



**Spring 2019**

**Syllabus: The Magic of Mozart: Adventures in Operatic Elegance**

**Tuesdays, April 2 through May 7, 1:00-3:00pm**

**Freight and Salvage, 2020 Addison St., Berkeley, CA**

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Course Description:

“If Mozart was possible, then the word ‘impossible’ should be eliminated from our vocabulary.” So said the 20-century Austrian composer Ernst Toch. And he was right! As San Francisco Opera’s Dramaturg, I’d like to take you on a musical tour through the full span of Wolfgang Amadeus Mozart’s operatic genius. Exploring the historical and literary contexts of the operas, I will use video and audio examples to focus on listening skills that will help you more deeply appreciate Mozart’s gift for capturing the broad spectrum of human nature in his music, his skill at musical characterization, and his matchless talent for drama. We’ll examine the early influences on this famous child prodigy, follow the course of his all-too-short career, and look in depth at his most famous works, including *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*, as well as several of his lesser-known gems. No previous opera background required. Just watch, listen, and enjoy.

Class I. Mozart and His Time: We’ll learn about the composers and styles that influenced the young Mozart and get a sampling of two of his very early child-prodigy works, the comic *Bastien and Bastienne* and the serious opera *Lucio Silla*, plus the comic romp *La Finta Giardiniera* (*The Pretended Garden Maid*).

Class II: Serious Mozart/ Mozart *auf Deutsch*: We’ll look at two masterworks of “opera seria,” *Idomeneo* and *La Clemenza di Tito* (The Clemency of Titus), plus his German-language comic gem *The Abduction from the Seraglio*, which the Austrian Emperor supposedly thought had “too many notes.”

Class III: The Italian Comedies, Part I: Mozart’s crowning glory, *The Marriage of Figaro*.

Class IV: The Italian Comedies, Part II: The famous “dramma giocoso” (jocular drama) *Don Giovanni*.

Class V: The Italian Comedies, Part III: the delightful *Così fan tutte* (All Women Are Like That), subtitled “The School for Lovers.”

Class VI: Mozart’s final masterwork, *The Magic Flute*.

## PROFESSOR CLIFFORD “KIP” CRANNA



Now in his 40th year with *San Francisco Opera*, where he serves as Dramaturg, Dr. Cranna earned his Ph.D. in musicology at Stanford University, and teaches at the Fromm Institute at the University of San Francisco and at OLLI Dominican University. He writes and lectures frequently on opera and is a regular moderator for the San Francisco Opera Guild’s “Insight” panel discussions. He has managed the commissioning of many new operas by composers such as Philip Glass, John Adams, André Previn, Jake Heggie, and others. For many years he was Program Editor and Lecturer for the Carmel Bach Festival. In 2008 he was awarded the San Francisco Opera Medal, the company’s highest honor, and in 2012 his work was honored with the Bernard Osher Cultural Award for distinguished efforts by an individual to bring excellence to a cultural institution. He was Dramaturg for the 2016 presentation of Wagner’s *Ring* cycle at the Kennedy Center.

### Recommended Reading:

- ***The Complete Operas of Mozart*, by Charles Osborne. Da Capo paperback, 1983. Of the many fine books on Mozart’s Operas, this is recommended as an excellent, affordable and readable source of historical background information and musical analysis of the operas.**
- ***The Operas of Mozart*, by William Mann. Oxford University Press paperback, 1977. For those wishing a much more in-depth exploration of Mozart’s operas, Mann’s very thorough study will be invaluable. He gives detailed background information about each opera and an analysis of each aria and ensemble in them.**
- ***Mozart*, by Maynard Solomon. Harper Perennial paperback, 1995. There are numerous biographies of Mozart available in English, and this is one of the most respected. Solomon offers intriguing psychological insight and some new ways of looking at this celebrated genius. At 640 pages, this is a biography for those who wish to get the full story.**
- ***The New Grove Mozart*, by Stanley Sadie. W.W. Norton & Company, 1980. For those looking for a concise outline of Mozart’s life, career, and works, this extended entry from *The New Grove Dictionary of Music and Musicians*, published separately, is a useful resource.**

**The Operas of Wolfgang Amadeus Mozart ((1756-1791)**

	<b>TITLE</b>	<b>YEAR</b>	<b>CITY (premiere)</b>	<b>Type of Opera</b>	<b>His Age</b>
1.	Apollo et Hyacinthus	1767	Salzburg	Latin comedy	11
2.	La finta semplice (The Pretended Innocent)	1769	Salzburg	opera buffa	13
3.	Bastien und Bastienne	1768	Vienna	Singspiel	12
4.	Mitridate, re di Ponto (Mitridate, King of Pontus)	1770	Milan	opera seria	14
5.	Ascanio in Alba	1770	Milan	serenata	14
6.	Il sogno di Scipione (The Dream of Scipione)	1772	Salzburg	serenata	16
7.	Lucio Silla	1772	Milan	opera seria	16
8.	La finta giardiniera (The Pretended Garden Maid)	1775	Munich	opera buffa	18
9.	Il re pastore (The Shepherd King)	1775	Salzburg	serenata	19
10.	*Zaide	1779-80	(not completed)	Singspiel	22
11.	Idomeneo	1781	Munich	opera seria	25
12.	Die Entführung aus dem Serail (The Abduction from the Seraglio)	1782	Vienna	Singspiel	26
13.	*L'oca del Cairo (The Goose of Cairo)	1783	(not completed)	opera buffa	27
14.	*Lo sposo deluso (The Disappointed Husband)	1783	(not completed)	opera buffa	27
15.	Der Schauspieldirektor (The Impresario)	1786	Schönbrunn Palace (outside Vienna)	Singspiel	30
16.	Le nozze di Figaro (The Marriage of Figaro)	1786	Vienna	opera buffa	30
17.	Don Giovanni	1787	Prague	“dramma giocoso”	31
18.	Così fan tutte (Woman Are All Like That)	1790	Vienna	opera buffa	34
19.	Die Zauberflöte (The Magic Flute)	1791	Vienna	Singspiel	35
20.	La Clemenza di Tito (The Clemency of Titus)	1791	Prague	opera seria	35

\* incomplete

Note: this list does not include oratorios.

**Definitions:**

1. Opera buffa: Italian comic opera with sung recitatives.
2. Singspiel: German comic opera with spoken dialogues.
3. Opera seria: Serious (but not tragic) Italian opera with sung recitatives--and a happy ending!
4. Serenata: a short “evening piece” written for a royal birthday, wedding, or other special occasion.
5. Dramma giocoso: “a jocular drama”--Mozart and Da Ponte’s term for *Don Giovanni*.  
(However, in his personal catalogue, Mozart called it an “opera buffa.”)