



**GRANT PARK  
MUSIC FESTIVAL  
IN MILLENNIUM PARK**

Grant Park Orchestra and Chorus  
Carlos Kalmar, *Principal Conductor*  
Christopher Bell, *Chorus Director*

**Mozart's Jupiter Symphony**

Wednesday, June 20, 2012 at 6:30PM

Friday, June 22, 2012 at 6:30PM

Jay Pritzker Pavilion  
Grant Park Orchestra  
Carlos Kalmar, *Conductor*  
Steven Osborne, *Piano*

STRAUSS      *Don Juan* (after Nicolaus Lenau), Op. 20

BRITTEN      Piano Concerto, Op. 13  
                  Toccata: Allegro molto e con brio  
                  Waltz: Allegretto  
                  Impromptu: Andante lento —  
                  March: Allegro moderato

STEVEN OSBORNE

INTERMISSION

MOZART      Symphony No. 41 in C major, K. 551, *Jupiter*  
                  Allegro vivace  
                  Andante cantabile  
                  Menuetto: Allegretto  
                  Molto Allegro

This concert is sponsored by  
Smart Family Foundation, Inc. and Joan and Robert Feitler



Pianist **STEVEN OSBORNE** is one of Britain's foremost musicians, renowned for his idiomatic approach to a wide variety of repertoire, from the mainstream classical works of Mozart, Beethoven and Brahms to the rarefied worlds of Messiaen, Tippett and Britten. He has won numerous awards and prizes, including First Prize at both the Naumburg International Competition (New York) and Clara Haskil Competition (Vevey, Switzerland), the 2009 Gramophone Award for his recording of Benjamin Britten's works for piano and orchestra, and Germany's *Schallplattenpreis* for his Hyperion CD of Rachmaninoff's 24 Preludes. Mr. Osborne has

appeared as soloist with orchestras around the world, from the Berlin Symphony and Finnish Radio Symphony to the Australian Chamber Orchestra and Dallas Symphony Orchestra. In the UK, he is heard frequently on the BBC and works regularly with the major orchestras, most notably the Philharmonia, City of Birmingham Symphony and BBC Philharmonic. As a recitalist, he has performed in many of the world's most prestigious venues, including the Konzerthaus (Vienna), Concertgebouw (Amsterdam), de Doelen (Rotterdam), Philharmonie (Berlin), Palais des Beaux Arts (Brussels), Suntory Hall (Tokyo), Kennedy Center (Washington, D.C.) and Carnegie Hall (New York). Among his regular chamber music partners are Alban Gerhardt, Paul Lewis, Dietrich Henschel and Lisa Batiashvili. Born in Scotland in 1971, Steven Osborne studied with Richard Beauchamp at St. Mary's Music School in Edinburgh and Renna Kellaway at the Royal Northern College of Music in Manchester. He makes his Grant Park Music Festival debut with these performances.



*Photo: Jason Smith*

### **Joan and Robert Feitler Smart Family Foundation**

Joan and Robert Feitler and the Smart Family Foundation are proud to sponsor this concert series at the Grant Park Music Festival. Native Chicagoans, the Feitlers have long celebrated and supported the arts in this city. Returning to Chicago in 1996 after living for many years in Milwaukee, Joan and Bob Feitler have been deeply involved in educational and arts funding through the Smart Family Foundation and through their own work with many Chicago and national organizations. The Smart Family Foundation funds and supports programs that develop students who are not only academically prepared, but also self-reliant and resilient. The Grant Park Music Festival is extremely grateful for their generosity.



**DON JUAN**  
**(AFTER NICOLAUS LENAU), OP. 20 (1888)**  
**Richard Strauss (1864-1949)**



*Don Juan* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is approximately 17 minutes. The Grant Park Orchestra first performed this work on July 6, 1937, Richard Czerwonky conducting.

It was in the 1630 drama *El Burlador de Sevilla* ("The Seducer of Seville") by the Spanish playwright Tirso de Molina that the fantastic character of Don Juan first strutted upon the world's stages. Tirso based his play on folk legends that were at least a century old in his day, and whose roots undoubtedly extend deeply into some Jungian archetype of masculine virility shared, from complementary viewpoints, by men and women alike. Don Juan found frequent literary representations thereafter, notably in works by Molière, Dumas, Byron, Espronceda, de Musset, Zorrilla and Shaw. A story of such intense passion was bound to inspire composers as well as men of letters, and Gluck, Delibes, Alfano, Dargomyzhsky and half a dozen others wrote pieces based on the character and his exploits. The most famous treatment of the tale is, of course, Mozart's *Don Giovanni*, and it was through that opera that Richard Strauss first became acquainted with the Spanish Lothario. In June 1885, Strauss attended a production of Paul Heyse's play *Don Juans Ende* with his mentor, Hans von Bülow, and the drama and its subject, building on the influence of Mozart's masterpiece, made a powerful impression on the young composer.

Strauss started sketching his own *Don Juan* late in 1887, soon after he had met Pauline de Ahna in August. Pauline, a singer of considerable talent, got on splendidly with Strauss, and they were soon in love and married. The impassioned love themes of *Don Juan* were written under the spell of this romance. (The couple remained apparently happily married for the rest of their lives, though Pauline was a renowned nag. Gustav and Alma Mahler would cross the street to avoid meeting her. In 1904, his torch still glowing, Richard wrote his *Domestic Symphony* — that grandiloquent ode to life among the pots and pans — as a tribute to his familial bliss with Pauline.) For the program of his tone poem, Strauss went not to da Ponte or the Spanish authors, but to the 19th-century Hungarian poet Nicolaus Lenau. Lenau, born in 1802, was possessed by a blazing romantic spirit fueled in part by a hopeless love for the wife of a friend. In a fit of idealism in 1832, he came to America and settled on a homestead in Ohio for a few months. Disappointed with the New World, he returned to Europe, where he produced an epic on the Faust legend in 1836, and then undertook a poetic drama based on Don Juan. Lenau left this latter work unfinished in 1844 when he lost his mind and was admitted to an asylum, where he died six years later. Lenau's *Don Juan* was not a rakish extrovert but rather a vain, sensual idealist. In the author's words, "My Don Juan is no hot-blooded man, eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." In Lenau's version, Don Juan meets his death in a sword duel with the father of one of the women he has seduced. Disillusioned and empty, ready for death, he drops his guard and welcomes his fate.

Strauss' tone poem captures the feverish emotion and charged sensuality of Lenau's drama, but other than three abstruse excerpts from Lenau's poem that appear in the score, the composer never gave a specific program for *Don Juan*. (Strauss learned



early that he could get far more publicity by letting critics and commentators contend over such details.) The body of the work comprises themes associated with the lover and his conquests. The vigorous opening strain and a stentorian melody majestically proclaimed by the horns near the mid-point of the work belong to Don Juan. The music depicting the women in his life is variously coquettish, passionate and ravishing. (Norman Del Mar called the beautiful oboe melody "one of the greatest lovesongs in all music"). In the closing pages, an enormous crescendo is suddenly broken off by a long silence. A quivering chill comes over the music. A dissonant note on the trumpets marks the fatal thrust. Quietly, without hope of redemption, the libertine dies.



### **PIANO CONCERTO, OP. 13 (1938; revised 1945) Benjamin Britten (1913-1976)**

*Britten's Piano Concerto is scored for pairs of woodwinds plus piccolos, English horn, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is approximately 34 minutes. This is the work's first performance by the Grant Park Orchestra.*

In 1933, frustrated with the hidebound conservatism of the Royal College of Music in London, Benjamin Britten withdrew from the school and provided for his living during the following years by writing background scores for documentary films produced by the General Post Office Film Unit and incidental music for the Group Theatre. Though much of his energy during the mid-1930s was expended on such occasional music, he also started to build a reputation at that time for his concert compositions, including the *Simple Symphony*, *Phantasy Quartet*, *Variations on a Theme of Frank Bridge*, *Suite for Violin and Piano* and a few vocal settings of texts by W.H. Auden, his friend and colleague at the GPO Film Unit and the Group Theatre. Britten's increasing prominence on the English musical scene was attested by the association he began with the distinguished publishing firm of Boosey & Hawkes in November 1935. After the *Violin Suite* was broadcast over the BBC in March 1936 and played at the ISCM Festival in Barcelona the following month, and the *Bridge Variations* was introduced by Boyd Neel at the Salzburg Festival in August 1937, Sir Henry Wood, founder and director of the popular Promenade Concerts, decided that it was time to present Britten on his prestigious series. Britten agreed to write a Piano Concerto and serve as soloist for the occasion on August 18, 1938; he would debut as conductor at the Proms in his own *Bridge Variations* three weeks later.

Britten wrote his Piano Concerto between April and July 1938 at his newly acquired home, the "Old Mill" in Snape, Suffolk, where he lived for most of the following two decades. Among Britten's visitors that summer was Aaron Copland, whom he had met at a chance encounter in London. Copland spent a weekend at the Old Mill, meeting Britten's friends and local relatives and playing his gestating opera for high school students, *The Second Hurricane*, for his host; Britten ran through some of his new Piano Concerto for Copland in return. They became friends — Britten recommended (successfully) that Boosey & Hawkes publish Copland's music ("I feel he's a winner somehow," Britten prophesied to Ralph Hawkes), and Copland helped get Britten settled and arranged some performances of his works in the United States when he (Britten) left England during the early years of the World War II. Britten finished his Concerto on July 26th, and gave its premiere, to mixed reviews, in London three weeks later. When the score was published with the optimistic title "Concerto No. 1" (its only successor was the *Diversions* for Piano Left Hand and Orchestra that Britten wrote in 1940 for Paul Wittgenstein), it was dedicated to the composer Lennox Berkeley,



Britten's friend and collaborator the year before on an orchestral suite of Catalan dances titled *Mont Juic*. Britten returned to the Concerto in 1945, when he replaced its original third movement (*Recitative and Aria*) with an *Impromptu* incorporating some incidental music he had contributed to a 1937 BBC radio drama about King Arthur by T.H. White, widely known as the author of *The Sword in the Stone*. The revised version was first heard at the Cheltenham Festival in July 1946; Noel Mewton-Wood was soloist and the composer conducted.

In a program note for the Concerto's premiere, Britten wrote that the work "was conceived with the idea of exploiting various important characteristics of the pianoforte, such as its enormous compass, its percussive quality, and its suitability for figuration; so that it is not by any means a Symphony with pianoforte, but rather a bravura Concerto with orchestral accompaniment." The contention between soloist and ensemble is demonstrated in the *Toccata* that opens the Concerto. A tiny flourish from the winds calls the piano to action with percussive figurations which outline a leaping, displaced-octave motive. The orchestra is easily lured into the soloist's insouciant, jazzy conversation (much of this movement shares with the two Ravel piano concertos, written eight years before, a sort of uninhibited Roaring Twenties flamboyance), but regains its composure sufficiently to counter with a Romantic bit of lyricism that serves as the formal second theme. The piano listens patiently in silence to this patch of sentiment before rattling on its clangorous way. The orchestra puts forth its sweeping theme once again (the trombones and basses have already defected to the keyboard's camp by intoning the displaced-octave motive in rugged counterpoint to the step-wise theme), but the piano returns after its brief rest with renewed determination, and dominates the entire development section. The best that the orchestra can achieve in the recapitulation is to play its lyrical theme at the same time as the piano bounds gleefully along with its *moto perpetuo* highjinks. The piano indulges in a rather dramatic solo cadenza before a high-energy coda brings this infectious and expertly crafted movement to an end.

The Concerto's second movement is a *Waltz*, not a carefree Franz Josef-vintage version of that venerable form but a piece full of looming shadows and disturbing hints which rises to an almost garish belligerence in its middle regions. Ravel's *La Valse* rather than Strauss' *Blue Danube* stands as godparent to this unsettling movement, which may have been the pacifist Britten's response to the Nazi *Anschluss* of Austria in March 1938, just one month before the Concerto was begun. The following *Impromptu* is hardly the free-flight of creative fancy implied by its title but is rather a carefully plotted *passacaglia* built on seven decorated repetitions of the morose theme stated at the outset by the piano; each traversal of the theme is separated by a brief solo cadenza. The concluding *March*, which follows without pause, begins with a revving-up introduction before the swaggering, slightly cockeyed principal subject (shades of Prokofiev) is hammered out by the piano. The violas and cellos propose a quiet motive in chordal harmonies as second-theme contrast, which the piano likes well enough to mull over for a few measures, but the keyboard soon resumes its brash statements to drive the Concerto to a flamboyant conclusion.



**SYMPHONY NO. 41 IN C MAJOR, K. 551,  
JUPITER (1788)**

**Wolfgang Amadeus Mozart (1756-1791)**

*Mozart's Jupiter Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The performance time is approximately 31 minutes. The Grant Park Orchestra first performed this Symphony on July 31, 1939, Hans Lange conducting.*



Mozart's life was starting to come apart in 1788 — his money, health, family situation and professional status were all on the decline. He was a poor money manager, and the last years of his life saw him sliding progressively deeper into debt. One of his most generous creditors was Michael Puchberg, a brother Mason, to whom he wrote a letter that included the following pitiable statement: "If you, worthy brother, do not help me in this predicament, I shall lose my honor and my credit, which I so wish to preserve." Sources of income dried up. His students had dwindled to only two by summer, and he had to sell his new compositions for a pittance to pay the most immediate bills. He hoped that Vienna would receive *Don Giovanni* as well as had Prague when that opera was premiered there the preceding year, but it was met with a haughty indifference when first heard in the Austrian capital in May 1788. He could no longer draw enough subscribers to produce his own concerts, and had to take second billing on the programs of other musicians. His wife, Constanze, was ill from worry and continuous pregnancy, and spent much time away from her husband taking cures at various mineral spas. On June 29th, their fourth child and only daughter, Theresia, age six months, died.

Yet, astonishingly, from these seemingly debilitating circumstances came one of the greatest miracles in the history of music. In the summer of 1788, in the space of only six weeks, Mozart composed the three greatest symphonies of his life: No. 39, in E-flat (K. 543) was finished on June 26th; the G minor (No. 40, K. 550) on July 25th; and the C major, *Jupiter* (No. 41, K. 551) on August 10th.

The *Jupiter* Symphony stands at the pinnacle of 18th-century orchestral art. It is grand in scope, impeccable in form and rich in substance. Mozart, always fecund as a melodist, was absolutely profligate with themes in this Symphony. Three separate motives are successively introduced in the first dozen measures: a brilliant rushing gesture, a sweetly lyrical thought from the strings, and a marching motive played by the winds. The second theme is a simple melody first sung by the violins over a rocking accompaniment. The closing section of the exposition (begun immediately after a falling figure in the violins and a silence) introduces a jolly little tune that Mozart had originally written a few weeks earlier as a buffa aria for bass voice to be interpolated into *Le Gelosie Fortunata* ("*The Fortunate Jealousy*"), an opera by Pasquale Anfossi. Much of the development is devoted to an amazing exploration of the musical possibilities of this simple ditty. The thematic material is heard again in the recapitulation, but, as so often with Mozart, in a richer orchestral and harmonic setting.

The ravishing *Andante* is spread across a fully realized sonata form, with a compact but emotionally charged development section. The third movement (*Minuet*) is a perfect blend of the lighthearted rhythms of popular Viennese dances and Mozart's deeply expressive chromatic harmony.

The finale of this Symphony has been the focus of many a musicological assault. It is demonstrable that there are as many as five different themes played simultaneously at certain places in the movement, making this one of the most masterful displays of technical accomplishment in the entire orchestral repertory. But the listener need not be subjected to any numbing pedantry to realize that this music is really something special. Mozart was the greatest genius in the history of music, and he never surpassed this movement.

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