



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Judith Blegen

Soprano

MARTIN KATZ, *Pianist*

FRIDAY EVENING, JANUARY 12, 1979, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

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|--|------------------------|--------------------------|
| Who is Sylvia (Shakespeare) | } | FRANZ SCHUBERT |
| Ave Maria (Sir Walter Scott) | | |
| Hark! Hark! The Lark! (Shakespeare) | | |
| Six Elizabethan Songs | | DOMINICK ARGENTO |
| Spring (Thomas Nash) | Dirge (Shakespeare) | |
| Sleep (Samuel Daniel) | Diaphenia (Ben Jonson) | |
| Winter (Shakespeare) | Hymn (Henry Constable) | |
| "Je suis Titania" from <i>Mignon</i> | | AMBROISE THOMAS |

I N T E R M I S S I O N

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| "O quante volte" from <i>I Capuleti e i Montecchi</i> | VINCENZO BELLINI |
| "The Beastly Airs . . . Of large beasts and creeping things"
(Ogden Nash) | RICHARD HYNSON |
| The Hippopotamus | The Termite |
| The Turtle | The Cow |
| The Giraffe | The Caterpillar |
| The Interlude | |
| Drei Lieder der Ophelia from <i>Hamlet</i> (Shakespeare) | RICHARD STRAUSS |
| Wie erkenn ich mein Treulieb von andern nun | |
| Guten Morgen, 's ist Sankt Valentinstag | |
| Sie trugen ihn auf der Bahre bloss | |
| Der Stern (Achim von Arnim) | STRAUSS |
| Als mir dein Lied erklang (Clemens Brentano) | STRAUSS |

Columbia and RCA Records.

About the Artist

Judith Blegen's name appears on the rosters of many of the world's greatest opera houses, concert halls, and recital series. Within one year of her 1970 Metropolitan Opera debut she starred in three new Metropolitan productions, winning international praise for her portrayals of Marzelline in *Fidelio*, Sophie in *Werther*, and Melisande in *Pelléas and Mélisande*, an interpretation which leading critics compared to the legendary performances of Bidu Sayao. She was also acclaimed at the Metropolitan for her roles as Susanna in *The Marriage of Figaro* and Sophie in *Der Rosenkavalier*. At Carnegie Hall she won ovations for her singing of the difficult coloratura arias in Handel's *Ezio* and *Judas Maccabaeus*. Her European triumphs include performances at the Spoleto and Salzburg Festivals and at the Vienna State Opera, and European television performances of *The Abduction from the Seraglio* and *Orfeo*, conducted by Georg Solti.

In her 1974 New York recital debut with Martin Katz, Miss Blegen was hailed by the New York *Times* as "a candidate for greatness in the field," a prophecy since fulfilled in subsequent recitals there and throughout the United States. She also appears regularly with such leading orchestras as the Philadelphia and Cleveland Orchestras, and the New York Philharmonic, with whom she has recorded Haydn's "Harmoniemesse" with Leonard Bernstein.

This evening's concert marks Judith Blegen's first performance in Ann Arbor; pianist Martjn Katz returns after making his local debut in 1976 with basso Justino Diaz.

Debut & Encore "Bonus" Concert

Barbara Nissman, *Pianist*

Thursday, February 1, at 8:30, in Rackham Auditorium

Schumann: Fantasy, Op. 17

Prokofiev: Sonata No. 1, Op. 1

Chopin: Fantasy, Op. 49

Liszt: Ricordanza; Rhapsodie Espagnole

Miss Nissman's career began on this campus, where she received her bachelor, master, and doctoral degrees from the University of Michigan School of Music, studying with Gyorgy Sandor. In 1971, she performed in the Musical Society's May Festival with Eugene Ormandy and the Philadelphia Orchestra, and since then has appeared numerous times with the Minnesota Orchestra and Stanislaw Skrowaczewski, the Boston Pops and Arthur Fiedler, and re-engagements with the Philadelphia Orchestra. Miss Nissman also performs regularly in Europe, on orchestral tours in Germany, England, Holland, Bulgaria, and Rumania. Recently, she made her London orchestral debut with the Royal Philharmonic Orchestra in the Royal Albert Hall, and this season will be performing with the London Philharmonic.

Subscribers to the four concerts of the "Debut & Encore" Series receive free tickets (upon request) to this recital, made possible through the generosity of the Power Foundation. Tickets are now available to all concertgoers at \$4 general admission.

Ann Arbor May Festival, 1979

Wednesday-Saturday, April 25, 26, 27, 28, in Hill Auditorium

The PHILADELPHIA ORCHESTRA and UNIVERSITY CHORAL UNION

EUGENE ORMANDY and RICCARDO MUTI, *Conductors*

ALICIA DE LARROCHA, *Pianist* VICTORIA DE LOS ANGELES, *Soprano*
ALMA JEAN SMITH, *Soprano* ZURAB SOTKILAVA, *Tenor*
ALEXANDRINA MILCHEVA, *Mezzo Soprano* MARTTI TALVELA, *Bass*

Wednesday, April 25—Ormandy and de los Angeles: Hindemith: "Mathis der Maler"; Ravel: "Shéhérazade"; Prokofiev: Scythian Suite; Mozart: "Voi che sapete" from *Marriage of Figaro*; Rossini: "Una voce poco fa" from *Barber of Seville*; Wagner: "Dich teure Halle" from *Tannhäuser*.

Thursday, April 26—Muti: Mendelssohn: Symphony No. 3; Tchaikovsky: Symphony No. 5.

Friday, April 27—Muti and Larrocha, All-Beethoven: Symphony No. 6; Piano Concerto No. 3; Overture to *Leonore* No. 3.

Saturday, April 28—Ormandy, Choral Union, Soloists: Verdi: "Manzoni" Requiem.

Plus a special "Bonus" recital for series subscribers: Monday, April 23 at 8:30, Hill Auditorium

ALICIA DE LARROCHA and VICTORIA DE LOS ANGELES
performing music of their native Spain.

UNIVERSITY MUSICAL SOCIETY

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