveyors of rumor, gossip, and information)
  
- A Majordomo
  
- A valet (silent)
  
- A cook (silent)
  
- Kapellmeister Bonno (silent)
  
- Teresa Salieri (silent)
  
- Katherina Cavalieri (silent)
  
- Ensemble - Citizens, Servants

### **Character Descriptions**

#### **Salieri ( Main Role)**

70 in some scenes, Late 30s to early 40s in most of the play. It is a big role with big monologues. You will be onstage for nearly all of the play. Court Composer. Italian. Wealthy and something of a shadowy influencer at court. Is everyone's friend on the surface, but is jealous and resentful underneath. Entitled and a misogynist. There is one intimate scene that will involve kissing.

### **Mozart (Main Role)**

Mid 20s to mid 30s. Musical genius. Child prodigy. Was pushed into performing around European courts by his strict father. Can be like a child sometimes. Rude. Passionate. Doesn't think before he speaks. Arrogant. Good natured. Very anti-establishment, but finds he has to become establishment to survive. Is devastated when his father dies and feels immense guilt for his resentment towards him. Loves Constanze, but his music comes first. There are a couple of intimate scenes that will involve kissing and rolling around onstage.

### **Constanze (Main Role)**

20s to mid 30s. Mozart's fiancée, then wife. Honest and down to earth. Loyal and more intelligent than she gives herself credit for. Certainly more emotionally intelligent than Salieri and her husband. Willing to sacrifice her needs for those of others, but knows when to protect herself. There are a couple of intimate scenes that will involve kissing, rolling around onstage and maybe more depending on how comfortable you feel.

### **Emperor Joseph II**

Late 30s to early 60s. Rules Austria and is Marie Antoinette's big brother. Is cheerful and easy to get along with. Nice, posh, but dim. Enthusiastic music lover as long as it isn't too intellectually demanding for him. Maybe also a bit of a people pleaser. Likes new, innovative things and music.

### **2 Venticelli**

Salieri describes them as his 'Little Winds'. They carry to him all the gossip, rumours and scandals which he pays them well for. They are unapologetically gleeful in their work and have no morals. Fashionable and always on trend. Can be any age.

### **Count Von Strack**

40s. Royal Chamberlain. Manages the royal household. Holds the purse strings. Official and easily offended.

### **Count Orsini Rosenburg**

Late 40s. Director of Opera. Loves all things Italian and doing things by the book. Can get very uptight. Not very open to new ideas.

### **Baron Van Swieten**

40s. Prefect of the Imperial Library. Doesn't have much of a sense of humour. Can be a kind benefactor if he thinks that the cause is worthwhile. Freemason. Does not take kindly to any jokes about the masons and is strict about keeping their secrets.

### **Katherina Cavalieri**

Mid to late 20s. Will need to be able to sing extracts from The Abduction from the Seraglio, The Marriage of Figaro and The Magic Flute. Beautiful, but seemingly empty headed soprano. Very glamorous. Can double as a citizen of Vienna.

### **Teresa Salieri**

Late 30s to early 40s. Silent role. Salieri's wife. Accompanies him to the opera and visits her family a lot offstage. Salieri calls her 'The Statue.' Is very still. Does she know what her husband is up to? Who knows what she is thinking? Can be doubled with another role.

### **Salieri's PA/Carer**

70 in some scenes, Late 30s to early 40s in most of the play. Has stayed with Salieri over the years. Are very well paid and mostly treated with respect. Can be curious and a little indiscreet. Very good at their job with attention to detail. Maybe they and the cook are married? Can double as a citizen of Vienna.

### **Salieri's Cook**

70 in some scenes, Late 30s to early 40s in most of the play. Almost exactly the same as the PA/Carer. Has a loyalty to their employer. Takes delight and pride in coming up with new recipes to satisfy Salieri's sweet tooth. Can double as a citizen of Vienna.

### **Kapellmeister Bonno**

Late 60s to early 70s Silent role. In charge of all the court music. Wealthy, but not as powerful as he sounds. Will agree with anyone to avoid conflict. Anything for a quiet life. Can double as a citizen of Vienna.

### **Major Domo/Citizens of Vienna/Servants/dancers and audience**

These roles may seem inconsequential, but they aren't. You are Salieri and Mozart's audience and performers! Where would they be without you? Yes, there will be carrying furniture and props on and offstage.