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

Seven Deadly Sins
Wednesday, August 6, 2014 at 6:30 p.m.

Jay Pritzker Pavilion
GRANT PARK ORCHESTRA
Carlos Kalmar, Conductor
Storm Large, Soprano
Hoss Brock, Tenor
John Concepcion, Tenor
Ron Watkins, Baritone
Wilbur Pauley, Bass

WEILL
The Seven Deadly Sins
Prologue: Andante sostenuto
Sloth: Allegro vivace — Meno
Pride: Allegretto, quasi Andantino
Anger: Molto agitato
Gluttony: Largo
Lust: Moderato
Covetousness: Allegro giusto
Envy: Allegro non troppo — Alla marcia,
un poco tenuto
Epilogue: Andante sostenuto

STORM LARGE
HOSS BROCK  JOHN CONCEPCION  RON WATKINS  WILBUR PAULEY

INTERMISSION

SCHUBERT
Symphony No. 8 in B Minor, “Unfinished”
Allegro moderato
Andante con moto

STRAUSS
“Dance of the Seven Veils” from Salome

This concert is supported in part by
John D. and Catherine T. MacArthur Foundation

Tonight’s concert is being broadcast live on 98.7WFMT.

2014 Program Notes, Book 9  35
CARLOS KALMAR’s biography can be found on page 16.

STORM LARGE shot to national prominence in 2006 as a finalist on the CBS show Rock Star: Supernova. She had spent the 1990s singing in clubs around San Francisco but grew tired of the club scene and moved to Portland. A last-minute cancellation in 2002 at the Portland club Dante’s turned into a standing Wednesday-night engagement that renewed her singing career. Ms. Large made her debut as guest vocalist with the band Pink Martini in 2011, singing four sold-out concerts at Kennedy Center in Washington, D.C.; she continues to tour and record with the band. She has also collaborated with Grammy winner k.d. lang, pianist Kirill Gerstein, singer-songwriter Rufus Wainwright, and Rock and Roll Hall of Famer George Clinton. Storm Large debuted with the Oregon Symphony in 2010, and has returned for sold-out performances each year since. She made her Carnegie Hall debut in May 2013, singing Weill’s Seven Deadly Sins with the Detroit Symphony.

Tenor HOSS BROCK joined the Grant Park Chorus in 2003 and is a full-time member of the Lyric Opera of Chicago Chorus. He has made several solo appearances with the Festival, including Stravinsky’s Les Noces, Rachmaninoff’s Vespers and Gilbert & Sullivan’s The Pirates of Penzance. A versatile singer, Mr. Brock has performed Verdi’s Requiem with the Peninsula Music Festival, Bach’s B Minor Mass with Music of the Baroque and Richard Einhorn’s modern oratorio Voices of Light with the Grand Rapids Symphony. His operatic credits include performances with San Francisco Opera, L’Opera Piccola, and Tulsa Opera. Hoss Brock made his Lyric Opera debut as Ike Skidmore in Oklahoma!

Tenor JOHN CONCEPCION, recent recipient of the 2011 American Prize in Vocal Performance in Opera and a finalist in the Bel Canto Regional Voice Competition, has appeared with Lyric Opera of Chicago, Grant Park Orchestra, Santa Fe Opera, Minnesota Orchestra, Milwaukee Symphony, Hawaii Symphony, Tulsa Opera, Cleveland Opera, Hawaii Opera Theatre, Portland Opera, Des Moines Metro Opera and Pine Mountain Music Festival. Recent appearances include the world premiere of Gustavo Leone’s opera, The Leader, with the Latino Music Festival in Chicago, Haydn’s Lord Nelson Mass with the Chicago Chamber Orchestra, and Verdi’s Requiem with the West Suburban Symphony.

Baritone RON WATKINS has been a regular member of the Grant Park Chorus and Lyric Opera of Chicago Chorus since 1992. He has also performed with area ensembles and opera companies including Chicago Opera Theater, Light Opera Works, Chicago Symphony Chorus and Metropolitan Orchestra. Featured roles at Lyric include the Imperial Commissioner in Madama Butterfly, Antonio in Fedora and Morales in Carmen. Regional credits include Marcello in La Bohème, Eisenstein in Die Fledermaus and Figaro in The Barber of Seville. Mr. Watkins has appeared as soloist in Brahms’ A German Requiem, Mendelssohn’s Elijah, Fauré’s Requiem and Haydn’s The Seasons.
The Seven Deadly Sins (1933)
Kurt Weill (1900-1950)

The Seven Deadly Sins is scored for two flutes doubling on piccolos, oboe, two clarinets, bassoon, two horns, two trumpets, trombone, tuba, timpani, percussion, harp, piano, banjo, guitar and strings. The performance time is 39 minutes. This is the work’s first performance by the Grant Park Orchestra.

When the Reichstag burned and the Nazis came to power in Germany in 1933, Judaism and the caustically radical stage works of Kurt Weill and Bertold Brecht were declared undesirable and composer and librettist fled the country. Brecht tramped through Prague, Vienna, Zurich and Lugano before settling in Carona, an isolated village nestled in the Italian Alps; Weill headed straight for Paris. Between 1927 and 1931, Brecht and Weill had collaborated on some of the most successful and characteristic theater pieces of the Weimar Republic — The Threepenny Opera, Happy End, The Rise and Fall of the City of Mahagonny — but had a falling out over the production of Mahagonny in Berlin in December 1929. The loss of their property and the royalty fees from the German performances of their works threatened the financial well-being of both Brecht and Weill, and Weill was delighted to receive a commission almost as soon as he arrived in Paris on March 23, 1933.

Early in April, Weill was approached by a committee comprising Boris Kochno, Diaghilev’s former secretary and collaborator, the choreographer George Balanchine and the wealthy English philanthropist Edward James to compose a piece for a ballet company that they were establishing upon the pleasant foundation of James’ money. It was James’ intention that the troupe — Les Ballets 1933 — serve to win him back the affection of his estranged wife, the dancer and mime Tilly Losch, by providing a showcase for her talents. A ballet with song was agreed upon, and its subject mooted as a modern retelling of the Medieval morality plays depicting the Seven Deadly Sins. The new piece served further as a platform of marital reconciliation when Weill convinced Lotte Lenya, from whom he had been separated for a year, to take the leading vocal role. The job of devising the libretto was first offered to Jean Cocteau, but when he declined, Weill turned to Brecht with the hope of revitalizing their partnership. Brecht accepted, and in April he was lured to Paris long enough to devise the verses for the one-act piece. The Seven Deadly Sins was presented at the Théâtre des Champs Elysées on June 7, 1933 to respectful but lukewarm notices. James himself cobbled an English version of the opera and played it with the retrained Paris company at the Savoy Theatre in London for two weeks in July. A production by the Royal Danish Ballet in 1936 was upended when the King objected to the opera’s subject matter, and The Seven Deadly Sins then vanished until the score was recorded.
and published privately by Lenya in 1955. The Seven Deadly Sins was first seen in America on December 4, 1958 in a New York City Ballet production choreographed by Balanchine and sung by Lenya; W.H. Auden and Chester Kallman provided a new English translation. The opera was not presented in Germany until 1960. The Seven Deadly Sins has since enjoyed a steady representation in performances and recordings, and has come in recent years to be regarded as one the finest products of the Weill-Brecht collaboration.

The Seven Deadly Sins sardonically traces the progress of two sisters — Anna I (the singer) and Anna II (the dancer) — as they journey from their home in Louisiana to seek their fortune in Memphis, Los Angeles, Philadelphia, Boston, Baltimore and San Francisco, confronting one of the seven deadly sins in each location over a like number of years. In his 1967 study of Brecht, Fredric Ewen outlined the plot: “Two sisters (actually two facets of one person), Anna I and Anna II, one representing the self-repression and self-denial necessary for success in modern society; the other representing the natural instincts and healthy needs and responses, set out to earn money to enable their family in Louisiana to build a house. Anna II is tempted to give way to sins, that is, her natural desires: Sloth (she likes to sleep); Anger (she resents injustice); Gluttony (she doesn't like to starve herself); Pride (she doesn't want to strip-tease); and Lust (she falls in love). As an ‘entertainer,’ she does succeed in overcoming her natural impulses, and her venture is crowned with monetary rewards.” The last two sins — Covetousness and Envy — are entrusted respectively to the Family and to Anna, who tries to purge such feelings in herself.

Weill arranged The Seven Deadly Sins as a series of seven short scenes surrounded by a Prologue and an Epilogue whose musical style achieves a careful integration of the elements of German cabaret and popular songs with those of traditional opera. Anna introduces herself in the Prologue and declares her intention of getting rich, sending the money home to Louisiana to build a house for the family, and returning there after seven years to live. In a furious interpretation of Sloth, the family (a male quartet in which the bass, rather grotesquely, is assigned the part of the mother) frets that their daughter will succumb to her innate laziness; the movement culminates in a mock-chorale that returns in various transformations throughout the opera. Anna, to the accompaniment of a cynical waltz, defeats Pride in the next scene, and works as a nightclub dancer in Memphis. Against the background of appropriately turbulent music, the Family, in Anger, derides Anna for not sending home enough money, while the girl herself has moved to Los Angeles, where she learns that self-control produces better results than petulance. The Family gives an a cappella report that Anna, in Baltimore, has conquered Gluttony by signing a contract as a precisely monitored showgirl forbidding her “ever eating when or what she likes to eat.” On to Boston, where Anna decides that her Lust for a poor, young lover must be subdued in favor of the greater gain available from the attentions of an older and better-heeled suitor. Anna, in Baltimore, nears the top of her profession, and the Family warns her, to the strains of a powerfully demonic waltz, against succumbing to the grasping temptations of Covetousness. Anna overcomes the sin of Envy of those enjoying the easy life in San Francisco before making a weary return home to Louisiana in the Epilogue.
Wednesday, August 6, 2014

PROLOGUE

Anna I
So my sister and I left Louisiana, where the moon on the Mississippi is a-shining ever, like you always hear in the Songs of Dixie. We look forward to our homecoming and the sooner the better.

Anna II
And the sooner the better.

Anna I
It’s a month already since we started for the great big cities where you go to make money. In seven years our fortune will be made and then we can go back.

Anna II
In six would be nicer.

Anna I
Our Mom and Dad and both our brothers wait in old Louisiana; and we’ll send them all our money as we make it. For all the money’s got to go to build a little home, down by the Mississippi in Louisiana. Right Anna?

Anna II
Right Anna.

Anna I
She’s the one with the looks. I’m realistic. She’s just a little mad, my head is on straight. But we’re really one divided being, even though you see two of us. And both of us are Anna. Together we’ve but a single past, a single future, one heart and one savings account, and we only do what suits each other best. Right Anna?

Anna II
Right, Anna.

SLOTH

Family

Will she now? Will our Anna pull herself together? Lazy bones are for the Devil’s stockpot. For she was always quite a one for an armchair. Lazy bones are for the Devil’s stockpot.

Unless you came and hauled her off the mattress. Lazy bones are for the Devil’s stockpot. The lazy slut would lie abed all morning. Lazy bones are for the Devil’s stockpot. Otherwise, Anna was, we must admit, a most respectful child. Lazy bones are for the Devil’s stockpot. Did what she was told and showed affection for her parents. Lazy bones are for the Devil’s stockpot. This is what we told her when she left home. Lazy bones are for the Devil’s stockpot. Think of us and mind you keep your nose down to the grindstone. Lazy bones are for the Devil’s stockpot. O Lord, look down upon our daughter. Show her the way that leads the good to Thy reward. In all her doings preserve her and comfort her. Incline her heart to observe all Thy commandments. That her works on earth may prosper.

PRIDE

Anna I
So we saved up, bought ourselves an outfit, nighties, nylons, beautiful dresses. Soon we found a job that was going, a job as Dancer in a Cabaret. A job in Memphis, the second big town we came to. Oh, how hard it was for Anna. Beautiful clothes can make a good girl particular when the drinking tigress meets herself in the pool, she’s apt to become a menace. She began talking about Art (of all things), about the Art (if you please) of Cabaret, in Memphis, the second big town we came to. It wasn’t Art that sort of people came for. That sort of people came for something else. And when a man has paid for his evening, he expects a good show in return. So if you cover up your bosom and thighs like you had a rash, don’t be surprised to see them yawning. So I told my art-loving sister Anna; “Leave your pride to those who can well afford it. Do what you are asked to do and not what you want, for that isn’t what is wanted.”

Anna I
Oh, but I had trouble I can tell you with her fancy, pig-headed notions. Many nights I sat by her bedside, holding her hand and saying this: “Think of your home in Louisiana.”

Family

O Lord, look down upon our daughter, show her the way that leads the good to Thy reward. Who fights the good fight and all Self subdues, wins the Palm, gains the Crown.
ANGER

Family

We’re at a standstill. What she’s been sending it’s not any money a man can build a home with. She’s as giddy as a cyclone. All the profits go for her pleasure. And we’re at a standstill for what she’s been sending is not any money a man can build a home with. Won’t she settle down to business, Won’t she ever learn to save something? For what the featherbrain is sending is not any kind of money a man can build a little home with.

Anna I

We’re making progress. We have come to Los Angeles. And every door is open here to welcome extras. We only need a bit of practice avoiding possible faux pas, and what can stop us going straight to the top then!

Family

O Lord, look down upon our daughter, show her the way that leads the good to Thy reward.

Anna I

If you take offence at injustice, Mister Big will show he’s offended. If a curse or a blow can enrage you so, your usefulness here is ended. Then mind what the Good Book tells us when it says “Resist not evil!” Unforgiving anger is from the Devil. It took time to teach my sister that wrath would not do in Los Angeles, the third big town we came to, where her open disapproval of injustice was so widely disapproved. I forever told her “Practice self-control, Anna, for you know how much it costs you if you don’t!” And she understood and answered:

Anna II

Yes, I know, Anna.

GLUTTONY

Family

We’ve gotten word from Philadelphia, Anna’s doing well making lots of money. Her contract has been signed to do a solo turn. It forbids her ever eating when or what she likes to eat she likes to eat she likes to eat. Those are hard terms for little Anna who has always been very greedy.

Oh if only she does not break her contract. There’s no market for hippos in Philadelphia. Every single day they weigh her. Gaining half an ounce means trouble. They have principles to stand by. “It’s a hundred and eighteen that you were signed for.” “For the weight agreed we pay” Gaining half an ounce means trouble. More than that would mean disaster. More than that would surely mean disaster. Half an ounce more flesh means trouble just half an ounce means trouble. But our Anna is not all that stupid. And she knows a contract is a contract. So she’ll reason: After all you still can eat like little Anna in Louisiana. Crab meat, pork chops, sweetcorn, chicken. And those golden biscuits spread with honey. Think of our house in Louisiana! Look! it’s growing! More and more, it needs you! Therefore curb your craving. Stop it stop it at once. Gluttons will be punished. Curb your craving, Anna, Stop it stop it at once. Gluttons never go to Heaven.

LUST

Anna I

Then we met a wealthy man in Boston. And he paid her a lot because he loved her. But I had to keep a watch on Anna who was too loving but she loved another And she paid him a lot because she loved him. So I said: “Cheat the man who protects you and you’ve lost half your value then. He may pay once although he suspects you. But he won’t pay time and time again. You can have your fun with money when you’ve no provider you must face. But for girls like us, it’s not funny, if we ever even once forget our place.” “Don’t try to sit between two stools” I told her. Then I went to see her young friend and said: “if you’re kind you won’t hold her, for this love will be your sweetheart’s bitter end. Girls can have their fun with money when the money is their own to give. But for girls like us it’s not funny, if we even once forget the way we live.” But alas, I then saw him quite often. There was nothing going on. Naturally! Until Anna found out, and worse luck, blamed the whole affair on me.

Family

O Lord, look down upon our daughter, show her the way that leads the good to Thy reward. Incline her heart to observe all Thy commandments, that her works on earth may prosper.
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Anna I

Now she shows off her little round white fanny, worth twice a little Texas motel. And for nothing the pool room can stare at Annie, as though she’d nothing to sell. That’s why most girls don’t get rich, for they go wrong when they forget their place. You’re not free to buy what you itch for when you’ve got a good provider you must face.

Family

Who fights the good fight and all Self subdues, wins the Palm, gains the Crown.

Anna I

It wasn’t easy putting that in order. Saying goodbye to young Fernando. Then back to Edward to apologize. Then the endless nights I heard my sister sobbing bitterly and repeating:

Anna II

It’s right like this, Anna, but so hard!

COVETOUSNESS

Family

Anna, so the papers say, is now set up in Baltimore. Lots of folk seem to be shooting themselves for her. She must be near to the top, and raking it in to get in the news like that. Well, so far, so good: to be talked about helps a young girl up the ladder. But isn’t she overdoing it? Let her beware of overdoing it. Some people might think she was mean. Folk shy away from a girl who’s said to be mean. Folk give a wide wide berth to those who grab all they can get. Point unfriendly fingers at those whose greed goes beyond all bounds. In the measure you give, you will surely be given. And as you do, so will you be done by. Fair is fair. All must keep this law. We sincerely hope our smart little Anna also has common sense. And will let them keep a shirt or two when she lets them go for good. Shameless hoarders earn themselves a bad name. Shameless hoarders earn themselves a bad name.

ENVY

Anna I

And the last big town we came to was San Francisco. Life there was fine, only Anna felt so tired and grew envious of others: of those who pass the time at their ease and in comfort; those too proud to be bought; of those whose wrath is kindled by injustice; those who act upon their impulses happily; lovers true to their loved ones; and those who take what they need without shame. Whereupon I told my poor tired sister when I saw how much she envied them: “Sister, from birth we may write our own story and anything we choose we are permitted to do. But the proud and insolent who strut in their glory, little they guess, little they guess, little they guess the fate they’re swaggering to. Sister be strong, you must learn to say No to the joys of this world, for this world is a snare. Only the fools in this world will let go, who don’t care a damn, don’t care a damn, don’t care a damn, will be made to care. Don’t let the flesh and its longings get you, Remember the price that a lover must pay and say to yourself when temptations beset you, what is the use, what is the use, beauty will perish and youth pass away. Sister you know when our life here is over: Those who were good go to bliss unalloyed. Those who were bad are rejected for ever, gnashing their teeth, gnashing their teeth, gnashing their teeth in a gibbering void.”

Family

Who fights the good fight and all Self subdues, wins the Palm, gains the Crown.

EPILOGUE

Anna I

Now we’re coming back to you, in Louisiana, where the moon on the Mississippi is a shining ever. Seven years we’ve been away in the big towns, where you go to make money; and now our fortune’s made and now you’re there, little home in old Louisiana. We’re coming back to you, to our little home beside the Mississippi in Louisiana. Right Anna?

Anna II

Right Anna!
SYMPHONY NO. 8 IN B MINOR, D. 759, “UNFINISHED” (1822)
Franz Schubert (1797-1828)

The “Unfinished” Symphony is scored for pairs of woodwinds, horns and trumpets, three trombones, timpani and strings. The performance time is 24 minutes. The Grant Park Orchestra first performed this work on August 8, 1935 with Ebba Sundstrom conducting.

The mystery surrounding the composition of the “Unfinished” Symphony is one of the most intriguing puzzles in the entire realm of music. It is known that Schubert composed the first two movements of this “Grand Symphony,” as he referred to it, in autumn 1822, and then abruptly stopped work. He sent the manuscript to his friend Anselm Hüttenbrenner, who was supposed to pass it on to the Styrian Music Society of Graz in appreciation of an honorary membership that that organization had conferred upon Schubert the previous spring. Anselm, described by Schubert’s biographer Hans Gal as a “peevish recluse,” never sent the score. Instead, he squirreled it away in his desk, where it gathered dust for forty years. It was not until 1865 that he presented it for performance to Johann Herbeck, director of Vienna’s Gesellschaft der Musikfreunde.

Lacking conclusive evidence, writers on Schubert have advanced a fascinating variety of explanations as to why the young composer never completed the last two planned movements of this Symphony. Among others: he was too ill with syphilis; he could not be bothered with the labor of writing down the last two movements; his friends believed he was basically a song composer rather than an instrumental composer and their arguments caused him to lose faith in this large work; the last two
movements were lost; he despaired of ever having a work of this scale performed; a
new commission intervened; Hüttenbrenner's servant used the manuscript to start a
fire. All of these have been proven false. The truth is that, despite exhaustive research,
there is no conclusive evidence to support any single theory. The explanation currently
given the greatest credence is that Schubert thought he could not match the wonderful
inspiration of the first two movements in what was to follow, so he abandoned this
Symphony for work on another project and simply never returned to complete it.

The first movement is a sonata form that begins without introduction. The first
theme is made up of three components: a brooding, eight-measure phrase heard
immediately in cellos and basses; a restless figure for violins; and a broad melody
played by oboe and clarinet. The music grows in intensity as it approaches the second
theme, played in a brighter key by the cellos over a gently syncopated accompaniment.
A series of decisive chords and a tossing-about of fragments of the second theme
close the exposition. The development, based entirely on the movement's opening
phrase, rises to great peaks of emotional tension before the recapitulation begins with
the restless violin figure of the first theme. The oboe-clarinet theme is heard again, as
is the second theme, before the movement ends with restatements of the cello-bass
phrase that began the exposition and the development. The second movement is in
sonatina form (sonata without development section) and flows like a calm river, filled
with rich sonorities and lovely melodies.

"DANCE OF THE SEVEN VEILS" FROM
SALOME, OP. 54 (1903-1905)
Richard Strauss (1864-1949)

The Dance of the Seven Veils is scored for piccolo, three
flutes, two oboes, English horn, Heckelphone, E-flat clarinet,
two clarinets in A, two clarinets in B-flat, bass clarinet, three
bassoons, contrabassoon, five horns, four trumpets, four
trombones, tuba, timpani, percussion, celesta, two harps
and strings. The performance time is 10 minutes. The Grant Park Orchestra first
performed this work on July 16, 1935 with Franz Allers conducting.

Strauss' opera, based on Oscar Wilde's controversial play, tells the Biblical tale
of Salome, the step-daughter of King Herod, who has conceived an overwhelming
but unrequited passion for the prophet John the Baptist, a prisoner in Herod's
palace. Herod, who himself lusts for his stepdaughter, agrees to give her whatever
she requests in return for her dancing for him. She exacts his solemn promise,
and performs the Dance of the Seven Veils, after which she demands her reward:
the head of the Baptist. Herod, horrified, at first refuses, but to no avail. Salome
demands the prophet's head. The executioner descends into the cistern where John
is being kept. Salome hovers above, wildly expectant. The executioner passes to
her a silver salver, upon which lies the severed head of the prophet. Salome seizes it
and begins the grisly final scene of opera, which culminates by her kissing the dead
man's lips. Herod is so revolted that he orders his soldiers to kill her. They crush
Salome beneath their shields.

The Dance of the Seven Veils was the last part of the score to be completed and it
contains virtually all of the important themes from the opera. Strauss left instructions
for the choreographer indicating the general nature of Salome's infamous dance: "A
purely Oriental dance, as serious and controlled as possible, thoroughly restrained,
preferably on one spot, such as a prayer mat — greater movement only in the
C-sharp minor passage, and in the last 2/4 a rather orgiastic climax."

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