Judge Dennis Davis and Professor David Peimer - Amadeus, Part 2

- So, okay, so it's two minutes after two, so I'm going to hand over to you and just say, once again, a million thanks. Looking forward to this. Thanks.

- Thank you. Thanks very much. And again, you know, I just want to confirm how wonderful it is to work with David, and it's hugely stimulating thanks to you, Wendy, and thanks to Judi for putting it all together in that wonderfully calm and efficient way that you do things, which really perhaps doesn't get as much as we do. It can't really reflect how indebted we are to you. David mentioned in our last talk, and rightly so, that if you were going to look at the film and the play, you were essentially focusing on obviously Salieri, Mozart, the Emperor, and as David called them, the Three Stooges, but ultimately, he said last night, there is another character, a character of equal, if not in fact, more importance than all of them. And that is the music, if you wish, you could almost regard that as the source of God, of the divine inspiration.

But the music is absolutely crucial. And we thought that we'd start tonight with a short extract from the Symphony 25, which is that opens up the film and in which the foreshadowing of the film, and you may remember, it sort of, it's posed as did Salieri killed Mozart. And it's an old Salieri reflecting on his life and seeking to commit suicide and giving us a sense of where we were going and all takes place within the context of the Symphony Number 25, the first movement. Now, just a couple of things about the Symphony 25. It is interesting, is it not, I indicated to you last night that Mozart composed something in the region of 626 pieces of music, 22 operas. We'll get back to the operas later, but obviously when you are Milos Forman, you are having to choose which music you want to use from this extraordinary repertoire.

And of course, he did a very sensible thing, in spanning Sir Neville Marriner and the Saint Martin's Academy and Fields Orchestra, I think it was probably two at the time, that Marriner may well have been the foremost Mozart conductor, at least one of them. And the CED, which contains all of the music of this, still really remains one of the finest renditions of much of this music of Mozart. And the question is that each of the pieces that are chosen, and we'll talk about some of the opera a little later, the pieces were chosen with a real purpose in mind to reinforce the text, to reinforce the drama. The Symphony 25, interesting enough, was written when Mozart 18 years old. It was written in G Minor.

I'll get back to importance of the key in a moment. But it is regarded by musicologists as the key bridge between the output of a wunderkind and of a great composer. It's that symphony, the Symphony 25, which basically proclaims Mozart as a great composer and not just the child who was able to perform all sorts of composition tricks at the behest of his father in the various courts around Europe. It is also a symphony, if you listen to it carefully, which indicates a move away from Haydn. And the first movement, which we're just going to hear the first five minutes of which, is captured by very, very kind of rhythmic character with repeated syncopathic notes exactly the same way as the serenade of which I spoke about last night. But there's an interesting point that in the middle of the movement, there is a shift to B flat major.

And again, if you ask why is that? Because there's a contrast between that music, which Mozart leaves behind with the 25th Symphony and moves away from Haydn and that which preceded him into that which he himself creates. So it's no accident that this beautiful, beautiful movement is essentially the first piece of music you hear in the film because it just heralds this notion of Mozart now as the great composer, as the voice of the divine. So let us hear the first few minutes of the first movement, which is the movement that we hear at the beginning when we listen to the, sorry, . Thanks Judi. I think we can stop it now.

Thanks, just one final comment about this, we could carry on, but we've got so much to do that I'm sure you got the point. And if you listen very carefully at the music, you really don't have to be an expert to notice the different ways in which even in those five minutes since reference to kind of Haydn-esque type music comes out. And then the music then moves into this new era, which essentially marks Mozart as this extraordinary pretigiously talented composer. And therefore, not for nothing does it actually begin the entire dramatic proceedings of the film. But so much therefore just for the beginnings of the music, there is so much more to it because of the way in which the film is staged, the costuming, and the way in which it is presented. And David, I think we need to talk quite a bit about that before we move on to "Don Giovanni" and the "Requiem," the two final pieces that we will talk about. So over to you.

- Thank you. Thanks, Dennis. And just if I can just echo what you said at the beginning, it's absolute fantastic working with you. Thank you so much. And with Judi and Wendy. Just something I wanted to mention at the beginning. When we were talking about, when I was saying that the music is in a sense the fourth character, if not the most important character, and that's not just a kind of a quick throwaway phrase. What I really mean is going back to the idea of the whole question of the theme of authority that we were looking at yesterday and how, you know, there's the emperor, there's the three kapellmeister, there's Salieri torn between the two in the film, Mozart's own father, you know, and so on. So the positioning of power and authority and how Mozart is a kind of delayed adolescent, rebellious kid who constantly scratches up against all these different forms of authority.

And in that context, I want to mention the character of music because for me, and I think Forman is conscious of this, I've been fortunate enough to meet Forman a couple of times, and he's so conscious of all the elements in film and theatre and the arts, you know, from the visual to the costume to the set, to the lighting, to the positioning of every camera, to every single frame, to the story, to the word, you know, an extraordinary artist in his own right completely. And not by chance that the music goes all the way through this movie. And by being this other kind of fourth character, if you like, you know, Mozart, Salieri, the emperor, and , and then the music, what I mean there is the authority, the ultimate authority, and the link with God. And maybe I'm pushing it here, the theme, but I don't think Forman would be unaware of it. And I think Shaffer as well, even if instinctively is that the ultimate authority belongs to the music.

To adapt Shakespeare's words. You know, all these characters are dressed in a little bit of

authority and stretch and fray their hour upon the stage, but they will be heard no more. It's the music that has lasted for 200 years that'll go on forever many years, you know, that people have ears to appreciate it long after the film dates, long after it's debated as a period piece, isn't it? The historical context of the French Revolution and the 1980s, the making of the film, the inference of the hippie, et cetera, et cetera. Long after all of that, in 300 years time, when people look back and they see these ridiculous costumes, see these ridiculous characters, the little giggle, the laugh, all of that, for me, the music completely outranks all of it. And I think it's conscious that Forman ultimately gives the ultimate authority of the character coming from God in obvious metaphorical sense is the music and what that does to the human being.

And watching the three hour movie and all the shenanigans of the power play and the snakes and ladders of the power games and authority games that these guys and these characters get up to. And who's outwitting who, who's getting up the snakes and ladders, who's dropping down a bit, who wants to be up a different snake and ladder, you know, up the path of fame and glory, and art and then the others up money and the others up, you know, political power, et cetera. All of these endless, like we all know in our own daily lives, everybody's playing snakes and letters, political games, small or big. But what in the end, and I think this is the great contribution of what Forman has done, and by calling it "Amadeus," unforgettable that he uses, he doesn't use the word Mozart, is that the music is what will outlast all of us and this film completely, as it has already. And I don't want to only glorify my, of course there are many others, is Beethoven for me personally, there's John, there's Dylan, there's, you know, there's so many others, Johnny Cash, et cetera.

But for that is what I think Forman's brilliance is, by saying to Shaffer when they were, when they were bunkered down, you know, and working eight hours a day, you know, for nearly five, six months just on the script, it's got to be rewritten completely, reconceptualized. And he talks about the biggest thing to reconceptualize is the primacy of the music and the visual for film and the idea of linking it to God all the time, overt the torment. And that's huge torment of jealousy and envy and genius and mediocrity. It's all there. But this, in a kind of a mythical way or an archetypal way, is a better word. This out flanks the lot, the music. And even when I'm listening to it now, and you can hear there are so many emotional ranges in the music for me.

And one thing that, you know, everybody has for me personally, in a way a stereotype or I grew up with it, a stereotype imaged of, you know, Mozart is all joy, sometimes a bit naive, sometimes a bit adolescent and so on. But the more I listened to it and in preparation for our talk, the more I felt the sorrow and the pain inside this kid's writing of music. And I may be, you know, projecting into it but, or Forman is choosing pieces which linked to that. So I just wanted to mention that as-

- Can I just make one point, David, just one point just to reinforce, sorry, I forgot 'cause as you were talking about the question, the divine, it's interesting is it not, that Shaffer chose the word, not Wolfgang Amadeus but Amadeus, which of course means love of God. And they were quite deliberately then, just to reinforce the point that you're making. Sorry to interrupt, but I'd

forgotten to mention it yesterday and otherwise, senile, I'll probably forget again. So I figured I'd interrupt.

- No, that's brilliant. Thank you, ama and deus, the Latin for love of God. Okay, thanks very much, Dennis. Absolutely. So there is a link somewhere to that, you know, and it of course forces another perception of, you know, what God might be from a human point of view and especially in art era where so much of theatre and art, I think, tries to represent human beings and society in relation to history and less in relation to the big religious questions of previous theatre, the ancient Greeks and many others, et cetera, with the references to the gods and the faiths and all that. And I think Forman is very, very aware of it, the position of this in human history. And we can debate all of that, the progression or not of history, et cetera, but something of a human contribution. Okay, to go on to the characters, as we looked yesterday a lot at the three stooges, the kappelmeister, even Salieri, certainly Emperor.

For me, their bodies are so stilted, are so repressed, are so conditioned and regulated. So, the presentation, the performance of authority becomes a very two-dimensional cardboard cutout almost. The three guys, definitely. Salieri is much more obviously three-dimensional, well-rounded. The Emperor is a kind of a in-between the two. And is being directed in this way to act, you know, there's a certain walk, there's a certain look, a certain way of holding the neck, a certain way of holding the head. How the wig fits, the perfection of the wig on the emperor. It's an insanely ridiculous perfect costume, body, look, shaved, everything, you know, it's so perfect and it's meant to show God on earth. You know, the emperor of Austria, Hungarian Empire, the Empire. I mean, these are big stakes, you know, big dude.

But what is really shown to me by being so cardboard cut-out is how utterly out of touch, not only with creativity, with Mozart, but with with human endeavour, human endurance, human endeavour, human suffering, human joy, human sorrow. All of that doesn't exist. I mentioned yesterday that for all the grandeur of colour in the costume and the set design, it's, I think, set up to contrast with the utter bareness of emotion, the desert emptiness of the emotion and of human feeling aside from, you know, compassion or anything like that. And then thrown to this as this purple-coated kid who's like a, you know, adolescent, teenager almost, you know, not even taking drugs, just infantalized. But of course where's the real infant? And all he does is bring a little tiny bit of breath of fresh air, but even that the society can't cope with.

So to show how rigid and regimented the society, and of course Forman, which is why he spoke quite a bit about Forman's own upbringing. He's coming from communist Czechoslovakia of the times, you know, and he says, you know, everything he was told to do, when to do, what to do, how to do, you know, almost everything is so regulated, regimented, which maybe we're in danger of, you know, with contemporary technology and other things in our own lives, very different to a kind of fascism through technology. But that is the effect. And I think Forman is purposely putting it into the Viennese court, no matter how glorious the colours and the colour schemes may be. And when I look at those bodies and those costumes, the way they talk, stand, sit, move, everything, it's so ridiculously, insanely stylized. One can only see a stereotype

and a huge emptiness and where he links with the music.

And what struck me when we watched this Paul Scofield speech, what I mentioned about the pain inside a person who is jealous, an unconscious pain that Salieri is aware of later, but the unconscious even in the emperor, even though he is this cardboard cut-out benevolent halfwit, we don't judge him as evil. And I think that somewhere Forman has tried to encourage a sensitivity to each person's complete unconscious pain. And for me that echoes when I listen to the music and what music Forman has chosen from Mozart. Every character, even if it's just a few tiny drops of pain, it's there. And I think that gives an extraordinary humanity to the music, artistic humanity to the music and to the characters. And I think it's important to mention that 'cause not only creativity and genius against mediocrity and so on, there's an almost like a plea in the music for just "Moments of Reprieve," Primo Levi calls his book.

Moments of reprieve of humanity. That's all, just tiny moments of feeling, whether it's about a chocolate they eat or whether it's about a look or a glance, anything, and there are like moments where we can just grasp relief. And I think he just then gives us these whirlwind of music which just flood us with emotion. It's impossible to not feel it. And I think that's a brilliant setup of the director. I really do. I think that's Forman setting up all these elements together so that the music, again, transcends it all. Just to mention a little bit about Prague, as you said yesterday, a lot of this was filmed, obviously the whole thing is filmed, most of it's filmed in Prague 'cause it's much cheaper. They couldn't afford that, what it would cost to film it in the States. And Forman of course knew Prague going too well. They scouted Vienna and other places, but it were far too expensive. So obviously he settled in Prague. Forman very happy 'cause he knows it inside out. He's grown up there all his life and so on, knows exactly how to use it.

So Prague and the city and the theatre where Mozart did the original performance in the Till Theatre of "Don Giovanni," you know, a couple hundred, 200 years ago is the city for me. He also tries to capture the horror of utter poverty of the working class there. Those scenes where we go into the brothels with music and it's sort of just fun working class entertainment, you know, which are just thrown out there. And it's engorging and sumptuous on crumbs of food and wine, woman's song, everything, completely set up to contrast obviously with the emptiness of the court. But the power lies with the court. But the emotional power lies with the other characters and the music. I guess that's really what I want to get at with the music. And by locating it in Prague, which can have such a, I know when I first went to live there, such a romantic connotation and such a romantic evocation.

Growing up 14,000 miles away in little Durban, okay? Prague was like this amazing, beautiful, romantic, you know, cobblestone Kafka, little Kafka walking around the cobblestones, the castle up there with the crazy Rudolph, the emperor with his 500 horses and you know, all the rest of it. And that massive castle, it's so enchanting, but the reality as well is that that's old town and that's part of it. But you go out a bit and where Forman would've grown up, would've known the endless concrete slabs of communist-built apartment blocks with drab and no colour. This is going way back, of course into the '90s, drab, minimal colour, everything. 'Cause it's all changed

now, you know, it's become very Westernised in colour and painting. But at the time of making it, and he tries to incorporate elements of that into this, you know, who controls the narrative of the city. In Vienna it's those couple of characters, wherever they are, from the emperor and all the others there, who controls it? And what happens when you bring the outsider in, the Mozart character, the outsider who is the figure of difference.

And maybe in our times we use the jargon of foreigner, immigrant, alien, citizen, et cetera. But you bring the outsider in and what happens to the narrative of power in the city and in the empire? And in Prague, it's all up for the grabs, you know, amongst the different masses, amongst the tradition of Prague, the different languages in Prague, the romantic perception from the west, you know, and the different feeling perhaps of Czechs living there. So I don't think we can ignore the context of that city. And it's importance, you know, in terms of Freud coming from Arabia in terms of Einstein, you know, so many really important guys, people coming through that city and offering such, you know, education and culture. Extraordinary. I think when I was there, I think it was something like 36 theatres in a city of 1.2 million. And at the same time in Prague post the war, for me, what struck me was the presence of absence because from 86,000 Jews, they're now 3,000 and everybody knows that Hitler intended to make it the museum for the extinct species, the city. So he left the five amazing synagogues, the Spanish synagogue and the others. They're all there. Extraordinary constructions.

They're back, you know, centuries. But nobody except tourists goes. And it's the presence of absence. There's this endless silence inside this incredibly vibrant city with such an amazing history. And Forman, which is why it was important to go into quite a bit of his life yesterday. He knows it only too well, the pain of loneliness, the pain of being alone, and the presence of absence in Prague itself. And I believe he's trying to show that through Mozart because as we're going to show to get towards the final scene today, the utter aloneness in the end of Mozart and the trust and the naive trust and faith that he puts in some of the others is gone. You cannot trust anybody anymore. The belief, the faith have gone. And it's the extreme aloneness of Forman himself from the family background that I mentioned we went into yesterday, you know, and I believe he's put it into this movie, which is why I think there's an extraordinary theme inside it as well.

Maybe I'm pushing idea too much, I'm happy to be confronted about it, but I sense an incredible loneliness inside that character, as ridiculous as Salieri calls him, the creature. And even in Salieri, you know, talking to the priest and confessing and everything, it's ridiculous. For me, there's such an aloneness perhaps is a better word. And I think that goes with Forman and Prague and the city and that history. So I just wanted to mention that. So we try to get a context of how the artist Forman is working with one of the greatest artists of all time, Mozart. Over to you Dennis.

- Right, thanks David. And where we go now, I mean where we'd have three sessions, and I suspect we probably could have had four on this film and play, is to the opera and the opera that we chose to deal with, I think, for pretty obvious reasons, although there are quite a few operas

that are alluded to and references, musical references are made to them. Spoke about "Figaro" yesterday, but has a greater treatment as does the other operas, including "The Abduction from the Seraglio." There's a wonderful clip, but we don't have time for it. So we are going to look at "Don Giovanni." But before we look at "Don Giovanni," a number of points. There is a passage from the text of Shaffer's play, which is particularly illuminating when he talks about opera. Let me read it to you, I'll try to read it slowly. "That is why," now this is Mozart talking in the play. "That is why opera is important, Baron, because it's realer than any play.

A dramatic poet would have to put all of these thoughts down one after another to represent this second of time. The composer can put them all down at once and still make us hear each one of them." It's remarkable insight that if we read a text, we have to read it in sort chronological order whereas what Mozart is saying here is, as a composer, I can put all these thoughts down all at once and yet the ear will, because of my genius, be able to hear each one of them, even though it's an integrated set of notes. And, you know, it's just a wonderful insight through Shaffer's text into the way of the genius of the Mozart opera. And I suppose we can debate it, many people would say "Figaro" was his greatest opera. But I suspect that on balance, "Don Giovanni" must in fact edge home. A little bit of facts because it fits into David's point about Prague because in 1787, Mozart comes to Prague with his lead librettist, Lorenzo Da Ponte. Lorenzo Da Ponte, by the way, is the librettist who also did "Figaro" which I've made reference yesterday.

Now, the opera "Don Giovanni" was effectively designed or was, sorry, let me put it differently. Was contracted four years before Mozart's death, when you think about it. It was contracted to be part of the celebrations for the marriage of Archduchess Maria Theresa the niece of Emperor Joseph II, to Prince Anton Clemens of Saxony. The problem was that he was still writing the score for this opera as the marriage dawned. So effectively it couldn't be performed on that day. And "Marriage of Figaro" was substituted for it and it came slightly thereafter, but it came in 1787. There is mentioned, as you'll see in the play by the Salieri character, that it was only performed five times during Mozart's life. Some doubt about that. But what there isn't doubt about is that it was an opera that was recognised in his time as being one of extraordinary quality. A few things about the opera.

Da Ponte said about it, in the light of what David has lectured on before, I found this interesting, he said, "In working on 'Don Giovanni,' I shall think of Dante as hell," that was the librettist. And it's a very complicated opera. It goes back again to my point about the complexity of intertwining into one because music colleges have a great deal of difficulty in categorising, is this a comic opera? Is it a tragic opera? Because there are comic parts of the opera and there are tragic parts of the opera. In fact, when you listen to the opera at the beginning, the first notes are very portentous notes of the opera it opens, which indicates that this is a serious tragedy about to unfold. And then it transmogrifies almost within a few notes into comic style and even the characters effectively sufficiently complex. So if you take Leporello, who is Don Giovanni's servant, on one level, he operates as the moral voice effectively reflecting the immorality of his master. He's also the jealous valet who kind of is portrayed as somebody who wouldn't mind a piece of the action himself, to be perfectly blunt.

And then on the other hand, he plays almost a comic role in counting the conquests of Don Giovanni, his employer. And so you've got this multiplicity of characters rolled into one. But there is something particularly interesting about the opera, which is where we come to in relation to our clip. Because our clip is the final scene of "Don Giovanni." And those of you who know the opera will know well what this opera is about, which is, it begins with Donna Anna's father who effectively has been killed by, when effectively, what am I talking about, has been killed by the seducer, Don Giovanni. And then by the end of it, it is the ghost of the Commendatore.

That's Donna Anna's father. Who comes back in this final scene to extract revenge. And so it really is a fact, a reality of the return of the father and his particular revenge, which is reflected in this remarkable scene. And of course, the further question is, well what this revenge, is it a broader question of authority with which we have spoken about over and over again, authority seeking to assert itself over the person who exerts a kind of libertarian freedom, wants to be his own person. Is that what this is about? Or Milos Forman's interpretation? Perfectly legitimate one, which is based on the fact that "Don Giovanni" was composed only five months after the death of Mozart's father, Leopold. And recall that by the time the opera was composed, in fact by the time earlier, by before Leopold's death, there had been a complete rupture between father and son.

And father wasn't particularly happy about the marriage of his son Mozart to Constanze. And so there was a rupture between the two of them and Milos Forman has the interpretation that this really is a relationship of the avenging father asserting authority over his, if not Libertine, but certainly a freedom loving son who has refused to bow down to the authority of the Father. I know David is going to say much more about this when I finish with the clip, but I felt I had to say this because listen to this remarkable part of the film in which we see the final scene where the statue that is suddenly comes to life and effectively it's the Commendatore seeking to extract revenge from Don Giovanni in the dramatic last scene of the opera.

But you also have, at the same time, notice the commentary by an ageing Salieri. Quite remarkable the way F. Murray Abraham is aged in this film to be the old man. Of course you also see a clip of him as the younger man watching the opera. But you have to see this all in context and we'll talk a little bit about it after we've played this clip.

Video clip plays

- [Salieri] So rose the dreadful ghost from his next and blackest opera.

- [Salieri] There on the stage stood the figure of a dead commander that I knew. Only I understood that the horrifying apparition was Leopold raised from the dead.

- Wolfgang had actually summoned his own father, to accuse his son before all the world. It was terrifying and wonderful to watch.

- [Salieri] And now, a madness began in me. The madness of a man splitting in half. Through my influence I saw to it Don Giovanni was played only five times in Vienna. But in secret I went to every one of those five worshipping sound I alone seemed to hear.

- As I stood there, understanding how that bitter old man was still possessing his poor son, even from beyond the grave, I began to see a way, a terrible way I could finally triumph over God.

- Oh.

- [Judi] Sorry. I dunno what's happened.

- Oh, dear.

- [Judi] Where were we.

- [Salieri] Worshipping sound I alone seemed to hear.

- As I stood there, understanding how that bitter old man was still possessing his poor son, even from beyond the grave, I began to see a way, a terrible way I could finally triumph over God.

- [Judi] We seem to be having some technical issues with this particular-

Video clip ends

- No, that's basically... We're actually at the end of the clip almost right there. That's fine. David, over to you if you want to comment about it.

- Yeah, just a couple of things. I think for me it's pretty clear and when you watch the camera angles going onto the Father, Don Giovanni, and onto Mozart. I mean occasionally Salieri. Again, it's the trio, it's the threesome. But also I think it's pretty obvious to me that Forman is very aware of it is the whole idea, the son, the father. There's the literal father who has done everything for his son, you know, helped him with with music lessons. When he is a little kid prodigy, helps him with so many other things, gives him everything, everything is possible for him materially in order to flourish as a composer. And yet disappoints the father, marrying Constanze, as Dennis mentioned, and other choices that he's made in his life, Mozart. There's a disappointment which we get in this image that we're looking at right now.

Be hard to do anything but disappoint the stern Germanic father figure. The stereotype Germanic in a way. It's hard to live up to whatever expectations this guy has of his son. Then there's the emperor who is an apparent benevolent figure. Historically not, but an apparent one 'cause he can play off the others against each other and use the kid Mozart to have a bit of fun with and maybe does actually appreciate some music. We're not sure. But I suppose almost

benevolent little uncle over there. But the uncle who makes everything possible 'cause he got the bucks. And then of course Salieri is the third father and he's the father of jealousy. So we have jealousy, we have admonishment by the real father here and, you know, possible benevolence from the uncles, the emperor. So almost three archetype of characters. And Mozart informant's interpretation is consciously set up as the bratty little kid with all the talent and ability in the world up against these three archetype of fathers.

And of course in the classic eatable way, got to kill them all or they'll kill him. So, what I find fascinating is that it's there. You can't help but see it. In fact, it might be even a bit overkill in the movie. It's one criticism of Forman perhaps. But on the other hand, it's fascinating to see how authority and power is localised within the edible structure of the triangle of the older guys with the younger kid. And the only other thing I'd mention, don't want to get into being more Freudian at the moment, but again, what is this kid going to do in the face of these father figures and how does he play off against them all? And when we're listening to the music, it's so highly dramatic and I think Tom Hulce is trying to capture it, when he's conducting, is that he's obsessed with these and maybe less consciously with the emperor and the Salieri, and obviously totally consciously and imaginatively with his own father. The last thing I'd say is I'm sure George Lucas, you know, who created "Star Wars," got the idea for Darth Vader, the costume at least, or part of it, from this costume here. Okay, over to you Dennis.

- Just one final comment, David, maybe we can talk about it again in a different context and maybe even on Saturday when we do our session. But I was struck by the fact of, in preparing for this, I came across an essay by Jacque, a French theorist who spoke about the fact of the father figure, both in "Hamlet" and in "Don Giovanni," the ghost of the father figure representing the nation as fatherhood and as the foundation of society and the nation. And you think about that in relation to what we've been talking about throughout these two lectures about the assert, the clash between authority and the kind of prodigious individual on the other hand, who rebels against authority. It's a particularly interesting that we, you know, that Don Giovanni would've been chosen both by Shaffer and Forman in this dramatic way. But we are coming to the end and we've left perhaps the most remarkable part to the end because the last part of the film, and indeed the play, turns on the Requiem.

And of course in the film, I'm not going to go into this great detail, but the film, there's a whole long set of scenes about the way in which Salieri is trying to extract the Requiem from Mozart to have it as his own. In other words, he recognises the genius of Mozart. He recognises that this is a once in a generation composer, but because of his own mediocrity, if he could pass it off as his own, if it could be his own, he could appropriate that genius. He would've beaten God. He would've been able to show that notwithstanding the fact that God had poured all this divine talent into Mozart, it was he Salieri who would've had the ultimate revenge. Now of course, this is complete figment of the playwright's imagination because there's no evidence at all that Salieri had any role in the composition of the Requiem or meeting with the Mozart in relation there too. We do know that there was a gathering of Constanze, the wife and colleagues of Mozart where Mozart, as he was declining in health, and about to die in 1791, the last year of

his life, he asked him to sing parts of the Requiem and he instructed Sussmayr, his student, as to how to finish the piece because ultimately it was only the opening of the "Requiem," the first part that he composed, he completed.

And he did start the "Lacrimosa," this magnificent part of the "Requiem," utterly glorious music. But it was actually drafted to end by Sussmayr. And perhaps it was that they shrewdly had cottoned onto this amalgamation of Salieri and Mozart in relation to "Requiem," by virtue of the fact that apparently the commission for the "Requiem" came from Count Franz von Walsegg, who apparently used to hire composers to write pieces and then pass them off as his own. So I suspect that in a way the history allowed them to use some poetic licence as to centrally reinforce the idea of Salieri as the appropriator of musical as, for example, seen in the clip that we played you from "Don Giovanni."

And I'm sorry that it didn't come out as clearly as we would've hoped, but where the character of Salieri says, "I am the only one who knows!" Nobody knows. The one divine aspect I have that I have essentially been subjected to is I alone know the genius of this man. I know that society passes off my mediocrity as great music, but only I know that in fact the contrary is true. The genius is in Mozart, in the creature, as he's called, which essentially so remarkable. And so the "Lacrimosa" is now played in the burial of Mozart as he dies and he's buried and it's a remarkable, austere, sad ending to this entire play and film. So let us just watch the final couple of moments where the music played is the "Lacrimosa" from the "Requiem."

Video clip plays

- [Kid] Papi? Papi! Papi!

- That's it. David.

- Just to say one final phrase here is, it's so full of ironies that end, that extraordinary music coming out of this extraordinary young guy who is just thrown into a pulpous pit with some of the ashes over afterwards, the extra ordinariness of Salieri's jealousy, the hugeness of it, and the irony of the smallness of his life and his mind, the absolute hugeness of Mozart and the small little body at the end and those little ashes. The irony at the end is a little bit of Salieri's laugh, the laugh of evil, but it's an empty one because nobody knows in his mind Salieri succeeded. He killed, you know, the opposition. He killed what God denied him, he got his revenge. But it's an empty revenge. There are so many ironies that fill those last final scenes. And for me, always theatre, drama, film, work the best when there are this irony after irony that builds up towards the end of an artistic piece.

And for me it's captured as well with what Forman is doing with the music, with each shot and each frame, you know, and then we just see that white in that pulpous pit. And the genius and the ambition and the mediocrity. All of those things ironically just come together for me in those final images and the bleakness of the supposed great empire of Vienna and what they've done

to one of their greatest possible, you know, prodigies and that's how much it cares. But to go right back to what we were talking about at the beginning, what conquers everyone in the end is the music. Hmm. Which is the ultimate irony, you know, of revenge of the music, not just Mozart, but the music of Salieri and all the others and over the struts and frets of human passion and envy. That's it. Thank you.

- And I think that, just to say, the "Lacrimosa," the playing of that part of the "Requiem," more than any other, it's just absolute genius when it's combined with those scenes at the end. It's just magnificent combination of all of the elements of filmmaking. But thank you very much. Judi, I think that's it from us.

- Yep. Thanks so much. Thanks, Dennis. Thanks, Judi.

- [Judi] Thank you everybody and we will see everybody next week. Thank you so much.

- Pleasure. Take care.

- Thank you. Okay, bye.

- Okay, everybody. Bye.