



U3A Dunedin

2020 Series 1 Course F

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| Title | Composers and Their Singers |
| Dates | Fridays 28 February – 3 April 2020 |
| Time | 10 am – 12 noon |
| Venue | Leith Bowling Club, 2 Duke Street, North Dunedin |
| Convenor | Alan Jackson Email: alanjackson@xtra.co.nz Phone: 473 6947 |
| Developer | John Drummond |
| Course fee | \$45 |

Composers of opera and vocal music depend on good singers for their work to be well received. Many composers have found singers who can interpret their work especially well, or who have voices it is a particular pleasure to compose for. In this series of six sessions, presenter Emeritus Professor John Drummond will explore some of the fruitful relationships between composers and their singers. The series will include video presentations of arias and scenes from operas.

All applications must be received by **Thursday 30 January 2020**. You will receive a response to your application by **Monday 10 February 2020**.

Please contact the Programme Secretary courses@u3adunedin.org.nz, phone 467 2594 with any queries.

Composers and Their Singers

- 28 February** **Handel: Francesca Cuzzoni and Faustina Bordoni**
In the 1720s Handel employed the two greatest sopranos of his time for his Royal Academy opera company in London.
- 6 March** **Mozart: Aloysia Lange and Nancy Storace**
Mozart wrote beautiful music for Aloysia when he was seventeen. Nancy Storace was the vivacious young soprano for whom he wrote the role of Susanna in *The Marriage of Figaro*.
- 13 March** **Verdi: Teresa Stolz**
Soprano Teresa Stolz sang the title role in the first European production of *Aida* (the premiere was in Cairo). Verdi also coached her for the first performance of his *Requiem*. But was the coaching only musical?
- 20 March** **Wagner: Albert Niemann**
Wagner chose Niemann to sing Siegmund in the first production of the Ring Cycle and as the first Heldentenor he went on to sing the roles of Walther in *Die Meistersinger* and *Siegfried*.
- 27 March** **Richard Strauss: Margarethe Siems**
Margarethe Siems created the role of the Marschallin in *Der Rosenkavalier*. Strauss considered her perfect in this, one of the greatest roles in the opera repertoire.
- 3 April** **Britten: Peter Pears**
Benjamin Britten enjoyed a lifelong personal and professional relationship with Peter Pears. From the title role in *Peter Grimes* (1945) to Aschenbach in *Death in Venice* (1973) Pears delivered Britten's music in a distinctive way.