

ON STAGE
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ASB SEASON OF

Amadeus

by Peter Shaffer

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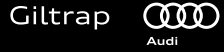
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ASB is proud to be the principal partner of Auckland Theatre Company and we're excited to bring you this season of Amadeus.

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ASB SEASON OF *Amadeus* by Peter Shaffer

CAST

Antonio Salieri – **Michael Hurst**
Wolfgang Amadeus Mozart – **Ross McCormack**
Joseph the Emperor / Ensemble – **Byron Coll**
Sweiten / Ensemble – **Kura Forrester**
Rosenberg / Ensemble – **Laughton Kora**
Constanze / Strack / Ensemble – **Morgana O'Reilly**
Katherina Cavalieri / Ensemble – **Madison Nonoa**

CREATIVE

Director – **Oliver Driver** | Musical Director – **Leon Radojkovic**
Choreographer – **Ross McCormack** | Set Designer – **Ella Mizrahi**
Costume Designer – **Adrian Hailwood** | Lighting Designer – **Jo Kilgour**
Sound Designer – **Thomas Press**

BAND

Keyboard & Répétiteur – **Robin Kelly** | Guitar & Keyboard – **Leon Radojkovic**
Guitar – **Abraham Kunin** | Bass – **Jonathan Burgess**
Drums – **Tom Broome** | Violin 1 – **Peau Halapua**
Violin 2 – **Miyo Yoon** | Viola – **Joseph Harrop**
Cello – **Rachel Wells** | Reeds – **Scott Thomas**
Trumpet / Tuned Percussion – **Finn Scholes**

PRODUCTION

Production Manager – **Robert Hunte** | Company Manager – **Elaine Walsh**
Technical Manager – **Jamie Blackburn** | Venue Technical Manager – **Josh Bond**
Stage Manager – **Eliza Josephson-Rutter** | Assistant Stage Manager – **Chanelle Muirhead**
Lighting Operator – **Rachel Marlow** | Sound Operator – **Arran Elley**
Props Master – **Amy Snape** | Flyman / Mechanist – **Mike Keating**
Vocal Coach – **Kirstie O'Sullivan** | Black Grace Studios – **Abby Ieremia**
Set Builders – **Ella Mizrahi, Julia Croft, Jane Lehtinen, Emma Jeans**

Amadeus is presented by special arrangement with SAMUEL FRENCH, LTD

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:

Paolo Rotondo for translating the Venticelli dialogue, the ATC Ambassadors, Malia Johnston, Mike Mizrahi, Marie Adams, Dan Williams, John Verryt, Whitney Choat, NZ Opera, Black Grace dance studios, Lauren Gunn at Colleen Hair Salon and all the paper donators and paper scrunchers.

Amadeus is the third Auckland Theatre Company mainbill production for 2016-2017 and opened on May 4th at ASB Waterfront Theatre.

The production is approximately 2 hours 20 minutes including a 20 minute interval.

Please remember to switch off all mobile phones, pagers and watch alarms.



Artistic Director Colin McColl

AMADEUS is the third in a holy trinity of Peter Shaffer's plays where one man's envy of another man's passion leads to a crisis of faith or belief. In *The Royal Hunt Of The Sun* (1964) Peter Shaffer pits Spanish explorer

conflict between Salieri's recognition of the beauty of Mozart's music, his inner struggle with the unjustness of it, and Salieri's guilt at his jealous revenge is at the very heart of this play. The part of Salieri requires

quite original and utterly watchable. Ross of course has a huge reputation in this country (and abroad) as a contemporary dancer and choreographer so we're very pleased to be able to offer him his first acting role with this production. It's interesting to note that Tom Hulse, who played Mozart in the film of *Amadeus*, only just won the role over the other strong contender, dancer Mikhail Baryshnikov. So, two consummate performers, backed up by an extremely talented ensemble of actors, a director and music director who aren't afraid of taking a few risks, a top line design team led by Ella Mizrahi (making her ATC debut with this production) plus ten talented musicians bringing us a contemporary take on Mozart's music – and you have all the elements for theatrical magic. I promise you, you're in for a treat.

The conflict between Salieri's recognition of the beauty of Mozart's music, his inner struggle with the unjustness of it, and Salieri's guilt at his jealous revenge is at the very heart of this play.

Francisco Pizarro against the exoticism and cultural strength of Atahualpa Inca, and in *Equus* (1973) child psychiatrist Martin Dysart is disarmed by the religious fervour of his young patient's obsession with horses. In *Amadeus*, written in 1979, Court composer Antonio Salieri rails against God for the genius he has bestowed on the young Mozart. The

an actor at the peak of his powers – so who better than Michael Hurst to take up the challenge of this role? Mozart dances to a different tune – in this play he's written as infantile, almost an idiot savant, or "on the spectrum" as we'd probably say glibly today. Both Oliver and I were delighted with how Ross McCormack approached the role at his audition:



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PETER SHAFFER once wrote that he hoped *Amadeus* would “enjoy a vigorous life in many different productions”. I have taken that to heart for it is not my desire to present for you the same production that has been staged in previous years with a different cast. I wanted to give this play a new life not a resurrected one. To that end I began by focusing on just one of the Salieris we meet in the play: the 72 year old narrator, driven mad by hate and rage and regret. A man who waged a war against God, lived to see himself forgotten and who blames himself for the death of the greatest musician of the 18th Century. An old, broken man who has exiled himself in his mansion for a year or more, who shouts all day and cries all night, haunted by his memories.

It is this Salieri that fascinated me and my thanks go to Michael for crafting him so perfectly; nobody else could have played him. I also thought about who Amadeus might be today, in this age of diagnosis. I didn't want to present him as merely a

giggling buffoon with a potty mouth, these are Salieri's memories, and he is not always a reliable narrator. None of us are when we describe people we do not like or fear or are jealous of. I wanted an Amadeus who was completely different to everyone else in the world, whose natural language was not the spoken word. Working with Ross has been an absolute pleasure; he is an Amadeus in a way and the hardest working performer I have ever met. For the rest of the cast I chose four actors who are chameleon clowns of the highest order. Rounding out the cast is Madison Nonoa, an Opera super star in the making, playing what was originally a silent part. I think you'll agree it's much better the way she does it.

Ella is a space changer and a creator of worlds and that's what I wanted for the set: a world for Salieri to be lost within. Because that world has ended up almost entirely white I needed a lighting designer like Jo to make it dark again. Finally I needed Salieri's memories to be bright and vivid, a complete contrast to his reality, so I got Adrian

to make their costumes because everything he makes is beautiful.

I started making theatre with Leon a few years ago and now seem to work with him on everything I make. He's a genius, and if you are going to ask someone to modernize Mozart, you better get someone bloody good. My provocation to him was to imagine Mozart had access to modern day instrumentation – how might he have presented his music if he played electric guitar as well as piano? As always, Leon has exceeded my expectations and assembled a band that sound like an orchestra. I'd also never go anywhere without Thomas Press. He can make a silence sound good and is responsible for everything else you hear on stage tonight.

My thanks also go to Colin for giving me the opportunity to play on this beautiful stage and the freedom to make something special and strange and unique.

And finally to the team at ATC for helping us in every way imaginable, it's nice to come home for a visit.

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Amadeus.

by Max Cryer

IT IS UNWISE to identify drama as accurately reflecting history. Tradition does not prohibit theatre from presenting real-life characters in dramatic situations which never happened. BBC television showed a spirited exchange between Queen Elizabeth I and Mary Queen of Scots – although history is firm that those two never met. The von Trapps escaped Austria boarding a train in daylight – not climbing a mountain at midnight. The real Madame Butterfly (named Kaga Maki) did not commit hara-kiri – she lived up to and beyond the premiere of Puccini’s opera based on her story. Shakespeare presented Cleopatra committing suicide with a snake – but there is no evidence of any kind which reveals how Cleopatra actually died.

History has proven which of the two composers' music had the power of survival.

So too with Peter Shaffer's *Amadeus*. Shaffer presents two musicians – whose rivalry is known to be historically true. On that truth, Shaffer superimposes an ingenious plot, created from imagination rather than reality, but awe-inspiring to watch.

In the Vienna court of Habsburg Emperor Joseph II, the official court-appointed composer

Antonio Salieri has the ear and sponsorship of the Emperor....until the rowdy young prodigy Wolfgang Amadeus Mozart arrives at court determined to make a splash, and revealing the talent to do exactly that.

To the older Salieri this is a major and unwelcome shock. He is a disciplined composer devoted to his art – who recognises immediately, and bitterly

admits, that the younger Mozart's talent seems divinely inspired. Mozart's music somehow indicates that it comes from God speaking through him.

But the older composer has influence in court and reasons that he, Salieri, could sabotage this young upstart's career.

So the friction between Salieri's obsessive jealousy and Mozart's talent leads the older man to

denigrate the younger and manipulate evilly against him. The older man is forced to acknowledge the yawning chasm between his own pedestrian compositions and the younger man's music – which he acknowledges fills him with “such unfulfillable longing.” And comparing his own composing with Mozart's, he sourly admits: “Salieri: Patron Saint of Mediocrities!”

and obsessive about the younger composer's genius, Salieri initially had the power to promote Mozart – or instead to destroy him. Rampant jealousy led him to the latter action.

The ruling passions of the two major figures – ambitious envy versus inspired talent – remain as valid ingredients of conflict in contemporary times, regardless of the

“Salieri: Patron Saint of Mediocrities!”

Salieri's obsessive hate and envy of Mozart, and determination to sabotage Mozart's career, leads him eventually to devise a plan which causes the younger man's downfall. He resorts to disguise – as a non-existent mysterious benefactor who gives the younger man a ‘commission’ – a project so demanding that Mozart's health and wealth are broken.

Shaffer introduces the audience to Salieri in old age, now mentally warped and still obsessed with memories three decades old. Awestruck

circumstance Shaffer created for this offering.

History has proven which of the two composers' music had the power of survival.

Salieri's jealousy of Mozart is documented fact. There is only unsubstantiated ‘Viennese urban legend’ of his planning the younger man's destruction – but no actual evidence.

It is the dramatist's prerogative to build on that legend.



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Cast.



MICHAEL HURST

MICHAEL HURST

Antonio Salieri

Michael is one of New Zealand's leading theatre actors. He is renowned for his roles in Shakespeare (including *Hamlet* and *Macbeth*), and has played in over 100 productions ranging from the Greek classics to Brecht, from Gilbert and Sullivan to Richard O'Brian, from Chekov to Albee. He has directed many acclaimed productions including *Chicago*, *Lysistrata*, *Hamlet*, *Macbeth*, *Twelfth Night*, *Cabaret*, *Brel* and *The Threepenny Opera*, and was seen on stage as American abstract expressionist painter Mark Rothko in ATC's production of *Red*, directed by Oliver Driver. He is also a film and television director, with several productions to his credit, including *Spartacus*, *Legend of the Seeker*, *Westside*, *The Almighty Johnsons* and *800 Words*. In the 1990s he became known internationally for his portrayal of Iolous in the US TV series *Hercules: The Legendary Journeys*. Michael is an Officer of the New Zealand Order of Merit, an Arts Laureate of New Zealand, and a proud member of Actors' Equity.



ROSS McCORMACK

ROSS McCORMACK

Wolfgang Amadeus Mozart / Choreographer

Ross McCormack graduated from the New Zealand School of Dance in 2001. He has worked with Douglas Wright Dance Company, the Royal New Zealand Ballet, and Australian Dance Theatre. In 2005 Ross won the Sir Robert Helpmann Award in Australia for Best Male Dancer. From 2004 Ross lived in Belgium working for Alain Platel at Les Ballets C de la B. In 2011 and 2012, Ross performed with Australia's Chunky Move and Lucy Guerin and Dancers. In 2015 Ross returned to live in New Zealand where he created his own company MuscleMouth that



BYRON COLL

has already presented work at the International Festival in Wellington, Hong Kong Arts Festival, Korea, Singapore, Sydney and Brisbane. His most recent work *Triumphs and Other Alternatives* enjoyed an amazing National Tour. In 2015 and 2016, Ross was awarded Creative New Zealand's Choreographic Fellowship. Ross continues to create works independently for companies both here in New Zealand and internationally. Ross is super excited to be involved with such an incredible cast and company for ATC's season of *Amadeus*.

BYRON COLL

Joseph the Emperor / Ensemble

Byron has been working consistently in film and theatre since graduating from Toi Whakaari: NZ Drama School in 2007. His work includes roles in Jane Campion's *Top of the Lake*, Warp Films' multi award-winning feature *Shopping* by Louis Sutherland and Mark Albiston, Lippy Pictures' television drama *Tangiwai*, and Gaylene Preston's *Home by Christmas*. In 2012 Byron appeared in Warner Brothers' *Jack the Giant Slayer*, directed by Bryan Singer. Byron recently received critical acclaim by leading the New Zealand Opera in their production of *The Mikado* (playing the role of Ko-Ko) which played at the ASB Waterfront Theatre, The Opera House in Wellington, and the Isaac Theatre Royal in Christchurch. He also flexed his music muscle touring the *Live Live Cinema: Little Shop of Horrors* throughout England, Ireland, Australia and New Zealand. His most recent Auckland Theatre Company productions are *The Ladykillers*, *Once on Chunuk Bair*, *The Good Soul of Szechuan*, and *The End of The Golden Weather*. Byron may be most recognisable as Tim, the over-enthusiastic All Blacks supporter in the award-winning MasterCard commercials.



KURA FORRESTER

KURA FORRESTER

Sweiten / Ensemble

Kura Forrester graduated from UNITEC School of Performing and Screen Arts in 2005 and since then has worked as an actress, comedian and writer. Her feature film credits include *What We Do in The Shadows* and *Belief: The Possession of Janet Moses*. Her recent theatre credits include *Perplex*, *Camping*, *The Wholehearted* and *Nga Pou Wahine*. On the small screen Kura's credits include *Super City*, *Find Me A Māori Bride* and *The Adventures of Suzy Boon*. Her solo stand-up comedy show *Tiki Tour*, has had sell-out seasons in Auckland and Wellington. Kura is stoked *Amadeus* is her debut show with Auckland Theatre Company and looks forward to working on *When Sun and Moon Collide* next month.

LAUGHTON KORA Rosenberg / Ensemble

Laughton Kora has been playing music since the age of 6, appearing on stage as part of his father's band. At the age of 17, Laughton won Smoke Free Rock Quest. His band Aunty Beatrice toured New Zealand and released a single.

He moved to Queenstown and formed Soul Charge with members KP (Sunshine Sound System) and PDiggs (Shapeshifter). In 2001, he headed to Wellington and formed Kora (2003-2012) with his brothers. Laughton toured extensively with Kora to Australia, England, Ireland, Scotland, Japan, Singapore and the USA.

Since 2012 Laughton has forged ahead with his own solo project and has also formed duo Neon Ninja with Andy Keys (ex Opshop).

Laughton attended Toi Whakaari: NZ Drama School and has a Bachelor in Performing Arts. He featured on series two of *Songs from the Inside*, with Don McGlashan, Anika Moa and Annie Crummer, and starred in TVNZ's drama series *Coverband*.

MORGANA O'REILLY

Constance / Strack / Ensemble

Morgana is a Kiwi-born actress, writer and creator based between Sydney, Melbourne, Auckland and Los Angeles. Last year she played the role of Vanda in Auckland Theatre Company's production of *Venus in Fur*.

Morgana is best known for her role as Kylie in the 2014 feature film *Housebound*, her role as Naomi in iconic Australian soap opera *Neighbours* and TV roles in *Billy*, *Safehouse*, *Nothing Trivial*, *Sunny Skies* and *A Thousand Apologies*. Morgana has had a strong presence in Auckland's theatre industry since beginning her professional theatre career in Silo Theatre's 2008 *Ensemble Project* followed by Toa Fraser's *Bare* and Andrew Bovell's *When the Rain Stops Falling*. She is also known for her one-woman show *The Height of the Eiffel Tower*, directed by Abigail Greenwood, which she has performed in theatres, living rooms and festivals all over the world.

MADISON NONOA

Katherina Cavalieri

Waikato-born soprano Madison Nonoa graduated from the University of Auckland with a Bachelor of Music (First Class Honours) in 2014. Since then, Madison has been a finalist and winner of many singing competitions around the country, including third place in the 2016 *Lexus Song Quest*. Madison has received many

awards including the Dame Kiri Te Kanawa Foundation Prize for Most Promising Singer, and was accepted into the inaugural Dame Kiri Te Kanawa Foundation development programme for young singers.

In 2016 Madison was in the Dame Malvina Major emerging artist internship programme with New Zealand Opera. She made her operatic debut in *The Magic Flute*, and performed in *Brass Poppies*. In December, Madison made her Australian debut with the Australian Brandenburg Orchestra and Choir.

This year Madison performed in Rufus Wainwright's *Prima Donna* for the Auckland Arts Festival, and in the Days Bay Opera production of *Theodora* as the title role. Madison is thrilled to make her debut with Auckland Theatre Company in this exciting production.



LAUGHTON KORA



MORGANA O'REILLY



MADISON NONOA



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- MARKET CEVICHE** chili / citrus / ponzu

MAINS

- BEEF CHEEK** smoked mash / romesco / anchovy crumb
- PAN FRIED HAPUKU** tomato / chorizo
- DUKKAH SPICED CHICKEN** warm tabbouleh salad / chimichurri
- WILD MUSHROOM & PEARL BARLEY RISOTTO**

DESSERTS

- APPLE TARTE TATIN** vanilla ice cream
- ROASTED PEARS** blue cheese mousse / oat & hazelnut crumble
- CHOCOLATE PARFAIT** roasted peanuts / marshmallow mousse
- LAYERED LEMON POSSET** candied zest / vanilla shortbread



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PETER SHAFFER

PETER SHAFFER

Playwright

Peter Shaffer was an award-winning British playwright who wrote over 18 plays during the course of his career. Shaffer launched his theatre career with *Five-Finger Exercise*, in 1958: it was well-received in both London and New York. In 1965, he wrote the farce *Black Comedy*; the first production starred Maggie Smith, Albert Finney and Derek Jacobi. *Equus* (1973) – one of Shaffer's most well-known plays – told the story of a teenage boy and his disturbing obsession with horses. *Equus* won a Tony Award and was subsequently adapted into a film which was nominated for an Academy Award for Best Adapted Screenplay. In 1979, Shaffer had another Tony Award-winning hit with *Amadeus*. This play was adapted into a film in 1984, directed by Milos Forman and starring Tom Hulce as Mozart and F. Murray Abraham as Salieri. The film won eight Oscars, including Best Adapted Screenplay for Shaffer and Best Picture. Shaffer was knighted by Queen Elizabeth in 2001, and inducted into the American Theater Hall of Fame in 2007.

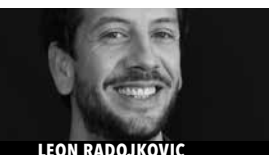


OLIVER DRIVER

OLIVER DRIVER

Director

While Associate Director of ATC, Oliver created the Literary, Audience Development, Education and Ambassador programmes, and also directed many productions including *The Vagina Monologues*, *The Blue Room* and *Ladies Night*. He then went on to work with Silo Theatre as both a director and Board member, as well as host the flagship arts show *Frontseat* for TVNZ. He has also been creative director at renegade TV station ALT TV, host of *Sunrise* for TV3, and a director of television on everything



LEON RADOJKOVIC

from *Shortland Street* to *Power Rangers*. Throughout this time, he continued to both direct and star in theatre shows, including *Twelfth Night*, *The Goat*, *Assassins*, *Thom Pain*, *Betrayal*, *Rabbit*, *Glide Time*, *Bash*, *Reuben Guthrie*, *Bare*, *Red*, *Belleville* and *Jesus Christ Superstar*.

LEON RADOJKOVIC

Musical Director

Leon Radojkovic is an Auckland-based composer and musician. He makes music for theatre, film, dingy bars, and for fun. He was the Musical Director for Auckland Theatre Company's production of *Jesus Christ Superstar*, and has worked on several Silo productions most recently as Musical Director for *Boys Will Be Boys*. Leon is the creator and composer behind *Live Live Cinema: Carnival of Souls*, *Live Live Cinema: Dementia 13* and *Live Live Cinema: Little Shop of Horrors*. All *Live Live Cinema* shows have successfully toured New Zealand, Australia and Europe and were directed by Oliver Driver.



ELLA MIZRAHI

ELLA MIZRAHI

Set Design

Ella Mizrahi has had a diverse career in the arts. In London, she created the multi-disciplinary arts factory Netil House that helped to establish East London as an arts hub. On returning to New Zealand she co-founded Celery Productions, a unique Events Company that specialized in immersive and site specific installations. As the co-producer of the wildly popular *Art in The Dark* she was responsible for the curation of each artwork and the overall audience experience. She has previously designed sets for Blackbird Ensemble, Theatre Beating, and Silo Theatre. Immersive and experiential events have been in Ella's life since she was born and she continues to push



ADRIAN HAILWOOD

boundaries of set, installation and spatial design in her work.

ADRIAN HAILWOOD

Costume Design

The Hailwood label was established in 2000 and has shown at New Zealand Fashion Week since 2001. Adrian's shows are now among the week's most applauded, using his own fabric designs, footwear and accessories on the catwalk. The clothing, ranging from a denim line to tailored evening wear, has a wide appeal. The label is stocked in boutiques and department stores throughout New Zealand, United States, Japan, Philippines, China, and Australia. In 2013, pop superstar Lorde picked a Hailwood gown from the latest collection to wear on her first big international magazine cover BILLBOARD USA, which has propelled the label further into America. The label has been worn by other celebrities including Tilda Swinton, Maggie Gyllenhaal, local fashion queen Lizzie Leuchars, Samantha Hayes, and Kathryn Wilson. Full collections are held in the Hailwood flagship store on Karangahape Rd. www.hailwood.co.nz.

JO KILGOUR

Lighting Design

Jo Kilgour is an Auckland-based Lighting Designer and Technical/Production Director with extensive touring and festival experience. Her work in technical management includes Auckland Arts Festival; New Zealand Festival; Christchurch Arts Festival; Taranaki Arts Festival and The New Zealand Dance Company. Her lighting design credits include *The Absurdity of Humanity* (The New Zealand Dance Company); *The Curious Incident of the Dog in the Night-time* (Auckland Theatre Company); *Lumina* (The New Zealand Dance Company);

The Owl & The Pussycat (Tim Bray Productions); *Ihimaera* (Auckland Festival 2011); *The Pickle King* (Indian Ink Theatre Company); *Vita and Virginia* (Circa Theatre); *The God Boy* (Downstage Theatre); *The Book Club* (Auckland Theatre Company); *Woman Far Walking* (Taki Rua Productions/NZ Festival 2000); *Skintight* (Tidy Theatre Company). Jo's most recent lighting design was with Malia Johnston's *Rushes*, for which Jo won an Auckland Fringe award along with Rowan Pierce for Production Design (Lighting & AV).

THOMAS PRESS

Sound Design

Thomas is a graduate of the New Zealand School of Music with a Bachelor of Music in Composition (2009) and of Toi Whakaari – New Zealand Drama School with a Diploma in Entertainment Technology (2005). Thomas designed sound for *The Curious Incident of the Dog in the Night-Time* and *Billy Elliot the Musical* for ATC last year. Highlights from 2015 included sound design for ATC's *Rupert*, composing an original score for Red Leap's production *Dust Pilgrim*, and composing an original sound design for Silo's critically and popularly acclaimed production of *The Book of Everything*. He also worked as a sound designer for Duncan Sarkies' podcast serial *The Mysterious Secrets of Uncle Bertie's Botanarium*. He is five-time nominee of the Chapman Tripp theatre award for Sound Designer of the Year, 2014 winner of the Auckland Theatre Awards People's Choice Best Music award, and received an Excellence Award for Sound Design and Composition throughout 2015 at the 2015 Auckland Theatre Awards.



JO KILGOUR




THOMAS PRESS

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Band.



ROBIN KELLY

ROBIN KELLY

Keyboards & Répétiteur

Robin is a pianist, composer, musical director, and theatre maker. He last worked with ATC as the Musical Director for *Guys and Dolls*. Robin is a co-director of Last Tapes Theatre Company – an Auckland-based production company with a focus on new New Zealand work. After *Amadeus*, Robin goes on to create score and sound design for Red Leap's *Kororareka: The Ballad of Maggie Flynn*. Robin's choir – Stimmung Choir – presented their debut concert in 2016 at Q Theatre, singing the entirety of Radiohead's *Hail to the Thief*. Their follow-up concert will be in October, when they will perform Queens of the Stone Age's *Songs for the Deaf*. Robin's cabaret-theatre work *Valerie*, created in 2016 with Cherie Moore, Tom Broome, and Benjamin Henson, won the Most Original Production at the Auckland Theatre Awards and will have a national festival tour in October of this year.

JONATHAN BURGESS

Bass

Jonathan is thrilled to be working with the theatrical dream team of Oliver Driver and Leon Radojkovic once again. He has shared stages with Leon since they were teenagers navigating the nu-metal period. They have since toured the world with *Live Live Cinema: Carnival of Souls* and *Live Live Cinema: Dementia 13*, toured New Zealand with Silo Theatre's *Brel*, and enjoyed a long season with Auckland Theatre Company's *Jesus Christ Superstar*. Jonathan can currently be heard on *Fizzy Milk*, the recent solo album from Goodshirt songwriter Gareth Thomas, and playing sad songs with Pluto front man Milan Boric in the Spooners.



JONATHAN BURGESS



PEAU HALAPUA

PEAU HALAPUA

Violin 1

Peau has a MMus(Hons) from the New England Conservatory of Music and was awarded the Royal Overseas League and Australian National Academy of Music scholarships. She has freelanced in Auckland with various classical groups, including APO and ACO, as well as with popular artists such as Broods, Six60, ENZO, Rod Stewart, Josh Groban, and Lawrence Arabia. Peau is a regular member of The Black Quartet and The Blackbird Ensemble, and teaches at Sistema Aotearoa, which uses orchestral music-making as a model for social development in Otara, South Auckland.

MIYO YOON

Violin 2

Miyo is a graduate of Victoria University of Wellington, completing her Bachelor of Music with Honours under the tutelage of Andrew Thomson. Currently, she is a freelance violinist in Auckland playing with Auckland Philharmonia Orchestra, Auckland Chamber Orchestra, Opus Orchestra, Manukau Symphony Orchestra, Pipers Orchestra, Hawkes Bay Orchestra, and with the ensemble Black Quartet. As well as playing, Miyo has a busy teaching schedule with both private students and students in various schools. Miyo is thrilled to be a part of *Amadeus*, having fond memories of the beloved movie, and being a lover of Mozart's enchanting music.

JOSEPH HARROP

Viola

Dr. Joe Harrop studied violin at the University of Auckland and privately in Germany before completing his Master's degree



MIYO YOON



JOSEPH HARROP



ABRAHAM KUNIN

and PhD at the Royal Academy of Music. He left a successful performing and lecturing career in the UK and returned to New Zealand to take on the challenge of implementing Sistema Aotearoa in South Auckland. Today, the undoubted positive impact of his unique combination of talent and leadership is inspiring new models of social change in Auckland and across the country. Joe is now a professional musician and educator, performing with The Black Quartet and the string duo, Kulios.

ABRAHAM KUNIN

Guitar

Abraham Kunin's theatre credits include *Jesus Christ Superstar*, *Brel*, *Midsummer*, *Daffodils*, *The Blackbird Ensemble: The Night Sky*, and *Live Live Cinema: Carnival of Souls/Dementia 13*. In 2016, he produced *Feel Like Sh*t*, *Looking Great* with Tourettes, played guitar on *Tira* by Maisey Rika, contributed beats to albums by Average Rap Band and Third3ye, and performed live as a member of Home Brew, and Esther Stephens & The Means. A highlight was *Daffodil's* run at the Traverse Theatre during the Edinburgh Fringe. Currently based in Los Angeles, he is working on a music project set for release later in 2017, and happy to be reunited with old friends for ATC's *Amadeus*.

RACHEL WELLS

Cello

Rachel has studied with Euan Murdoch and Coral Bognuda, and gained her ATCL under Jim Tennant. She plays with the Black Quartet, and has freelanced and recorded with various other chamber groups and a host of NZ's finest contemporary bands and artists

including Broods, Lawrence Arabia, Blackbird Ensemble and Hayley Westenra.

FINN SCHOLES

Trumpet / Tuned Percussion

Finn Scholes has a Bachelor of Performing Arts from Auckland University and has been playing trumpet, piano and vibraphone professionally for the past 10 years. He has performed with many great acts, including Tiny Ruins, Batucada Sound Machine, Lawrence Arabia, Neil Finn, Gin Wigmore, Rodger Fox Big Band, Spoilers of Utopia, Avalanche City and Auckland Chamber Orchestra. He has toured around Europe and parts of Asia. Finn leads Auckland's cinematic/charismatic Carnivorous Plant Society band; he both composes the band's music and creates its mind-melting animated videos.

TOM BROOME

Drums

Tom Broome is an Auckland-based drummer, producer, and recording engineer. He currently works with Aaradhna, Anika Moa, Home Brew and as a sideman or session musician for a range of other Auckland bands. His live performance career has included two tours of Europe and the US, including a headlining performance at the 2014 Montreal Jazz Festival with Hollie Smith. Tom has performed in critically acclaimed shows, *Brel: The Music & Words of Jacques Brel*, *Both Sides Now: Julia Deans sings Joni Mitchell*, and *Live Live Cinema's* Australian tour of *Dementia 13* and *Carnival of Souls*. As a recorded drummer, Tom has appeared on recordings for Anika, Boh & Hollie, Home Brew (VNZMA Best Urban/Roots Album 2012), Esther Stephens & The Means,

Advantdale Bowling Club, and alongside Kimbra and Mara TK for a Leonard Charles remix of Mark de Clive-Lowe's song *Processional*.

SCOTT THOMAS

Reeds

Scott has previously performed in Auckland Theatre Company productions *Guys & Dolls* and *Jesus Christ Superstar*. Graduating from the University of Auckland's jazz programme, Scott is a regular performer around Auckland and has also played for productions of *The Full Monty*, *Seussical*, *Little Shop of Horrors*, *The Spelling Bee*, *Miss Saigon* and *Our House*. He was also a member of the house band for Lilly Loca's Vaudeville Cabaret in several productions since 2011. Scott is a member of indie rock band Trappings, hip hop group Shoutin' Preachin', and regularly works as a freelance musician filling in with different bands and recording sessions.



RACHEL WELLS



FINN SCHOLES



TOM BROOME



SCOTT THOMAS

What's on at the ASB Waterfront Theatre.

May



Royal New Zealand Ballet presents
Three by Ekman
24 May – 1 June

All three works showcase the hallmarks of Ekman's style: exuberant and complex rhythms in which the dancers are at one with the music; a deep pleasure in the human interactions of dance; and witty, stylish staging.

June



Hawaiki TŪ presents
Te Manawa
10 – 11 June

Te Manawa is an annual Haka Theatre performance that combines elements of Kapa Haka, Māori Movement and theatre, drawing on the themes associated with Matariki – navigation, cultivation and celebration of life.

June



Auckland Theatre Company presents
When Sun & Moon Collide
by Briar Grace-Smith
20 June – 6 July

A small, rural settlement in the middle of nowhere is in turmoil. Somebody knows what happened to two Danish backpackers who disappeared a year ago on a local walking track.

August



Auckland Theatre Company presents
The Kensington Swan season of
Nell Gwynn
by Jessica Swale
15 – 30 August

London, 1660. There's a new fad for putting a woman, an 'actor-ess', on the stage and when The King's Company at Drury Lane casts the pretty, witty orange-seller Nell Gwynn as its first leading lady, its royal patron, Charles II, is immediately smitten.

September



Auckland Theatre Company presents
The Giltrap Audi season of
Last Legs
by Roger Hall
12 – 27 September

News that Bill English is to open a new wing of the Cambridge Retirement Village sparks a revolution amongst its residents.

October



The Play That Goes Wrong
From 11 October

The Cornley Polytechnic Drama Society are putting on a 1920s murder mystery, but as the title suggests, everything that can go wrong...does! The accident-prone thespians battle on against all the odds to get to their final curtain call with hilarious consequences!



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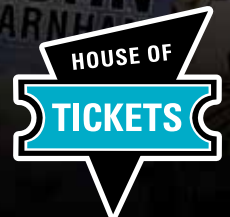
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