THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI, Music Director
EUGENE ORMANDY, Conductor Laureate
WILLIAM SMITH, Associate Conductor

THEO ALCANTARA, Guest Conductor
CARLOS MONTOYA, Guitarist

THE FESTIVAL CHORUS
OF THE UNIVERSITY CHORAL UNION
LEIF BJALAND, Acting Conductor

MARY BURGESS, Soprano
ROCKWELL BLAKE, Tenor
J. PATRICK RAFTERY, Baritone

THE BATTLE CREEK BOYCHOIR
CHARLES OLEGAR, Director

FRIDAY EVENING, APRIL 29, 1983, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Overture, Rienzi ................................................ WAGNER

Suite Flamenca for Guitar and Orchestra ........................... MONTOYA
Minera
Aires del Puente

Generalife
Jaleo

CARLOS MONTOYA
INTERMISSION

*Carmina Burana, Secular Songs for Chorus, Soli, and Orchestra .......... ORFF
Prologue: Fortuna Imperatrix Mundi (“Fortune, Empress of the World”)
Part I: Primo vere (“In Springtime”)
Part II: In Taberna (A sequence of drinking songs)
Part III: Cour d’amours (“The Court of Love”)
Intermezzo: Blanziflor et Helena
Epilogue: O Fortuna (reprise)

MARY BURGESS  ROCKWELL BLAKE  J. PATRICK RAFTERY
THE FESTIVAL CHORUS  BATTLE CREEK BOYCHOIR

*CBS Masterworks Records.

51st Concert of the University Musical Society’s 104th Season / 90th Annual May Festival
Overture, *Rienzi* ........................................... **Richard Wagner** 
(1813-1883)

Cola Rienzi, der letzte der Tribunen (“Cola Rienzi, the Last of the Tribunes”), composed between 1838 and 1840, was the third of Wagner’s completed operas, the second to be produced, and the first to earn him success. Though Weber’s influence is still discernible, and Meyerbeer’s too, it was in this work that Wagner’s own voice began to be heard. The opera remained popular in Germany for several decades, but is rare today anymore. Except for an occasional rendering of “Rienzi’s Prayer” by a tenor appearing in an orchestral concert, and Birgit Nilsson’s recording of one of Adriano’s arias (Wagner still wrote arias in *Rienzi*), the work is remembered solely by its Overture.

The opera is based on Bulwer-Lytton’s novel of revolution in 14th-century Rome. In this story, Cola Rienzi is a popular hero, a young notary who is named Tribune after he has overthrown the oppressive nobles. He frustrates their first two attempts to restore themselves to power, but in their third try they succeed in deluding the people, and Rienzi is betrayed by his friend Adriano, despite Adriano’s love for Rienzi’s sister Irene. The fickle mob then turns on its former hero, stoning Rienzi, pursuing him to the Capitol and finally setting the building afire. At the end of the opera Adriano makes his redemptive gesture, dashing into the flaming Capitol to die with Rienzi and Irene.

The Overture is built on motifs from the opera. The swelling trumpet at the beginning is the herald’s summons to the people; the Webersque theme in the strings is from Rienzi’s Prayer; the rumbustious, percussion-filled episode reflects the near-intoxication with which the crowd regards Rienzi as hero; punctuating the development of these materials is a fanfare (whose tune resembles the old round *Row, row, row your boat*) representing Rienzi’s battle hymn. At the end the bacchanalian hero’s music sweeps everything before it.

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**Suite Flamenca** ......................................... **Carlos Montoya** 
(b. 1903)

Carlos Montoya tells us that the *Suite Flamenca* evolved in his mind for more than 25 years. In 1942, while appearing with La Argentinija in concerts of the Rochester Philharmonic, he was heard during a pre-concert warm-up by José Iturbi (then conductor of that orchestra), who expressed the wish that they might work together to create “a real Flamenco suite.” Some two decades later Montoya tried writing such a suite in collaboration with various composers, but none of those attempts proved successful. “My idea was not to learn a piece with a Flamenco flavor by a composer,” he said, “but rather to transport pure Flamenco guitar into the midst of an orchestra and have [the musicians] join me in unadulterated Flamenco.” He finally did find an effective collaborator, in the person of Julio Esteban, whom he had met in the 1930s and who subsequently became a member of the piano faculty of the Peabody Institute in Baltimore.

“Julio and I started from scratch,” Montoya recalls, “and wrote the full suite in a relatively short time — and this was a real Flamenco piece. In the Suite, the orchestral parts always remain as written, but are never out of character with the impulsive spirit of Flamenco. There are passages in which I play along with the orchestra, and many in which I am free to improvise my own cadenzas and then bring the orchestra back in by means of cues to be found in pre-arranged chord phrases. For this reason, no two performances of the Suite will ever be exactly alike. This is Flamenco.

“The *Suite Flamenca* is based on four traditional Flamenco forms. The first movement, Minera, is a lyrical *taranta*, one of the oldest songs of the Spanish Gypsies. *Aires del Puente*, the second movement, is a *garotin*, a gay and rhythmic Andalusian dance. This is followed by *Generalife*, a *granatina*. As the name indicates, this is from Granada, the Generalife being part of the Alhambra; this is not a dance rhythm, but is much freer in form and is often sung. *Jaleo*, the closing section of the Suite, is the *bulería por soleá*, a syncopated and rapid Gypsy dance. Until now, it was thought to be playable only by Spanish Gypsies.”

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**Carmina Burana** ........................................... **Carl Orff** 
(1895-1982)

In 1925, when he was 30, Carl Orff helped to found a school in Munich with the purpose of promoting “rhythmic education.” Rhythm was his central concern in teaching children, and it has been the focal element of his own music. Orff’s first major work did not come along until his 42nd year; it was *Carmina Burana*, unquestionably the making of him as a composer.

The title *Carmina Burana* means simply “Songs of Beuren,” *carmina* being the plural of the Latin *carmen* — song, or chant — and the second word identifying the geographical source of the material, a manuscript discovered in 1803 at the old monastery of Benediktbeuren in Upper Bavaria, where it had been preserved since 13th century. It comprised dozens of songs noted over a period of a hundred years or more, originally sung by students passing through from various parts of Europe; some of the texts were in Latin, some in Middle-High German, some in Old French. The verses are earthy and unpretentious, some ribald, some erotic, some sardonic; the nearest phenomenon in English literature — in spirit, if not in form — might be the *Canterbury Tales* of Chaucer.
The Carmina Burana were published in 1847, and Orff came across the collection in 1935. He was
effected, and set about at once to spread the enchantment in a style both uniquely his and curiously
apposite to the spirit of the antique texts. With the help of the writer Michael Hofmann, Orff selected
some dozen of the most intriguing songs for treatment, then organized them into three large
sections with a prologue and epilogue, styling the whole a “scenic cantata.” The première, staged in
Frankfurt on June 8, 1937, was a great success. Orff’s imaginative use of voices and instruments, his
simple and forceful melodic designs and, most of all, his extraordinary rhythms exerted a visceral
impact that was as unprecedented in its sheer excitement as that of Stravinsky’s Rite of Spring had been
24 years earlier, and yet was not controversial, as that work had been when new, but downright
irresistible.

Since Orff was especially intrigued by the representation of the Wheel of Fortune on the cover of
the published texts, this was the image he chose for his prologue, a two-part apostrophe to Fortuna
Imperatrix Mundi (“Fortune, Empress of the World”), sung by the full chorus with orchestra.

Part I celebrates the glories of spring, and is divided into two subsections. The first, Primo vere
(“In Springtime”), comprises three songs welcoming the season; the second, Um dem Anger (“On the
Green”), begins with a rumbustious Dance, the only piece without voices in the entire work, and
continues with four increasingly lusty choral songs.

Part II, In Taberna, is a sequence of drinking songs for the two male soloists and male chorus.
Most striking here is the plaint of a roasting swan (tenor, falsetto) and the song of the Abbot of
Cucany, a parody of Gregorian chant for the baritone and chorus.

Part III, Cours d’amours (“The Court of Love”), is an intoxicating glorification of youth and
pleasure, rewarding the solo soprano for her patience through the preceding sections with some
stunning (and challenging) opportunities for display. If the rollicking and insinuating Temps est
jouandum (in which the baritone and the boys have the most fun) is the single most ingratiating
portion of the score, the soprano’s Dulcisssime, which follows to conclude Part III, is surely the most
brilliant.

Blanzflior et Helena follows Part III as a brief intermezzo, leading to a reprise of the opening
O Fortuna as epilogue.

About the Artists

Theo Alcantara, whom many remember from his years as Conductor of U-M Orchestras
(1968-1975), stands acclaimed as one of today’s most dynamic and sought-after conductors. He has
led major orchestras in the United States and Europe and conducted opera performances of the San
Diego, Washington, Miami, Pittsburgh, New York City, New York Metropolitan, and Buenos
Aires opera companies. He is currently Music Director of the Phoenix Symphony and Artistic
Director of the Music Academy of the West Summer Festival.

Carlos Montoya’s “gypsy blood” and unique improvisational gifts (he doesn’t read a note of
formal music) are the distinguishing elements of his Flamenco guitar music. After four solo recitals in
Ann Arbor (1973, ’74, ’78, and ’82), Senior Montoya now appears as both composer and performer in
this, his first May Festival performance.

Mary Burgess divides her talents equally between the operatic stage and the concert platform,
on both sides of the Atlantic. She has sung with the opera companies of New Orleans, Nevada,
Spoleto (Italy), Netherlands, Festival Ottawa, and Belgium; with the symphony orchestras of
Chicago, Cleveland, Minnesota, and Phoenix; and last year was soloist in Carmina Burana in the
Cincinnati May Festival and with the Cleveland Orchestra at the Blossom Music Festival. This is her
second Ann Arbor May Festival appearance.

Rockwell Blake was winner of the first Richard Tucker Award in 1978 and since then has
become one of the brightest young tenors on the musical scene. His quality, agility, and fluency have
brought accolades, especially in the bel canto repertoire, and more particularly as a Rossini interpreter.
He has sung leading roles with the Metropolitan, New York City, Houston, Dallas, Hamburg and
Vienna opera companies, and performed with the symphony orchestras of Philadelphia, Chicago,
and Baltimore. He makes his Ann Arbor debut this evening.

J. Patrick Raftery, recipient of the 1981 Richard Tucker Award, has emerged as one of
America’s outstanding baritones. He has played leading roles with the San Diego, Chicago Lyric,
New York City, Houston, Washington, and Hamburg State opera companies, and appeared as
concert soloist with the Boston and Honolulu Symphony Orchestras. He sang his first “Elijah” at the
Kennedy Center a year ago this month. He now adds Ann Arbor to his widening list of debut
appearances.

Our special 90th May Festival Souvenir Book is available for only two dollars in the main floor and first
balcony lobbies. Its more than 60 pages contain complete program annotations and extensive artist biographies for
all four concerts, plus a pictorial section devoted to the May Festival from its inception in 1894 . . . on sale during
intermission and before and after each concert.
THE FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION

DONALD BRYANT, Director
LEIF BJALAND, Acting Conductor
WILLIAM ROBERTSON, Assistant Conductor
NANCY HODGE, Accompanist  STEPHEN BATES, Manager

First Sopranos
Leann Beird
Letitia Byrd
Susan Campbell
Phyllis Denner
Kathryn Elliott
Karri Evans
Julie Grinstead
Nanette Hagen
Kathy Hubbs
Sylvia Jenkins
Carolyn Leyh
Doris Luecke
Loretta Meissner
Teta Moebs
Suzanne Schluenderberg
Alice Schneider
Marie Schneider
Luann Walker
Margie Warrick
Deborah Woo
Marilee Woodworth

Second Sopranos
Christine Arminson
Kathryn Berry
Jessica Briefer
Barbara Carron
Ellen Ferguson
Ann Kuebs
Judith Lehmann
Kim Mackenzie
Linda Mickelson
Cheryl Murphy
Robina Quale
Virginia Reese
Carolyn Richards
Marcy Stalvey
Carolyn Thompson
Tracy Thorne
Patricia Tompkins
Barbara Wallgren
Rachel Warren
Christine Wendt
Joanne Westman
Kathleen Young
First Altos
Yvonne Allen
Martha Ause
Kathlyn Boyer
Ella Brown
Marion Brown
Lael Cappaert
Alison Cohen
Ellen Collarini
Cheryl Cox
Mary Crichton
Carlyn Ehrlich
Marilyn Finkbeiner
Wilmia Gillis
Nancy Houk
Gretchen Jackson
Marta Johnson
Olga Johnston
Nancy Karp
Geraldine Koupal
Judith Levey
Frances Lyman
Tambor McPike
Lois Nelson
Erica Perl
Jo Ann Poske
Deborah Lee
Laura Smith
Helen Thornton
Mary Warren
Charlotte Wolfe
Bobbie Wooding
Second Altos
Anne Abbrecht
Marjorie Baird
Eleanor Bean
Carol Carpenter
Susannah Elkins
Andrea Foote
Ria Geurts
Mary Haab
Dana Hull
Carol Hurwitz
Elise Lovelace
Cheryl Melby
Margot Moore
Mary Price
Mary Quade
Margaret Sharemet
Carol Spencer
Kathryn Stebbins
Marian Vassar
Alice Warsinski
First Tenors
William Bronson
Hugh Brown
Charles Cowley
Timothy Dombrowski
Joseph Kubis
Paul Lowry
Robert MacGregor
Bernard Patterson
Stephen Vann
Helen Woldorf
Second Tenors
Barry Barretta
Brian Buggy
Albert Girard

THE BATTLE CREEK BOYCHOIR

CHARLES OLEGAR, Director

Marc Anderson
Jon Casterline
John DeGarmo
James Frohardt
Todd Herrick
Douglas Horstmanschoff
Michael Horstmanschoff
Han Soo Kim
Derek Malone
Jeffrey McConihay
Thomas McConihay
Marc McClendon
Scott Ouellette
Patrick Pendleton
Jon Grant
Donald Haworth
Ted Hefley
Jay Klein
Andrew Preis
James Priore
Carl Smith
Christopher White
Dennis Zaenger
First Basses
Thomas Berry
John Brueger
Thomas Cox
John Dunkelberger
William Hale
Weng Hee Ho
William Ling
Lawrence Lohr
Charles Lovelace
Bradley Pruits
James Schneider
Thomas Wang
Steven White
Donald Williams
Second Basses
Marion Beam
Douglas Bond
Howard Bond
Harry Bowen
Glenn Davis
Bruce Dicey
Alec Ferguson
Paul Kazmarck
Charles Lehmann
William Liebert
Robert Strozier
Terral Tompkins
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