

FREDERICK STOCK, RICHARD STRAUSS, AND THE CHICAGO SYMPHONY
ORCHESTRA (1895-1942)

An Essay

Presented to

The Faculty of the School

of Music

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Musical Arts

By

Michelle Perrin Blair

May 2015

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ABSTRACT

The Chicago Symphony is one of the top five orchestras in the United States, and it is famous for, among other things, being the premier Strauss orchestra in this country. As the second music director of the Chicago Symphony (who served from 1905 until his death in 1942), Frederick Stock was ranked among the top four American conductors of his lifetime, a list that also included Arturo Toscanini in New York, Serge Koussevitzky in Boston, and Leopold Stokowski in Philadelphia. However, posterity has not been kind to Stock, and the scholarship on his biography, conducting legacy, and compositional influences is thin. Furthermore, no specific study has yet been made of Stock's relationship to the music of Strauss and his significant contributions to Chicago's Strauss tradition. Additionally, Stock was a brilliant orchestrator and composer in his own right, and his transcriptions were hailed by his contemporaries as rivaling Strauss himself in their mastery of the orchestral color palette.

Because Stock is such an understudied figure, this essay will initially sketch a chronology of his early life and career. Then it will establish his reputation as a conductor and interpreter of the Strauss repertoire and demonstrate that Stock helped make the Chicago Symphony Orchestra the premier Strauss orchestra in the United States by programming and promoting Strauss' works on subscription concerts for thirty-seven years, performing Strauss repertoire as part of special events and outreach efforts throughout the country, and conducting the earliest commercial recordings of multiple Strauss tone poems. Finally, this essay will examine the influence of Strauss on Stock's orchestration techniques through an analysis of Stock's *Symphonic Variations*, op. 7.

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Finally, I would like to thank Ms. Linda Wolfe, great-granddaughter of Frederick Stock, for her hospitality and generosity in facilitating my research. By opening her home to me and granting me access to her own exemplary research on Stock, Ms. Wolfe allowed me to expand my project, gain insight into Stock's life and career, and achieve our mutual goal of preserving the memory of Stock.

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While leading the Chicago Symphony Orchestra¹ through a rehearsal of *Also sprach Zarathustra*, *Tod und Verklärung*, and *Till Eulenspiegel*, Richard Strauss turned to music director Theodore Thomas and remarked, “Your men play so exactly according to the marks in the score that I have to pay particular attention to what I’m doing in order not to show my ignorance.” He then commented to the orchestra, “Gentlemen, it is my pleasure...to be able to direct today so faultless an orchestra and to hear my music played in a manner so completely in accordance with my every wish.”²

Perhaps because Strauss commended Thomas’ orchestra thusly in 1904, history remembers Thomas almost exclusively as the conductor who cultivated the Strauss tradition in Chicago.³ However, Thomas’ successor, Frederick Stock, maintained and expanded this legacy in his thirty-seven years as music director. Stock was heavily influenced by Strauss’ music from early on in his career, as evidenced by his study of the *Till Eulenspiegel* score and his own approach to orchestration in his *Symphonic Variations*, op. 7. More importantly, Stock worked throughout his tenure to both champion the music of Strauss and elevate the Chicago Symphony Orchestra to the pinnacle of Strauss performance among American orchestras through subscription concert programs and recordings.

The current scholarship on Stock is thin, and this study aims to contribute to the body of knowledge surrounding Stock’s biography, conducting legacy, and compositional

¹ The organization that is now called the Chicago Symphony Orchestra has been known by three different names. When the orchestra was founded in 1891, it was called the Chicago Orchestra. After Theodore Thomas’ passing in 1904, the Board of Trustees wanted to rename it the Theodore Thomas Orchestra in his memory. The board enacted this name change at their meeting on April 11, 1905, the same meeting at which they elected Frederick Stock as the next music director. The ensemble remained the Theodore Thomas Orchestra until 1913, when it became known as the Chicago Symphony Orchestra. For the sake of consistency, the orchestra will be referred to as the “Chicago Symphony Orchestra” throughout this essay.

² W. L. Hubbard, “Strauss Has Rehearsal,” *Chicago Tribune*, March 31, 1904, 12.

³ Charles Edward Russell, *The American Orchestra and Theodore Thomas* (New York: Doubleday, Page & Company, 1927), 289; Philip Hart, *Orpheus in the New World: The Symphony Orchestra as an American Cultural Institution* (New York: W.W. Norton & Company, Inc., 1973), 37.

influences, through the lens of his relationship to the music of Strauss. Because Stock is such an understudied figure, this essay will initially sketch a chronology of his early life and career. Then it will establish his reputation as a conductor and interpreter of the Strauss repertoire. This portion of the essay will demonstrate that Stock helped make the Chicago Symphony Orchestra the premier Strauss orchestra in the United States by programming and promoting Strauss' works on subscription concerts for thirty-seven years, performing Strauss repertoire as part of special events and outreach efforts throughout the country, and conducting the earliest commercial recordings of several Strauss tone poems. Finally, this essay will examine the influence of Strauss on Stock's orchestration techniques through an analysis of Stock's *Symphonic Variations*, op. 7.

Theodore Thomas and Orchestral Performance in Chicago

To set the stage for Stock and Strauss in Chicago, the city's cultural backdrop must first be established. The political upheaval in Germany in 1848 prompted a massive German emigration to certain U.S. cities, New York and Chicago included. During that same year, twenty-five east-coast musicians that were originally from Berlin formed the Germania Musical Society, an ensemble that dedicated itself to the performance of serious symphonic music and that toured throughout the country. This small orchestra made an especially significant impact on the increasingly German population of Chicago, and their performances essentially introduced the community to the standard symphonic literature of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, and Wagner (see Figure 1 for a sample program). After the Germania Musical Society disbanded in 1854, many American cities

lacked any exposure to symphonic music until Theodore Thomas started touring in 1869.⁴ However, Chicago witnessed a rise in local music institutions in the interim, while still relying in part on traveling orchestras, opera troupes, and solo virtuosos' tours for their classical music culture.⁵

Figure 1: Germania Musical Society Sample Program⁶

<p>Eighth Grand Subscription Concert: March 5, 1853 Beethoven, Grand Sinfonie Pastorale, No. 6, Op. 68, in F major Mendelssohn, Capriccio Brilliant, Op. 22, performed by Alfred Jaell Rossini, Cavatina, "Bel raggio," performed by Miss Anna Stone Alard, Fantasia on Themes from "Lucia," for Violin, performed by Camille Urso -intermission- Weber, Jubel Overture Thalberg, Fantasia for Piano, "Somnambula," Alfred Jaell Halevy, Romanza from "'éclair, for Horn and Flute Haydn, Aria, from Creation, "On mighty pens," Miss Anna Stone Auber, Overture, "Le Serment" (By request)</p>

In the decades preceding the founding of the Chicago Symphony Orchestra, the city of Chicago was a rapidly burgeoning economic and cultural center in the United States. The 1860s brought about a cultural explosion in tandem with Chicago's exponential industrial growth. Over the course of five years, the Philharmonic Society under Hans Balatka was founded (1860), Lyon & Healy's music store opened for business (1864), and Crosby's Opera House was erected (1865).⁷ Local businessmen and titans of industry highly encouraged and financially supported these cultural institutions so as to elevate the level of

⁴ Hart, 7.

⁵ John H. Mueller, *The American Symphony Orchestra: A Social History of Musical Taste* (Bloomington: Indiana University Press, 1951), 103.

⁶ Nancy Newman, "Gender and Germans: 'Art-Loving Ladies' in Nineteenth-Century Concert Life," in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago: The University of Chicago Press, 2012), 291.

⁷ James Deaville, "Critic and Conductor in 1860s Chicago: George P. Upton, Hans Balatka, and Cultural Capitalism," in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago: The University of Chicago Press, 2012), 180.

sophistication of the entire city.⁸ Influential music critic George P. Upton wrote in 1861, “We claim to be the metropolis of the Northwest—not only in a commercial point of view but as a centre of art and taste and refinement.”⁹

The Philharmonic Society, which provided the city’s main source of symphonic music between 1860 and 1867, raised the bar substantially for Chicago’s cultural standards. At the time of the Philharmonic Society’s founding in 1860, there were similar musical organizations in only four other U.S. cities: New York, Boston, Philadelphia, and St. Louis. The ensemble’s conductor, Hans Balatka, had been trained in Vienna and brought Austro-German orchestral repertoire with him when he immigrated to the United States in 1849. In fact, it was his exemplary performance of Mozart’s Requiem in Chicago that convinced members of the community to have him found the Philharmonic Society.¹⁰

Only two years after the dissolution of the Philharmonic Society in 1867, Theodore Thomas’ traveling orchestra, based in New York, performed in Chicago for the first time. Upton, who had for seven years faithfully given the Philharmonic Society favorable reviews, remarked that the three concerts given by the Thomas Orchestra in 1869 were “the finest musical event Chicago has ever known.”¹¹ Like the conductors and orchestras to which Chicago citizens had become accustomed over the past two decades, Thomas and many of his men shared a German heritage and predisposition toward Austro-German symphonic music.¹² The discerning concertgoers in Chicago were impressed by the discipline and technical accuracy that Thomas and his orchestra brought to this now familiar literature.¹³

⁸ Deaville, 181-3.

⁹ Deaville, 180.

¹⁰ Deaville, 178-9.

¹¹ Deaville, 177.

¹² Mueller, 107-112.

¹³ Mueller, 101.

Theodore Thomas, born in the north German town of Esens in 1835, was the son of Schützen Corps band leader and horn player Johann August Thomas.¹⁴ The Thomas family immigrated to New York when he was ten years old.¹⁵ A violin prodigy, Thomas spent his young life involved in an incredible variety of musical activities in New York, including chamber music, opera, solo recitals, tours, conducting, and management.¹⁶ When Thomas was embarking on his musical career in the 1850s, the population of New York was nearly 25 percent German, and up to 80 percent of the city’s orchestral musicians were of German descent.¹⁷ Thomas’ own German heritage allowed him to connect with the best musicians in the city, who inducted him into the New York Philharmonic Society and played alongside him in all four of New York’s opera companies. It was from this group of outstanding musicians that Thomas gathered the personnel to eventually form the Thomas Orchestra.¹⁸

According to Brenda Nelson-Strauss, Thomas formed his own traveling orchestra in 1865 for the express purpose of “cultivating the public taste for instrumental music” across the United States.¹⁹ He did so by following the European model of programming, which alternated serious opera excerpts and symphonic music with popular favorites like dance-hall tunes.²⁰ In his own words, Thomas believed that “popular music is familiar music,” and he therefore repeatedly performed the Austro-German masterworks until the American public embraced the European tradition.²¹ When elected music director of the New York Philharmonic in 1877, Thomas continued to cultivate Beethoven (up to twenty percent of the

¹⁴ Russell, 9.

¹⁵ Brenda Nelson-Strauss, “Theodore Thomas and the Cultivation of American Music,” in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago: University of Chicago Press, 2012), 398.

¹⁶ Hart, 11.

¹⁷ Nelson-Strauss, 398.

¹⁸ Russell, 20-21.

¹⁹ Nelson-Strauss, 400.

²⁰ Ibid.

²¹ Deems Taylor, *Of Men and Music* (New York: Simon & Schuster, Inc., 1937), 107.

repertoire), Liszt, Schubert, Schumann, and Mendelssohn, but also expanded the repertoire to present more balanced and eclectic programs.²² This approach allowed him to promote exceptional contemporary composers, Wagner being chief among them,²³ despite the protests of many critics.²⁴ As the Thomas Orchestra traveled, so did the conductor's reputation; as John Mueller describes in his profile of the Chicago Symphony Orchestra, Thomas became known as a somewhat difficult personality "who made no concessions to the press and very few to the public,"²⁵ but also as an extraordinary musician whose leadership was disciplined, effective, and always faithful to the score.²⁶

Thomas maintained his high standards and principles of programming when he founded the Chicago Symphony Orchestra in 1891. Up to this point, Chicago's cultural traditions had largely been imported from the east coast, and Thomas' experience in New York allowed him to adapt those models to better fit a Midwestern metropolis.²⁷ Therefore, when Thomas planned his debut season with the nation's second full-time resident orchestra,²⁸ he immediately instituted a twenty-week season, with two concerts per week. He set out to offer his new community a cultural education, and he believed that he needed to give substantially more concerts than the New York Philharmonic was performing²⁹ at the time in order to accomplish this goal.³⁰

²² Mueller, 64-5.

²³ Mueller, 106.

²⁴ Taylor, *Of Men and Music*, 107.

²⁵ Mueller, 104.

²⁶ Mueller, 106.

²⁷ Mueller, 101-7.

²⁸ Higginson's Boston Symphony was the other; the New York Philharmonic was not yet full-time.

²⁹ The New York Philharmonic performed six subscription concerts per season from 1880-1891, according to "Performance History," New York Philharmonic, accessed February 10, 2015, <http://archives.nyphil.org/performancehistory/#program>.

³⁰ Nelson-Strauss, 400.

In the Chicago Symphony Orchestra's first season, Thomas imported over sixty men from his overwhelmingly Teutonic New York orchestra, and the core of their programs continued to revolve around the European classics.³¹ He mostly ignored the informal committee of friends who told Thomas that the public would attend more Chicago Symphony Orchestra concerts if there were fewer symphonies.³² In addition to standard symphonic repertoire, Thomas recognized the importance of new music, both from America and abroad, and refused to be dissuaded from performing high quality contemporary works throughout the season. Thomas was able to relentlessly pursue his musical ideals because his contract with the orchestra gave him complete artistic control over programming and scheduling. He clearly enjoyed this control because in thirteen years, Thomas only invited one guest conductor to lead the Chicago Orchestra in a subscription concert, Richard Strauss.³³

Thomas met Strauss in Munich during his 1880 trip to Germany. Introduced by the composer's father, then one of the foremost horn players in the area, the two men immediately struck up a professional friendship that lasted for the rest of Thomas' life.³⁴ Even before Strauss had attained the compositional success that would catapult his career, Thomas became an advocate for the young composer's music. He premiered Strauss' Symphony in F minor³⁵ in New York before it had been played in Europe, and he gave the U.S. premieres of *Till Eulenspiegel*, *Also sprach Zarathustra*, and *Ein Heldenleben* in Chicago.³⁶ In the orchestra that performed the latter two premieres sat a quiet violist,

³¹ Mueller, 103-6.

³² Russell, 245.

³³ Hart, 33-37.

³⁴ Hart, 22.

³⁵ Thomas gave the world premiere of Strauss' Symphony in F minor on December 13, 1884.

³⁶ Thomas gave the U.S. premieres of these works on November 15, 1895, February 5, 1897, and March 9, 1900, respectively; Mueller, 112.

Frederick Stock, newly emigrated from Cologne, to whom Thomas would one day pass the baton of the Chicago Symphony Orchestra.

Frederick Stock: Biography

Frederick A. Stock was born to Frederick Carl and Maria Stock in Jülich, Germany, on November 11, 1872.³⁷ His father, who was a band master for the locally-stationed Prussian army regiment, began teaching the young Stock violin at the age of four.³⁸ Around age thirteen, Stock left his small town in the Rhine Province for the prestigious Cologne Conservatory.³⁹ Stock's talent must have been exceptional for his age because he received a sizeable scholarship to study at the conservatory, giving him an opportunity that his family could not afford.⁴⁰ In his four years at the conservatory, Stock focused his studies on violin with Georg Japha and theory and composition with Franz Wüllner and Gustav Jensen. He also took classes from Heinrich Zöllner and Engelbert Humperdinck. Upon graduation in 1890, Stock took a job as a professional violinist in Cologne's Gürzenich Orchestra.⁴¹

³⁷ It is often misreported that Stock was an only child. See, for example, "Stock, Frederick August," in *Dictionary of American Biography: Supplement Three 1941-1945*, ed. James T. Edward (New York: Charles Scribner's Sons, 1973), 740. He actually had a biological brother and multiple half-siblings. Confirmed by Linda C. Wolfe (Stock's great-granddaughter), interviewed by author, Denver, March 17, 2015.

³⁸ Donald Herbert Berglund, "A Study of the Life and Work of Frederick Stock During the Time He Served as Musical Director of the Chicago Symphony Orchestra, With Particular Reference to His Influence on Music Education" (PhD diss., Northwestern University, 1955), 17.

³⁹ Most sources concur as to the year in which Stock entered the Cologne Conservatory: 1886 (The exception is a problematic source full of errors: *Music Educators Journal* November-December 1942). However, there are discrepancies among highly credible sources as to whether Stock was thirteen or fourteen years old at the time. These sources include Felix Borowski, "A Biography," in *In Memoriam Frederick A. Stock* (Chicago: Chicago Orchestral Association, 1942), 7; Cecil Smith, "How Frederick Stock Prepared for Music Career," *Chicago Tribune*, October 25, 1942, G3; and "Music Directors: Frederick Stock," Chicago Symphony Orchestra, last modified February 2010, https://cso.org/uploadedFiles/8_about/History_-_Rosenthal_archives/Frederick_Stock.pdf. Since there is no mention of when classes commenced in 1886, there is no way to determine with certainty Stock's age. However, it seems likely that he was thirteen, since his birthday was in November.

⁴⁰ David Ewen, *Dictators of the Baton* (Chicago: Ziff-Davis Publishing Co., 1943), 138.

⁴¹ Borowski, "A Biography," 7.

While Stock was in Cologne, several important figures visited the city and guest conducted their own works in concert. Stock reported great excitement at performing Brahms' Second and Third Symphonies with the composer himself conducting. In 1893, Tchaikovsky conducted two concerts in which Stock played, which featured the Russian composer's Fourth and Sixth Symphonies, as well as his Violin Concerto in D major.⁴² These early experiences with musical giants very likely shaped Stock's aesthetic and contributed to what *Chicago Tribune* reporter Cecil Smith called Stock's reputation "among American conductors" as "the last immediate link with the high romanticism of late nineteenth-century music."⁴³

Additionally, a legend exists that Stock played violin in the world premiere of *Till Eulenspiegel* with Strauss conducting on November 5, 1895. This account seems to have originated with *Chicago Tribune* reporter, Cecil Smith, who wrote, "Just before leaving Cologne, Mr. Stock had played in a performance of the rondo [*Till*], which was then brand-new, under the baton of the composer."⁴⁴ Many reports about Frederick Stock have perpetuated this misconception over the last century.⁴⁵ However, several sources reveal that Stock could not have performed in the Gürzenich Orchestra's premiere of the tone poem in 1895 because he had moved to the United States one month before that performance took place.⁴⁶ Moreover, Raymond Holden, in his 2011 biography of Strauss, shows that Franz Wüllner in fact conducted the world premiere of *Till Eulenspiegel*, while Strauss was not

⁴² Berglund, 18.

⁴³ Cecil Smith, "Stock a Master of Rich Toned Orchestration," *Chicago Tribune*, November 15, 1942, H9.

⁴⁴ Cecil Smith, "Stock a Novice with Viola, Had to Look Expert," *Chicago Tribune*, November 1, 1942, H3.

⁴⁵ Berglund, 18; and Smith, "Stock a Novice with Viola," H3.

⁴⁶ Raymond Holden, *Richard Strauss: A Musical Life* (New Haven: Yale University Press, 2011), 9-10; Philo Adams Otis, *The Chicago Symphony Orchestra: Its Organization Growth and Development, 1891-1924* (Chicago: Clayton F. Summy Co., 1924), 74-75; Chicago Symphony Orchestra, liner notes to *A Tribute to Frederick Stock*, Frederick Stock, Chicago Symphony Orchestra CSO CD93-10, CD, 1993; and Cecil Smith, "How Frederick Stock Prepared," G3.

even in attendance.⁴⁷ While it appears from the chronology (see Appendix I) that Stock did not perform in the world premiere of Strauss' rondo, he apparently studied the new score thoroughly and prepared his part. In so doing, he would unknowingly ingratiate himself to his future mentor, Theodore Thomas.

While working as a violinist in Cologne in 1895, Stock met Thomas, who had founded the Chicago Symphony Orchestra four years prior. In the early years of Chicago's professional orchestra, Thomas recruited players from New York and Europe to form the nucleus of the ensemble.⁴⁸ In 1895, he traveled to Cologne in search of such men. Various sources recount the meeting of Thomas and Stock differently, but Cecil Smith reports that Stock muscled his way into an audition with Thomas, despite the fact that the director was not recruiting violinists. According to Smith, Thomas was so impressed by Stock that he immediately invited him to join the Chicago Symphony Orchestra. Stock, apparently thrilled by the job offer, broke his contract with the Gürzenich Orchestra, borrowed steamship fare from Thomas, and traveled with haste to Chicago. Because the violin section was full upon his arrival, Stock quickly learned the viola. For ten years, he played on the second stand of the viola section before being promoted to music director.⁴⁹

Shortly after joining the Chicago Symphony Orchestra, Stock began to reveal his potential as the future conductor of the ensemble, especially through his experience with *Till Eulenspiegel*. As Thomas prepared the score for its U.S. premiere, he discussed the music with Stock and discovered that his orchestra's new violist had diligently studied the score himself in anticipation of performing the work in Cologne. Although Stock did not play in the work's premiere, it is significant that he went to great lengths to study *Till Eulenspiegel*

⁴⁷ Holden, 10.

⁴⁸ Mueller, 103.

⁴⁹ Cecil Smith, "How Frederick Stock Prepared," G3.

in detail and carried his own copy of the score with him in his luggage when he moved to Chicago.⁵⁰ The Chicago Symphony Orchestra's U.S. premiere of *Till Eulenspiegel* was so successful that Thomas programmed the rondo three times during the 1895-96 season.⁵¹ Perhaps in aiding Thomas' score preparation of *Till Eulenspiegel* so effectively, Stock took his first step toward becoming Thomas' assistant conductor four years later.

When Thomas was in his mid-sixties, he began losing interest in conducting soloists and on tour, and Stock took over many of these conducting responsibilities with the Chicago Symphony Orchestra. In March 1899, the orchestra toured the southern United States, and Stock conducted all of the soloists in performance at Thomas' request.⁵² Many orchestra and audience members questioned why Thomas permitted a young violist to lead the orchestra.⁵³ Nevertheless, Thomas steadily increased Stock's podium time over the next several seasons, though still limiting him to concerts outside of Chicago. By November of 1900, Stock conducted his first entire concert with the Chicago Symphony Orchestra while on tour in Minneapolis; the repertoire included Weber's *Freischütz* overture, Wagner's *Flying Dutchman* overture, Brahms' Fourth Symphony, several Dvořák variations, and Strauss' *Don Juan*.⁵⁴

Stock continued to serve as Thomas' assistant without any such title until 1903, when Thomas appointed Stock his assistant conductor. A handful of musicians and board members were dismayed that Thomas would choose someone so young to stand at his side over long-term veterans of the orchestra.⁵⁵ Stock himself admitted apprehension at this appointment

⁵⁰ Cecil Smith, "Stock a Novice with Viola," H3.

⁵¹ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Sixth Season, 1916-1917" in *Program Notes*, vol. 26 (Chicago: The Orchestral Association, 1916-1917), 386-87.

⁵² Philo Adams Otis, *The Chicago Symphony Orchestra*, 117-8.

⁵³ Otis, 118.

⁵⁴ Berglund, 22. No sources list the exact Dvořák works that Stock conducted on this concert.

⁵⁵ Otis, 146.

and told his friends that he was worried about being able to keep his new position.⁵⁶

However, Stock's youth apparently did not give Thomas pause, and he abruptly retorted to critics, "I think I am old enough and have been in this business long enough to know what I am about."⁵⁷

Nine years after Stock joined the Chicago Symphony Orchestra, Theodore Thomas died suddenly on January 4, 1905. This loss came as a great shock to all. In tribute to his mentor, Stock composed a symphonic poem, *Eines Menschenlebens Morgen, Mittag und Abend* ("A person's life, morning, noon and evening"), and dedicated it to Thomas. To ease the orchestra's transition, Stock immediately assumed all music director responsibilities without being officially hired.⁵⁸ While the Board of Trustees eagerly pursued Felix Weingartner, Felix Mottl, and Hans Richter for the appointment,⁵⁹ a group of patrons and musicians from the orchestra started a petition to retain Stock as the future music director.⁶⁰ On April 11, 1905, the Board of Trustees unanimously elected Stock as the next conductor of the Chicago Symphony Orchestra.⁶¹

Stock, the Music Director: Programming Strauss in Chicago

At the time that Stock assumed leadership of the Chicago Symphony Orchestra, Strauss works were appearing on from seventeen to fifty-six percent of subscription concert

⁵⁶ Deems Taylor, "Eulogy of Frederick A. Stock," in *In Memoriam Frederick A. Stock* (Chicago: Chicago Orchestral Association, 1942), 10.

⁵⁷ Russell, 290.

⁵⁸ Cecil Smith, "Stock a Novice with Viola," H3.

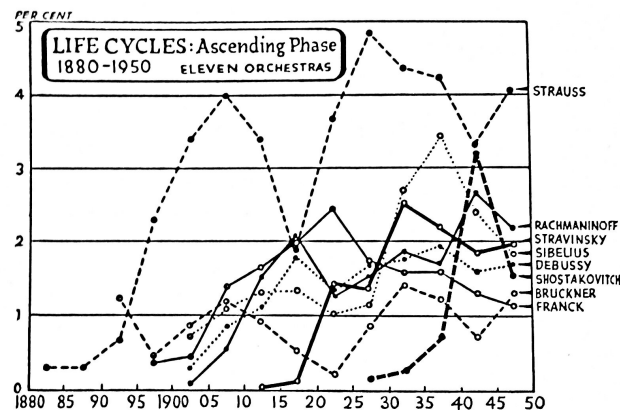
⁵⁹ Otis, 168.

⁶⁰ Berglund, 24.

⁶¹ Otis, 168.

programs in Boston and New York, respectively (thirty-eight percent in Chicago).⁶² The circumstances that propelled Strauss' sharp ascent at the turn of the century are two-fold. First, the American public became mesmerized by Strauss' dramatic narratives, grotesque characters, and colorful orchestrations; this occurred shortly (albeit not immediately) after the U.S. premieres of his three most popular tone poems, *Don Juan* (introduced by the Boston Philharmonic under Arthur Nikisch, October 30, 1891), *Tod und Verklärung* (by the New York Philharmonic Society Orchestra under Anton Seidl, January 9, 1892), and *Till Eulenspiegel* (by the Chicago Symphony Orchestra under Thomas, November 15, 1895).⁶³ Secondly, Strauss timed his first visit to the United States in 1904 perfectly in light of his newfound popularity, and there was a national spike in Strauss programming before, during, and after his 21-concert tour (see Figure 2).⁶⁴

Figure 2: Contemporary Composers in the Ascending Phase (1880-1950)⁶⁵



⁶² "Performance History," New York Philharmonic, accessed February 10, 2015, <http://archives.nyphil.org/performancehistory/#program> and "Performance History Search," Boston Symphony Orchestra, accessed March 7, 2015

⁶³ Mark-Daniel Schmid, "The Early Reception of Richard Strauss's Tone Poems," in *The Richard Strauss Companion*, ed. Mark Daniel Schmid (Westport: Greenwood Publishing Group, Inc., 2003), 188; Mueller, 216-218.

⁶⁴ Ibid.

⁶⁵ Mueller, 216. The y-axis shows the percent of programs devoted to each composer, averaged over five years (x-axis).

Ellis A. Johnson, who wrote his dissertation on the history of the Chicago Symphony Orchestra under Thomas and Stock (1891-1942), determined that the percentage of the orchestra's programs devoted to Strauss jumped from 1.60% (1891-1900) to 4.53% (1900-1910) around the turn of the century. This surge in Strauss programming is the most dramatic change in representation among any of the Chicago Symphony Orchestra's top twenty composers from 1891-1910, other than Wagner, whose representation diminished from 17.35% (1891-1900) to 13.36% (1900-1910). However, the timeframe of the jump (1900-1910) in Strauss performances includes both Thomas' and Stock's leadership, making it only a starting point for the purposes of this study. The more relevant discovery here is the fact that among the top 20 composers performed by the Chicago Symphony Orchestra, Strauss moved from seventeenth place (1891-1900) to fourth place (1900-1910) in a relatively short period of time, which is consistent with, though more dramatic than, the national trends shown previously. Furthermore, the orchestra continued to perform Wagner, Beethoven, and Tchaikovsky most frequently in that order, bumping Brahms from fourth to fifth place to make room for Strauss. In other words, the hierarchy of the top five composers in Chicago remained unchanged, except for the sudden elevation of Strauss' status (see Appendix II, Table 2).⁶⁶

Thomas' role in the upturn of Strauss performance in Chicago can be characterized by novelty and repetition. The personal connection between Thomas and Strauss, begun in Munich in 1880, very likely provided the opportunity for the Chicago Symphony Orchestra to introduce the United States to so many of Strauss' important tone poems.⁶⁷ On the occasion of such premieres, Thomas would usually perform the tone poems twice or three

⁶⁶ Ellis A. Johnson, "The Chicago Symphony Orchestra, 1891-1942: A Study in American Cultural History" (PhD diss., University of Chicago, 1955), 489-90.

⁶⁷ *Till Eulenspiegel* (1895), *Also sprach Zarathustra* (1896), and *Ein Heldenleben* (1899); see Hart, 22.

times in the same season (see Appendix II, pg. 3, Table 2). Considering how technically demanding Strauss' writing was for late nineteenth-century orchestras,⁶⁸ as well as Thomas' approach of intensely drilling the orchestra on difficult new works,⁶⁹ repeat performances would have been both practical for the orchestra as well as exciting for the audience. On average, Thomas programmed two or three different Strauss works per season between 1894 and 1903, steadily diversifying and increasing the number of Strauss pieces in each subsequent season.⁷⁰ In 1904, when Thomas invited Strauss to guest conduct the Chicago Symphony Orchestra,⁷¹ they performed four of his tone poems (two getting repeat performances) and eight of his songs with Strauss' wife (see Appendix II, pg. 4). In the ten years leading up to this significant event, Thomas had prepared his orchestra well through his commitment to premiering difficult works, drilling of the orchestra in rehearsals and repeat performances, and slowly and steadily increasing Strauss offerings in each subscription season. Thomas' strategy paid off, and the result was the aforementioned high praise from the composer himself and a solid foundation for a Strauss tradition in Chicago.

Strauss' personal commendation of the Chicago Symphony Orchestra in 1904 represents the convergence of two esteemed conducting careers, both of which made possible the rich Strauss tradition that exists in Chicago even today.⁷² From the orchestra's first season in 1891 to its founder's last in 1905, Thomas laid the groundwork for an orchestra that approached Strauss' works with superior technical prowess and outstanding artistic

⁶⁸ Russell, 245.

⁶⁹ Hart, 37.

⁷⁰ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906" in *Program Notes*, vol. 15 (Chicago: The Orchestral Association, 1905-06), 313-314.

⁷¹ Russell, 289.

⁷² Jim Doherty, "For All Who Crave a Horn That Thrills, This Bud's For You," *Smithsonian*, September 1994, 97-100.

vision.⁷³ Stock built upon this strong foundation and championed the music of Strauss steadily for thirty-seven years. His long-term commitment to giving the Strauss repertoire a permanent home in Chicago solidified the Chicago Symphony Orchestra's reputation as the premier Strauss orchestra in the country.⁷⁴

In the very early years of Stock's directorship, the young conductor promoted Strauss' music by consistently performing the breadth of his repertoire for orchestra over the course of one or more successive seasons (See Appendix II, Table 4). For instance, in his first season as music director of the Chicago Symphony Orchestra, Stock demonstrated his commitment to the Strauss tradition by programming more Strauss than any other professional American orchestra between 1905 and 1906. Stock's first subscription season also featured a record-high number of tone poems, including *Aus Italien*, *Don Juan*, *Tod und Verklärung*, *Till Eulenspiegel*, and *Also sprach Zarathustra*.⁷⁵ That year, Chicago enjoyed nine total performances of Strauss works, whereas New York heard five, and Boston only four.⁷⁶ Not only was Stock's inaugural season comprehensive in its presentation of Strauss' orchestral literature, it was also exceptional in its inclusion of Strauss songs⁷⁷ that had been performed in Chicago only once before (by Strauss' wife in 1904, as noted above).⁷⁸ Along these lines, Stock was regularly including Strauss' concerti, opera excerpts, songs, and chamber music on subscription concert programs at a time when New York and Boston were

⁷³ Mueller, 106-7.

⁷⁴ Review, "Chicago Symphony Visits New York," *Musical Courier*, December 1, 1940, 12.

⁷⁵ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Sixth Season, 1916-1917," 386-387.

⁷⁶ "Performance History," New York Philharmonic, accessed February 10, 2015, <http://archives.nyphil.org/performancehistory/#program> and "Performance History Search," Boston Symphony Orchestra, accessed March 7, 2015.

⁷⁷ "Hymnus" and "Pilger's Morgenlied."

⁷⁸ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906," 313-314.

focusing heavily on the tone poems.⁷⁹ Finally, Stock's second season with the orchestra included Strauss' *Macbeth* and *Ein Heldenleben*, the only two tone poems that had not appeared in the 1905-06 subscription concerts.⁸⁰

A typical early season under Stock is exemplified by the orchestra's seventeenth season (1907-08), wherein Strauss' music appears steadily and regularly over the course of twenty-eight subscription concert programs (Figure 3).⁸¹ During his first four years on the podium (1905-09), Stock evenly spread six to eight Strauss performances throughout each season.⁸² This is in contrast to his predecessor's approach of frequent repeat performances. Figure 3 also demonstrates a variety of ways in which Stock drew attention to each of these Strauss performances—by using Strauss pieces as concert finales (ninth, thirteenth, twenty-third, and twenty-sixth concerts), pairing Strauss works with performances of famous soloists (twelfth, twenty-third, twenty-fourth, and twenty-sixth programs), and featuring Strauss as part of important events (e.g., the Theodore Thomas Memorial on the thirteenth program).

⁷⁹ "Performance History," New York Philharmonic, accessed February 10, 2015, <http://archives.nyphil.org/performancehistory/#program> and "Performance History Search," Boston Symphony Orchestra, accessed March 7, 2015.

⁸⁰ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Sixth Season, 1916-1917," 386-387.

⁸¹ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Seventeenth Season, 1907-1908" in *Program Notes*, vol. 17 (Chicago: The Orchestral Association, 1907-08), 40, 98, 131, 147, 268, 275, 301.

⁸² Chicago Symphony Orchestra, "The Theodore Thomas Orchestra" in *Program Notes*, vol. 15-19 (Chicago: The Orchestral Association, 1905-10).

Figure 3: CSO Strauss Programs from the Seventeenth Season (1907-08)⁸³

<p><u>Fourth Program: November 1 & 2, 1907</u> Goldmark, Overture, "In Italy," op. 49 Strauss, Serenade for Wind Instruments, op. 7 Debussy, Prelude to <i>L'Après-Midi d'un Faune</i> Lalo, Norwegian Rhapsody INTERMISSION Suk, <i>Scherzo Fantastique</i>, op. 25 Mayseder-Hellmesberger, "Ball-Scene" Stock, Improvisation Stock, Symphonic Waltz Tchaikovsky, <i>Marche Slave</i>, op. 31</p>	<p><u>Twenty-Third Program: March 13 & 14, 1908</u> SOLOISTS: MME. JOHANNA GADSKI & MR. LAWRENCE REA Mozart, Overture to <i>The Marriage of Figaro</i> Mozart, Aria—"Voi che sapete" from <i>The Marriage of Figaro</i> Beethoven, Minuet and Finale from String Quartet, op. 59 Beethoven, Scena—"Abscheulicher;" Aria—"Komm Hoffnung" from <i>Fidelio</i> INTERMISSION Wagner, Duo—"Like to a Vision" from <i>Der Fliegende Holländer</i> Weidig, Three Episodes, op. 38 Strauss, Don Juan, op. 20</p>
<p><u>Ninth Program: December 6 & 7, 1907</u> Georg Schumann, Overture, <i>Liebesfrühling</i>, op. 28 Sibelius, Symphony No. 1 in E minor INTERMISSION MacDowell, Concerto for Pianoforte No. 2 Strauss, Till Eulenspiegel's Merry Pranks, op. 28</p>	<p><u>Twenty-Fourth Program: March 20 & 21, 1908</u> SOLOIST: MR. LEOPOLD DE MARÉ Berlioz, Overture to <i>Benvenuto Cellini</i> Sibelius, Two Legends from the Kalevala Strauss, Concerto for Waldhorn in E-flat major, op. 11 INTERMISSION van der Stucken, Symphonic Prologue to <i>William Rateliff</i>, op. 6 Elgar, Concert Overture—<i>Cockaigne</i>, op. 40</p>
<p><u>Twelfth Program: December 27 & 28, 1907</u> SOLOIST: MME. OLGA SAMAROFF Glazunow, <i>Ouverture Solennelle</i>, op. 73 Tchaikovsky, Concerto for Pianoforte No. 1 in B-flat minor, op. 23 INTERMISSION Saint-Saens, "Bacchanale" from <i>Samson et Dalila</i> Strauss, Salome's Dance from Salome Wagner, "Bacchanale" from <i>Tannhäuser</i> Liszt, <i>Mephisto Waltz</i></p>	<p><u>Twenty-Sixth Program: April 3 & 4, 1908</u> SOLOIST: MR. WILHELM MIDDELSCHULTE Schumann, Overture to <i>Manfred</i> Handel, Concerto for Organ in F major Brahms, <i>Chorale St. Anthony</i>, op. 56 INTERMISSION Strauss, Symphonia Domestica, op. 53</p>
<p><u>Thirteenth Program: January 3 & 4, 1908</u> THEODORE THOMAS MEMORIAL Brahms, <i>Tragic Overture</i>, op. 81 Bach, Sonata in F minor (orchestration by Theodore Thomas) Schubert, Symphony No. 8 in B minor, ("Unfinished") INTERMISSION Elgar, Variations, op. 36 Strauss, Tod und Verklärung, op. 24</p>	

⁸³ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Seventeenth Season, 1907-1908," 40, 98, 131, 147, 268, 275, 301.

In addition to program order, soloist appearances, and special events, Stock used program notes to bring attention to Strauss' works performed by the orchestra. Stock, having studied at the Cologne Conservatory, had a formal education, whereas Thomas was primarily self-taught.⁸⁴ As a result, Stock was perceived as more of a scholar, both in terms of intellect and demeanor, than Thomas was.⁸⁵ The program notes printed in Stock's subscription concert programs, though not written by him, reflect his predilection for the scholarly research and analysis of music. Stock believed in Thomas' mission to educate the Chicago Symphony Orchestra's audiences,⁸⁶ and the evidence indicates that he used program notes to help foster an appreciation for the complexity and novelty of Strauss' music.

A prime example of the difference between program notes under Stock and Thomas is the case of *Till Eulenspiegel*. The notes in Thomas' program, which accompanied the U.S. premiere in 1895, span in total, one and a half pages. They discuss the character Till Eulenspiegel and the origins of the story, and then proceed to briefly describe the expanded instrumentation, difficulty of technique, and rondo form. The notes end by stating, "In spite of the freaks in this work, it is not impossible that later it will acquire rank as an orchestral scherzo for its music alone."⁸⁷

In contrast, approximately five pages of detailed analysis accompanied Stock's directorial debut with *Till Eulenspiegel* in December of 1905.⁸⁸ These program notes were translated and condensed from an article originally written by Wilhelm Klatte in the *Allgemeine Musik-Zeitung* three days after the world premiere of the rondo.⁸⁹ The analysis

⁸⁴ Johnson, 34-35.

⁸⁵ Mueller, 108

⁸⁶ Cecil Smith, "Stock's Music is Silenced by War Hysteria," *Chicago Tribune*, November 8, 1942, G3.

⁸⁷ W.S.B. Matthews, "Program Notes," in *The Chicago Orchestra: Fifth Season (1895-1896)* (Chicago: The Orchestral Association, 1895-96), 50.

⁸⁸ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906," 124-8.

⁸⁹ Ibid, 125.

includes many musical examples that show important themes and explain how Strauss' orchestration serves to characterize Till and his mischievous exploits (see Figure 4 for a sample of the notes).⁹⁰

While these notes would look intimidating and onerous to many present-day concertgoers, Strauss' earliest listeners bombarded him with requests for the narratives of his tone poems, in order to "have the puzzling works made comprehensible."⁹¹ Deems Taylor describes the importance and impact of program notes on early twentieth-century American audiences:

Audiences love to read program notes—if you could watch a room full of subscribers during a performance of, say, Strauss' *Ein Heldenleben* without having the music, you might be forgiven for wondering whether you were in a concert hall or the reading room of a public library.⁹²

⁹⁰ Ibid, 124-8.

⁹¹ Homer Ulrich, *Symphonic Music: Its Evolution Since the Renaissance* (Columbia University Press, New York, 1952), 262.

⁹² Taylor, *Of Men and Music*, 47.

Figure 4: Sample of Program Notes from CSO Concert, December 22-23, 1905⁹³

TENTH PROGRAM.

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And, by Jove! one has bewitched him; Eulenspiegel is in love. Hear now how, glowing with love, the violins, clarinets and flutes sing—

No. 7.



Vln. Fl. Clar.

But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow?

No. 8.



ff

Vengeance on the whole human race! Having thus given vent to his rage (in a *fortissimo* of the horns in unison), strange personages suddenly draw near:—

No. 9.

Cello.



A troop of worthy Philistines! In an instant all his anger is forgotten! But it is still his chief joy to make fun of those lords and protectors of blameless decorum and to mock them, as is apparent from the lively accentuated fragments of the theme (2), now heard first in the horns, violins and violoncellos, and then in the trumpets, oboes and flutes. And now that Eulenspiegel has had his joke, he goes away, leaving the professors and doctors behind in thoughtful meditation. Fragments of No. 9 are here treated canonically. Suddenly the wood-winds, violins and trumpets project the Eulenspiegel theme (3) into their profound philosophy. It is as if the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode in a hopping 2-4 rhythm which is followed by phantom-like tones from the wood-winds and strings, and then also from the trombones and horns. Has our rogue still no foreboding of what is good? Interwoven with theme 1, lightly indicated by the trumpets and the English horn, the following figure is developed from No. 2:—

No. 10.



Clar.

This is first taken up by the clarinets and seems to express that the arch-villain again has the upper hand with Eulenspiegel and that he has relapsed into his old mode of life. From a formal point of view we have now reached the repetition of the principal theme (2). A merry jester,

⁹³ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906," 127.

Around 1909, Stock began programming Strauss works in a less predictable manner; while he was decreasing the sheer volume of Strauss on subscription concerts, he was also exploring different ways of raising the profiles of the Strauss performances he did schedule. The catalyst for this change in Stock's approach may have been related to the spike in Gustav Mahler's volume of Strauss programs with the New York Philharmonic (1909-11).⁹⁴ Either way, Stock abandoned his dependable agenda of six to eight Strauss works per season and used premieres, featured soloists, and opera selections to give fewer Strauss performances a greater impact. For example, twice during the twenty-first season (1911-12), Stock programmed a Strauss tone poem alongside both a solo performance and a premiere by another composer.⁹⁵ By juxtaposing Strauss with a new work, Stock showed that Strauss' music was now standard in Chicago, and the tone poems could lend legitimacy to other novelties. In the twenty-second season (1912-13), Stock gave the Chicago premiere of Strauss' *Romanze*, *Gavotte*, and *Introduction and Fugue from the Suite for Wind Instruments in B-flat*, op. 4, following in Thomas' footsteps of premiering Strauss with the orchestra.⁹⁶ In 1916, Stock reserved the entire second half of the twenty-first subscription program for Strauss opera excerpts,⁹⁷ sung by Marcella Craft; the first half of this program presented the Chicago premieres of selections from Wagner's *Die Feen*.⁹⁸ This model was so successful

⁹⁴ "Performance History," New York Philharmonic.

⁹⁵ *Don Juan*, op. 20, before U.S. premiere of Elgar's Violin Concerto in B minor, op. 61, with Albert Spalding and *Aus Italien*, op. 16, closing concert with Chicago premiere of Chadwick's *Suite Symphonique* and Grieg's Piano Concerto in A minor, op. 16, with Wilhelm Bachaus. See Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Twenty-First Season, 1911-1912" in *Program Notes*, vol. 21 (Chicago, The Orchestral Association, 1911-12), 103, 206.

⁹⁶ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Second Season, "1912-1913" in *Program Notes*, vol. 22 (Chicago, The Orchestral Association, 1912-13), 266.

⁹⁷ *Guntram*, Overture; *Salome*, Dance of the Seven Veils and Finale.

⁹⁸ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Fifth Season, "1915-1916" in *Program Notes*, vol. 25 (Chicago, The Orchestral Association, 1915-16), 264-5.

that Stock brought Ms. Craft back the following season and devoted the complete second half of another program to her singing Strauss opera selections and songs.⁹⁹ By the end of Stock's career, the Chicago Symphony (along with the Orchestra) was known for featuring excerpts from Strauss' operas.¹⁰⁰

In terms of trends over the course of Stock's thirty-seven-year directorial career, his first thirteen seasons leading up to the First World War reveal an important cross-section of his approaches to maintaining the Strauss tradition in Chicago. While some seasons were defined by the volume and regular offerings of Strauss' standard orchestral repertoire, other seasons provided fewer Strauss performances but were programmed in ways to highlight the importance of those works. Stock's flexibility in programming effectively kept Chicagoans engaged in Strauss' music. This creativity would be the key to Stock's success in maintaining and even increasing Chicago's Strauss tradition after World War I, which turned the tide of Strauss performance in the United States' major orchestras.

The United States Congress declared war on Germany on April 6, 1917, causing conductors in Chicago, New York,¹⁰¹ and Boston¹⁰² to remove Strauss from their subscription concert programs in the following two seasons (1918-19; 1919-20).¹⁰³ Strauss' music suffered more than that of Wagner or Beethoven because Strauss was a living German composer, whose royalties Americans were not willing to pay during wartime.¹⁰⁴ In August of 1918, Stock responded to the pervasive culture of fear by choosing to step down from the

⁹⁹ "Die Heiligen Drei Könige aus Morgenland," op. 56; Ständchen, op. 17; *Salome*, Dance of the Seven Veils and Finale. See Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Twenty-Sixth Season, 1916-1917," 196-9.

¹⁰⁰ Mueller, 219.

¹⁰¹ Josef Stransky (1911-1923).

¹⁰² Henri Rabaud (1918-1919); Pierre Monteux (1919-1924).

¹⁰³ Mueller, 217.

¹⁰⁴ Howard Shanet, *Philharmonic: A History of New York's Orchestra* (New York: Doubleday & Company, Inc., 1975), 228.

orchestra until his citizenship papers were processed.¹⁰⁵ The trustees regretfully accepted his resignation, and the Chicago Symphony Orchestra performed no Strauss from the fall of 1918 through the spring of 1920.¹⁰⁶ Although New York and Boston underwent their Strauss purge during the same timeframe, Stock had to be especially careful about programming German music after resuming his post in February of 1919, even after his citizenship became final that May.¹⁰⁷ As a result, no Strauss works reappeared on Chicago Symphony Orchestra subscription programs until the thirtieth season (1920-21).¹⁰⁸

Strauss' second visit to the United States in 1921 instigated a nationwide revival of his music, but this second honeymoon proved to be short-lived. The German composer's first post-war concert in Carnegie Hall in 1921 was marked by the presentation of a wreath wrapped in the colors of the new German Republic; the concert tour that followed demonstrated that American orchestras and audiences were still receptive to his music.¹⁰⁹ However, in the 1930s, the New York Philharmonic and the Boston Symphony began phasing out Strauss' music in favor of their new directors' personal preferences. For instance, Toscanini took over the New York Philharmonic in 1930 after sharing the leadership for two years with Wilhelm Mengelberg, who was known for frequently performing a short list of Strauss pieces, especially *Ein Heldenleben*, which Strauss dedicated to him. During his 1930-36 tenure, Toscanini generally programmed Beethoven, Brahms, and Italian repertoire over twentieth-century composers like Strauss.¹¹⁰ This was due in part to his conservatism as a conductor as well as his avoidance of rhythmically complex works, such as *Till*

¹⁰⁵ Cecil Smith, "Stock's Music is Silenced by War Hysteria," G3.

¹⁰⁶ Otis, 305-10.

¹⁰⁷ Dena J. Epstein, "Frederick Stock and American Music," *American Music* 10 (1992): 26.

¹⁰⁸ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," vol. 30 (Chicago: The Orchestral Association, 1921-21).

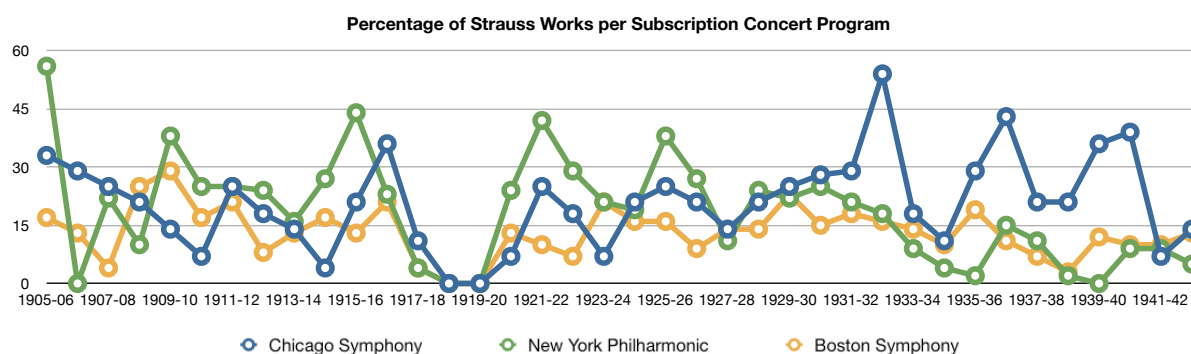
¹⁰⁹ Mueller, 218.

¹¹⁰ Mueller, 68.

Eulenspiegel.¹¹¹ Around the same time, Koussevitzky was actively cultivating an audience of French music lovers in Boston. During the decade of the 1930s, the Boston Symphony conductor was not only increasing his programming of the Ravel and Debussy standard repertoire, but also promoting these composers' less familiar works and championing new French composers like Albert Roussel and Florent Schmitt.¹¹²

After Strauss' 1921 U.S. tour, Stock's programming of Strauss generally aligned with trends in New York and Boston until the critical turning point in the 1930s (see Figure 5). Throughout that decade, not only did Stock's subscription program representation of Strauss increase, but he also found creative ways to bring Strauss' music into the community, beyond his audience of subscribers.

Figure 5: Percentage of Strauss Works Per Subscription Season¹¹³



Stock had actually begun to reach out to different demographics and disseminate Strauss' music to more diverse audiences within Chicago in the 1920s. Starting with the

¹¹¹ Shanet, 265.

¹¹² Pei Chao, "The Boston Symphony Orchestra, Serge Koussevitzky and the Cultivation of French Music in America During the First Half of the Twentieth Century" (MM thesis, University of North Texas, 1997), 36-38.

¹¹³ Constructed from information found in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," vol. 15-51 (Chicago: The Orchestral Association, 1905-42); "Performance History," New York Philharmonic; and "Performance History Search," Boston Symphony Orchestra.

thirty-fifth Season (1925-26), Stock began playing Strauss tone poems and chamber music on the Popular Concert Series, which he had inaugurated in 1914 (see Appendix II, pg. 17, Table 9).¹¹⁴ Popular Concert tickets were significantly less expensive than subscription concert tickets; therefore, by adding Strauss to those programs starting in 1925, Stock brought the German composer's music to concertgoers who may not have possessed the means to purchase subscription season tickets. In 1930, Stock introduced Strauss on a Civic Orchestra program for the first time during their twelfth season (1930-31) with *Don Juan*. Having founded the Civic Orchestra in 1919, Stock established the nation's first training orchestra that was designed to recruit local talent (rather than relying on European players) and prepare young musicians for professional orchestra careers. By programming Strauss with this ensemble, Stock extended the Chicago Symphony Orchestra's renowned expertise in Strauss repertoire to the next generation of performers, thereby securing the future of Strauss' legacy in Chicago (see Appendix II, pg. 15, Table 7). Additionally, Stock built up Strauss' following through a number of other non-subscription programs, including the Tuesday evening concerts (Appendix II, pg. 16, Table 8) and the Young People's Concerts (which he himself conducted), from the 1920s through the end of his career.¹¹⁵

Just as Stock was utilizing outreach programs to expand the presence of Strauss' music in Chicago, he was also revitalizing the Strauss tradition in the Chicago Symphony Orchestra's 1930s and early 1940s subscription seasons, by means of all-Strauss concerts,

¹¹⁴ Berglund, 28.

¹¹⁵ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," in *Program Notes*, vol. 42-52 (Chicago: The Orchestral Association, 1932-1942).

solo performances, and special events. For example, Stock scheduled four all-Strauss programs between 1932 and 1941 (Figure 6).¹¹⁶

Figure 6: Chicago Symphony Orchestra All-Strauss Programs (1932-41)¹¹⁷

<p><u>Forty-Second Season (1932-33), Fifth Subscription Program:</u> SOLOIST: CLAIRE DUX Prelude, Gavotte and Introduction and Fugue from Suite for Wind Instruments in B-flat, op. 4 Suite from Music to <i>Der Bürger als Edelmann</i> Three Songs: "Freundliche Vision," "Wiegenlied," "Cäcilie" INTERMISSION <i>Don Juan</i>, op. 20 Dance of the Seven Veils from <i>Salome</i> Three Songs: "Heimkehr," "Ständchen," "Morgen" Waltz from <i>Der Rosenkavalier</i></p>	<p><u>Forty-Ninth Season (1939-40), Third Subscription Program:</u> SOLOIST: ROSE PAULY Serenade for Wind Instruments, op. 7 Three Songs: "Allerseelen," "Schlechtes Wetter," "Cäcilie" INTERMISSION <i>Also sprach Zarathustra</i> <i>Salome</i>, Dance of the Seven Veils and Finale</p>
<p><u>Forty-Fifth Season (1935-36), Nineteenth Subscription Program:</u> Serenade for Wind Instruments, op. 7 "On the Shores of Sorrento" from <i>Aus Italien</i> <i>Also sprach Zarathustra</i> INTERMISSION <i>Don Juan</i> <i>Till Eulenspiegel</i></p>	<p><u>Fiftieth Season (1940-41), Twelfth Tuesday Program:</u> SOLOIST: ROSE PAULY Serenade for Wind Instruments, op. 7 Three Songs: "Allerseelen," "Schlechtes Wetter," "Cäcilie" INTERMISSION <i>Also sprach Zarathustra</i> <i>Salome</i>, Dance of the Seven Veils and Finale</p>

Subscription concert programs devoted entirely to Wagner, Beethoven, and Tchaikovsky had been common in Chicago for decades, but Strauss' music was not featured in such a way

¹¹⁶ The fiftieth season twelfth Tuesday program replicated the forty-ninth season third subscription concert; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Second Season, 1932-1933" in *Program Notes*, vol. 42 (Chicago: The Orchestral Association, 1932-33), 67-79; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Fifth Season, 1935-1936" in *Program Notes*, vol. 45 (Chicago: The Orchestral Association, 1935-36), 305-317; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Ninth Season, 1939-1940" in *Program Notes*, vol. 49 (Chicago: The Orchestral Association, 1939-40), 35-47; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Fiftieth Season, 1940-1941" in *Program Notes*, vol. 50 (Chicago: The Orchestral Association, 1940-41), 643-52.

¹¹⁷ Ibid.

until after it had gone into decline in other major U.S. orchestras (see Figure 5).¹¹⁸ Around the same time, Stock included Strauss works on several very marketable concerts that highlighted a particularly impressive line-up of world famous performers, notably Jascha Heifetz, Vladimir Horowitz, Jacques Thibaud, Gregor Piatigorsky (Stock's good friend), Claire Dux, Arthur Rubinstein and Otto Klemperer.¹¹⁹ Finally, Stock gave Strauss performances as part of several unique events, including the collaboration with the All-Chicago High School Orchestra in 1931, both the Helen Aldis Lathrop¹²⁰ and John J. Glessner¹²¹ memorials in the Forty-Fifth Season (1935-36), and the combined concert with the University of Chicago Choir during the Jubilee Season (1940-41).¹²²

There is one special event for which Stock programmed Strauss almost every year after World War I, The Theodore Thomas Memorial Concert. Stock established the tradition

¹¹⁸ Selected examples: Sixteenth Season, 1906-1907, Eighteenth Program: Wagner Concerts (Faust Overture; excerpts from *Lohengrin*, *Die Meistersinger*, *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*; Twenty-First Season, 1911-1912, Tenth Program: Beethoven Anniversary (Leonore Overture No. 2; Concerto for Pianoforte No. 5 in E-flat; Symphony No. 7); Twenty-Fifth Season, 1915-1916, Eighteenth Program: Beethoven-Wagner Program (Egmont Overture; Symphony No. 5; excerpts from *Tristan und Isolde*, *Tannhäuser*, and *Die Götterdämmerung*); Twenty-Fifth Season, 1915-1916, Nineteenth Program: Tchaikowsky (Introduction and Fugue from Suite No. 1, op. 43; Symphony after Byron's "Manfred" in B minor; Concerto for Pianoforte No. 1 in B-flat).

¹¹⁹ See the following programs, respectively: Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Thirty-Ninth Season, 1929-1930" in *Program Notes*, vol. 39 (Chicago: The Orchestral Association, 1929-30), 351; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Fortieth Season, 1930-1931" in *Program Notes*, vol. 40 (Chicago: The Orchestral Association, 1930-31), 334; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-First Season, 1931-1932" in *Program Notes*, vol. 41 (Chicago: The Orchestral Association, 1931-32), 343; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Fifth Season, 1935-1936," 373, and Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Seventh Season, 1937-1938" in *Program Notes*, vol. 47 (Chicago: The Orchestral Association, 1937-38), 291; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Sixth Season, 1936-1937" in *Program Notes*, vol. 46 (Chicago: The Orchestral Association, 1936-37), 303, 602-3; Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Seventh Season, 1937-1938," 527.

¹²⁰ Helen Aldis Lathrop was a member of The Orchestral Association and the wife of Bryan Lathrop, the President of the Association.

¹²¹ John J. Glessner was one of the orchestra's largest and most consistent contributors from its very first season. Mr. Glessner and his wife were also closer personal friends of Stock and his family.

¹²² See the following programs, respectively: *Till Eulenspiegel*, op. 28, in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-First Season, 1931-1932," 152; *Tod und Verklärung*, op. 24, in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Forty-Fifth Season, 1935-1936," 30, 566; "On the Shores of Sorrento," *Aus Italien*, op. 16, in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Fiftieth Season, 1940-1941," 290.

of Thomas' annual memorial concert in January 1906 (Figure 7).¹²³ Starting with the thirty-first season (1921-22), Stock performed either *Tod und Verklärung* or *Ein Heldenleben* in memory of Thomas nearly every year until his own passing in 1942, at which point, *Ein Heldenleben* was performed at his own memorial concert (Figure 8).¹²⁴

Figure 7: First Theodore Thomas Memorial, CSO, Fifteenth Season (1905-06)¹²⁵

Twelfth Program: January 5 & 6, 1906
IN MEMORY OF THEODORE THOMAS (OCTOBER 11, 1835—JANUARY 4, 1905)
Bach, Passacaglia and Fugue in C minor for Organ (played by Mr. Wilhelm Middelschulte)
Abert, <i>Chorale</i>
Beethoven, Symphony No. 3 in E-flat major, op. 55 ("Eroica")
INTERMISSION
Wagner, "An Weber's Grabe"
Wagner, Siegfried's Death Music from <i>Die Götterdämmerung</i>
Strauss, <i>Tod und Verklärung</i>, op. 24

Figure 8: In Memoriam Frederick A. Stock¹²⁶

Memorial Program for Frederick A. Stock: November 10, 12, & 13, 1942
BY THE CHICAGO SYMPHONY ORCHESTRA; HANS LANGE, CONDUCTOR
Bach, Passacaglia and Fugue in C minor (transcribed for modern orchestra by Frederick Stock)
Stock, Symphonic Variations upon an Original Theme, op. 7
INTERMISSION
Strauss, <i>Ein Heldenleben</i>, op. 40

¹²³ Otis, 168.

¹²⁴ *Ein Heldenleben*: Thirty-First Season (1921-22), 150; Thirty-Second Season (1922-23), 149; Thirty-Fourth Season (1924-25), 183; Thirty-Sixth Season (1926-27), 200; Thirty-Seventh Season (1927-28), 201; Thirty-Ninth Season (1929-30), 185; Fortieth Season (1930-31), 190; Forty-Second Season (1932-33), 201; Forty-Third Season (1933-34), 219; Forty-Fifth Season (1935-36), Theodore Thomas Centennial Commemoration, 202; Forty-Sixth Season (1936-37), 190; Forty-Seventh Season (1937-38), 208; Forty-Eighth Season (1938-39), 204; *Tod und Verklärung*: Thirty-Fifth Season (1925-26), 206; Thirty-Eighth Season (1928-29), 206; Forty-First season (1931-32), 210.

¹²⁵ Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906," 151.

¹²⁶ Chicago Symphony Orchestra, "The Program," in *In Memoriam Frederick A. Stock* (Chicago: The Orchestral Association, 1942), 6.

Not only does the annual Theodore Thomas Memorial concert show how loyally devoted Stock remained to his mentor throughout his entire life, but it provides a deeply compelling explanation for the lasting association between the Chicago Symphony Orchestra and Strauss' tone poems. For nearly forty years, the orchestra reminded both themselves and their audience members of the debt that they owed to Theodore Thomas for his vision. From the start, that reminder was inextricably linked with the music of Strauss, which in turn, ultimately came to represent the history of Chicago's orchestra and the legacy of her first two conductors. Indeed, Glenn Dillard Gunn from the *Tribune* notes in 1910:

“Death and Transfiguration” ... possesses an especial significance for Chicago music lovers. Theodore Thomas first taught it to our orchestra, and so well did the men learn their lesson that when the composer came here to direct it and other of his works he admitted that the orchestra knew his score better than did he. ... Then came that day when it was joined with the “Eroica” symphony and a Bach choral [sic] to voice our last tribute to Chicago's musical hero, since when it has possessed for all lovers of Theodore Thomas and his orchestra a deep and intimate meaning, a “program” that is particularly our own.¹²⁷

With the Popular Concert Series, Civic Orchestra, Theodore Thomas Memorial, and other programs, Stock successfully wove the Strauss repertoire into Chicago's musical culture, despite a national decline in Strauss performance in the 1930s. Likewise, he made a concerted effort to reach new audiences across the United States on tour and at summer music festivals. In the orchestra's Fortieth Season (1930-31), Stock led the Chicago Symphony Orchestra in their first Strauss performances in Milwaukee, Pittsburgh, and

¹²⁷ Glenn Dillard Gunn, “Music and the Drama: The Thomas Orchestra,” *Chicago Tribune*, March 26, 1910, 8.

Buffalo (see Appendix II, pgs. 18-19, Table 10).¹²⁸ During the same season, Stock took the orchestra to the University of Chicago to give on-campus concerts for the students, a tradition that he continued for the rest of his career.¹²⁹ Among the pieces on that first university concert program on October 21, 1930, was Strauss' *Don Juan*, op. 20.

During the summers of 1932 to 1942, Stock and the Chicago Symphony Orchestra regularly performed Strauss works for audiences across the United States (see Appendix II, pgs. 18-19, Table 10). One destination that stands out is Ravinia, Illinois, where Stock and the orchestra began a long, though interrupted, tradition of summer concerts in 1906;¹³⁰ almost exactly thirty years later, they were instrumental in founding the Ravinia Festival in August of 1936.¹³¹ Stock devoted a great deal of time and energy to the Ravinia Festival in his later years,¹³² and he brought various major guest conductors, including Fritz Reiner, Eugene Ormandy, and Artur Rodzinski, to lead Strauss works in concert with the Chicago Symphony Orchestra.¹³³

Beyond concerts in Chicago, tours, and festival performances, Stock reached his widest audience yet by recording Strauss tone poems. In 1916, Stock embraced new recording technology and made the Chicago Symphony Orchestra the first professional American orchestra to produce commercial recordings.¹³⁴ In fact, the Chicago Symphony Orchestra released a 1916 recording of Stock conducting *Till Eulenspiegel* as part of their

¹²⁸ Milwaukee: *Don Juan*, op. 20: October 20, 1930; *Till Eulenspiegel*, op. 28: January 26, 1931; Pittsburgh: *Ein Heldenleben*, op. 40, with Mischa Mischakoff, violin: April 6, 1931; Buffalo: *Ein Heldenleben*, op. 40: January 20, 1931.

¹²⁹ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," in *Program Notes*, vol. 40-52 (Chicago: The Orchestral Association, 1930-42).

¹³⁰ Berglund, 187.

¹³¹ Chicago Symphony Orchestra, "Music Directors: Frederick Stock," last modified February 2010.

¹³² Linda C. Wolfe (Stock's great-granddaughter) in discussion with the author, March 17, 2015.

¹³³ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," vol. 40-52.

¹³⁴ Epstein, 20.

Centennial Special Edition albums.¹³⁵ Stock maintained his high standards for performance in recordings and as a result was rarely satisfied with the recordings made in Orchestra hall, which was an inhospitable environment for the early recording equipment of Columbia Records and RCA Victor.¹³⁶ Nevertheless, he conducted the first two commercially released electric recordings ever made of Strauss' *Also sprach Zarathustra* ([78] Columbia M-421, 1927) and *Aus Italien* ([78] RCA Victor 18535, 1941). The fact that Stock made these recordings in the face of significant technological challenges demonstrates the importance he put on disseminating his interpretations of these works.

By the time the Chicago Symphony Orchestra was preparing to celebrate its Jubilee Season (1940-41), the Strauss tradition was alive and well in Chicago, while suffering in New York and Boston. In the decade leading up to the orchestra's fiftieth season, Stock had highlighted Strauss' works in subscription programs, outreach concerts, and on the road. This prepared the orchestra well to feature two Strauss tone poems, *Till Eulenspiegel* and *Tod und Verklärung*, on their exchange concerts with the New York Philharmonic in 1940 (see Figure 9 for programs). Over the course of two days, the Chicago Symphony Orchestra performed in Carnegie Hall; in that time, the only composer who enjoyed a repeat performance was Strauss.¹³⁷

¹³⁵ The Chicago Symphony Orchestra, *The First 100 Years*, conducted by Theodore Thomas, Frederick Stock, Désiré Defauw, Rafael Kubelik, Seiji Ozawa, James Levine, etc. Recorded 1916 (Chicago Symphony Orchestra CSO90/12, 1990).

¹³⁶ Joseph H. Hurka, "Discography: Frederick Stock," *Le Grand Baton* 6, no. 2, 1969, 8-12.

¹³⁷ The Philharmonic-Symphony Society of New York, "Two Guest Appearances of the Chicago Symphony Orchestra: Frederick Stock, Conductor," in *Ninety-Ninth Season: 1940-1941* (New York: Philharmonic-Symphony Society of New York, 1940), program page.

Figure 9: CSO Programs from Carnegie Hall, November 20 & 22, 1940¹³⁸

<p><u>Exchange of Concerts with New York Philharmonic: November 20, 1940</u> FREDERICK STOCK, CONDUCTOR Weber, Overture to <i>Euryanthe</i> (Programmed in commemoration of Fiftieth Anniversary of the opening of Carnegie Hall) Brahms, Symphony No. 3 in F major, op. 90 INTERMISSION Roy Harris, American Creed Strauss, <i>Till Eulenspiegel</i>, op. 28</p>
<p><u>Exchange of Concerts with New York Philharmonic: November 22, 1940</u> FREDERICK STOCK, CONDUCTOR Bach, Suite No. 2 in B minor for Strings and Flute (Flute obbligato by Mr. Liegl) Strauss, <i>Also sprach Zarathustra</i>, op. 30 INTERMISSION John Alden Carpenter, Symphony (In one movement) Berlioz, Overture, "Le Carnaval Romain," op. 9</p>

Because Strauss' works had fallen out of favor in New York by 1940, with the Philharmonic steadily decreasing their programming of Strauss over the previous ten years, the Carnegie Hall audiences were prepared to dismiss the tone poems in comparison to Roy Harris' "American Creed" and John Alden Carpenter's new symphony, both of which Stock had commissioned for the occasion.¹³⁹ But Stock and the Chicago Symphony Orchestra took New York by storm, and all the critics could talk about were their exquisite performances of Strauss.¹⁴⁰ It is very likely that this monumental event significantly contributed to solidifying Stock and the Chicago Symphony Orchestra's reputation as the authoritative interpreters of Strauss' music among American orchestras. Indeed, after spending two paragraphs extolling Stock's leadership of *Till Eulenspiegel* and *Tod und Verklärung*, one review in the *Musical Courier* stated:

¹³⁸ Chicago Symphony Orchestra, "The Chicago Symphony Orchestra, Fiftieth Season, 1940-1941," 646.

¹³⁹ Frederick Stock, "50 Years of the Chicago Symphony, *Musical Courier*, December 1, 1940, 11-12.

¹⁴⁰ Review, "Chicago Symphony Visits New York," *Musical Courier*, December 1, 1940, 12.

Particular enthusiasm was aroused with Strauss' *Death and Transfiguration*, an interpretation and voicing vividly characterized and laid out on altogether grandiose lines. ... New York has never heard the work published with more intensity and effect. So presented, Strauss' fifty-one year old music loses none of its original appeal and significance.¹⁴¹

Stock, the Conductor and Interpreter: Reviews and Reception of Stock and Strauss

Long before the rave reviews from New York on the occasion of the Chicago Symphony Orchestra's Jubilee, Stock had earned the reputation of being one of the premier conductors of Strauss in the United States. Stock's first season of performances with the orchestra drew considerable attention from the local press,¹⁴² and his leadership of *Don Juan* and *Also sprach Zarathustra* elicited some of the highest critical acclaim.¹⁴³ *Tribune* writer W. L. Hubbard, who held Strauss' early works in high regard,¹⁴⁴ admitted that he was pleasantly surprised by Stock's ability to draw out "new meanings and new beauties" from the then-familiar *Don Juan*.¹⁴⁵ Hubbard's experience of *Also sprach Zarathustra* in March of 1906 further describes the intensity and vigor that Stock brought to Strauss' tone poems:

The orchestra, enlarged to 102 men, went into that first great climax with a spirit which promised well for the whole performance. And the promise failed not in fulfillment. A fortissimo the equal of which had not been heard before in Orchestra hall surged out over the audience, and when it seemed that its limit had been reached Mr. Stock waved his baton and the mighty wave swelled and intensified. It was a thrilling moment, and the listener felt that in truth Zarathustra had come forth and greeted the sun preparatory for his "going down" to mankind again.¹⁴⁶

¹⁴¹ Ibid.

¹⁴² Berglund, 181-3.

¹⁴³ W. L. Hubbard, "News of the Theaters: Thomas Orchestra," *Chicago Tribune*, October 21, 1905, 8; Hubbard, "News of the Theaters: Thomas Orchestra," *Chicago Tribune*, March 31, 1906, 8.

¹⁴⁴ W. L. Hubbard, "Richard Strauss Leads Chicago Orchestra Concert," *Chicago Tribune*, April 2, 1904, 12.

¹⁴⁵ Hubbard, "News of the Theaters: Thomas Orchestra," *Chicago Tribune*, October 21, 1905, 8.

¹⁴⁶ Hubbard, "News of the Theaters: Thomas Orchestra," *Chicago Tribune*, March 31, 1906, 8.

According to reviews from 1905 to 1911, Stock's leadership skills and sensitive conducting style were the source of his strong Strauss interpretations. At the beginning of Stock's first season as music director (1905-06), Walton Perkins from the *Chicago Evening Post* was among the critics who hailed the conductor's distinctive interpretations of standard works and respected the "instantly recognized authority" that Stock commanded on the podium.¹⁴⁷ Hubbard made similar observations during the orchestra's 1905 performance of *Don Juan*, in which he noted Stock's remarkable ability to compel the men of the orchestra to give their utmost.¹⁴⁸ Stock quickly became known for his musical integrity, and Perkins was one of the first to praise Stock's adherence to the composer's intentions in his interpretations.¹⁴⁹ The *Tribune's* Glenn Dillard Gunn described Stock's "sense of dramatic value" and "classic restraint...that seemed to dwell lovingly in the subtle imagery of the poem" in a 1910 performance of *Tod und Verklärung*.¹⁵⁰ The following year, as he was lamenting the relative lack of Strauss on subscription concerts, Gunn remarked that Strauss had "for several seasons supplied Mr. Stock with his most impressive successes," attributing them to Stock's overhaul and discipline of the orchestra's string section.¹⁵¹

In 1911, Stock took the Chicago Symphony Orchestra to the East coast for a series of concerts. Of the pieces that the orchestra played in Philadelphia, Boston, and New York, their performances of Strauss received the most outstanding reviews. After a December concert in New York, an unnamed *Times* critic, who was apparently somewhat offended that the Midwestern orchestra deigned to share their music with New York in the first place, admitted:

¹⁴⁷ Berglund, 181.

¹⁴⁸ W. L. Hubbard, "News of the Theaters: Thomas Orchestra," *Chicago Tribune*, October 21, 1905, 8.

¹⁴⁹ Berglund, 181.

¹⁵⁰ Glenn Dillard Gunn, "Music and the Drama: The Thomas Orchestra," *Chicago Tribune*, March 26, 1910, 8.

¹⁵¹ Ibid.

The finest achievement of the orchestra was unquestionably in the “Don Juan.” It was not only an extraordinarily brilliant performance of that fascinating and original work, but it was one of unusual finish in detail, of carefully wrought phrasing, of plastic representation of the themes, and the complicated tissue of the score is not often set forth with such clearness, and, at the same time, with such glowing color and sensuous expression.¹⁵²

This writer’s comments are especially significant when put in the context of the rest of review, which included an overall lukewarm reception of Beethoven’s *Coriolanus* overture and an entirely unfavorable response to Brahms’ Second Symphony. The same program, with the addition of Elgar’s Violin Concerto, proved to be too serious for the audience in Boston; however, the *Tribune*’s Gunn reproduced a review from eminent critic Philip Hale in the *Herald*:

The performance of Strauss’ “Don Juan” was the most brilliant that I remember. It was remarkable as an example of “virtuosity;” it was also remarkable for its highly imaginative and rhapsodic quality. Yet there was no extravagance, no sensationalism in its interpretation.¹⁵³

Both before and after the Chicago Symphony Orchestra’s journey to the East coast, the Chicago public and the press on the whole enthusiastically embraced Stock’s favorable representation of Strauss’ works on subscription programs. In 1907, Hubbard observed that a program including Bach’s B minor Orchestral Suite, Beethoven’s “Pastoral” Symphony, Brahms’ First Piano Concerto, and *Don Juan* “held the audience more genuinely interested

¹⁵² “Theodore Thomas Orchestra Plays: First Visit to New York of the Chicago Organization in a Dozen Years,” *New York Times*, December 14, 1911, 11.

¹⁵³ Glenn Dillard Gunn, “Concerning Eastern Tour of the Thomas Orchestra,” *Chicago Tribune*, December 17, 1911, B1.

and roused them to sincerer expression of approval” than any concert yet that season.¹⁵⁴ As late as 1917, local critics were calling Strauss-heavy programs like that from January of 1917 (Figure 10) “one of the most interesting Mr. Stock has yet put together.”¹⁵⁵ In fact, when Stock significantly reduced the percentage of Strauss works on subscription concert programs in 1910 and 1911 (see Figure 5), the public noticed. Gunn recounts the audience’s reaction to *Tod und Verklärung* after a season of virtually no Strauss in concert:

When his “Death and Transfiguration” came to a hearing yesterday as part of the Good Friday program there was awakened in the hearts and minds of many a vague suspicion that we had not, as has frequently been said, outgrown this music, that, indeed, it was more than possible we will never outgrow it.¹⁵⁶

Figure 10: CSO Program from 1917, Reviewed as “Most Interesting”¹⁵⁷

<p><u>Twenty-Sixth Season (1916-1917), Sixteenth Subscription Program: January 26 & 27, 1917</u></p> <p>SOLOIST: MISS MARCELLA CRAFT</p> <p>Sinigaglia, Overture, <i>Le Baruffe Chiozzotte</i>, op. 32</p> <p>Verdi, “Ave Maria” from <i>Otello</i></p> <p>Mahler, Symphony No. 4 in G major</p> <p>INTERMISSION</p> <p>Strauss, “Die Heiligen Drei Könige aus Morgenland,” and “Ständchen”</p> <p>Strauss, “On the Shores of Sorrento,” from <i>Aus Italien</i></p> <p>Strauss, Dance of the Seven Veils and Finale from <i>Salome</i></p>
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Despite the Chicago Symphony Orchestra’s positive predisposition toward Strauss, not all of the composer’s works met with glowing reviews in Chicago publications; however, even the negative responses to certain pieces still gave Stock and the orchestra credit for

¹⁵⁴ W.L. Hubbard, ““News of the Theaters: Thomas Orchestra,” *Chicago Tribune*, March 9, 1907, 8.

¹⁵⁵ Frederick Donaghey, “Only Nowadays Music in Orchestra Program,” *Chicago Tribune*, January 27, 1917, 14.

¹⁵⁶ Glenn Dillard Gunn, “Music and the Drama: The Thomas Orchestra,” *Chicago Tribune*, March 26, 1910, 8.

¹⁵⁷ Ibid.

executing exemplary performances. For instance, when *Aus Italien* “as a whole [did] not make a strong appeal” in 1908, Hubbard still called the orchestra’s performance “brilliant and finely finished.”¹⁵⁸ Gunn made particularly derogatory comments about Strauss’ *Festliches Präludium*, op. 61, in 1914, describing the piece in the following terms: “A wallpaper pattern is not more placid nor more neatly ordered and symmetrical than this music which does the conventional thing in the conventional way at the expected moment.”¹⁵⁹ Despite the fact that he found the music itself entirely uninteresting, Gunn called “Mr. Stock’s interpretation...fine in feeling, sure in method, [and] untouched by exaggeration.”¹⁶⁰ Finally, Strauss’ *Sinfonia Domestica*, which has struggled to find a place in the permanent repertoire, yielded a positive review for the orchestra in 1908, in spite of the some of the problems the reviewer perceived with the composition:

Yet if the “Symphonia Domestica” [*sic*] did nothing else it served to increase respect for the wonderworking accomplishments of the Thomas orchestra and its conductor. It was, indeed, a remarkable performance that was put forward, a performance that was not only a feat of executive ability but a triumph of artistry over the difficulties of putting beauty into something in which the beauty was thin.¹⁶¹

These instances of disillusionment foreshadowed the decline in Strauss performance in major American orchestras following World War I. Only months before Strauss was to guest conduct for the second time in Chicago, slanderous reports circulated throughout the United States that the German composer gave an interview in which he stated, “America has

¹⁵⁸ W.L. Hubbard, “News of the Theaters: Thomas Orchestra,” *Chicago Tribune*, December 12, 1908, 10.

¹⁵⁹ Glenn Dillard Gunn, “New of Music and Theaters: Orchestra Patrons Hear New Prelude by Strauss,” *Chicago Tribune*, March 7, 1914, 8.

¹⁶⁰ *Ibid.*

¹⁶¹ Review [probably Hubbard], “News of the Theaters: Thomas Orchestra,” *Chicago Tribune*, April 4, 1908, 6.

no culture. Culture will always come from Europe. America needs Europe. Europe does not need America—only her dollars.”¹⁶² In light of these comments, which Strauss later denied having made,¹⁶³ it is unsurprising that Strauss chose to conduct two of his most beloved works, *Also sprach Zarathustra* and *Tod und Verklärung*, with the Chicago Symphony Orchestra in 1921. Edward Moore’s review of these performances in the *Tribune* lauded Strauss’ effectiveness as a conductor, though spoke little of the music itself. Moore did however describe the orchestra’s “magnificent” skill in presenting this music and reported “clamorous” applause from the audience.¹⁶⁴ Based on the coverage of Strauss’ 1921-22 U.S. tour in the *New York Times*, *Boston Globe*, and *Chicago Tribune*, it appears that the damaging misquotations were not the source of the decline in Strauss performance in American orchestras in subsequent seasons.¹⁶⁵ Indeed, even in 1921, the *Boston Globe* “by common consent” still considered Strauss “the foremost living composer.”¹⁶⁶

The reception history of Strauss in the United States suggests that the true cause of his music’s decline in the U.S. was the perception, one commonly held by the 1920s, that his music was outdated; this attitude served as the primary catalyst for the post-war decline in his tone poem performances.¹⁶⁷ One contributing factor to 1920s distaste for certain tone poems, especially *Ein Heldenleben*, *Don Quixote*, *Sinfonia Domestica*, and *Eine Alpensinfonie*, is the

¹⁶² Edward Moore, “Herr Strauss Is Annoyed, but Not at Our Dollars,” *Chicago Tribune*, September 4, 1921, D1; “Strauss to Visit America: Composer Denies Alleged Interview Criticising [sic] This Country,” *New York Times*, September 16, 1921, 17.

¹⁶³ “Strauss to Visit America: Composer Denies Alleged Interview Criticising [sic] This Country,” 17.

¹⁶⁴ Edward Moore, “Richard Strauss Has Better Luck in Second Visit,” *Chicago Tribune*, December 19, 1921, 23.

¹⁶⁵ “A Great Week of Concerts,” *New York Times*, October 30, 1921, 75; Richard Aldrich, “Music: Dr. Strauss Conducts Again,” *New York Times*, December 28, 1921, 22; “Richard Strauss to Give His Own Pieces Today,” *Boston Globe*, November 13, 1921, 57; “Strauss Back After 16 Years’ Absence: Composer Receives Great Ovation at Concert,” *Boston Globe*, November 14, 1921, 6; Edward Moore, “Richard Strauss Has Better Luck in Second Visit,” *Chicago Tribune*, December 19, 1921, 23.

¹⁶⁶ “Strauss Back After 16 Years’ Absence: Composer Receives Great Ovation at Concert,” *Boston Globe*, November 14, 1921, 6.

¹⁶⁷ Edward Moore, “Mr. Stock Confers Favor by Reviving Strauss’ ‘Don Quixote,’” *Chicago Tribune*, February 7, 1925, 13.

music's dependence on literary narratives for comprehension.¹⁶⁸ It seems that Deems Taylor's previous comments about audiences' affinities for descriptive program notes only held true for so long.¹⁶⁹ The irony, of course, is that Strauss was initially very reluctant to publish programs for his early tone poems and relented only after the public had sufficiently pressured him to do so.¹⁷⁰ The second poorly received element of Strauss' music has to do with the composer's reliance, in his later works, on the intellectual content. Homer Ulrich describes *Ein Heldenleben*, *Sinfonia Domestica*, and *Eine Alpensinfonie* as examples of "technique and resourcefulness... triumph[ing] over artistry and inspiration."¹⁷¹ The result of these circumstances was that by 1925, as Moore wrote, "nowadays one takes his Strauss in smaller doses, for there are sections in almost all of his music that have begun to date quite decisively."¹⁷²

Nonetheless, the Chicago public continued to support many of Strauss' works in concert, as well as Stock's performances of those pieces, several years after World War I.¹⁷³ In Moore's 1925 *Tribune* article, he called *Don Quixote* "diabolically clever" and Stock and his orchestra "expert specialists" in this repertoire.¹⁷⁴ Two seasons later, Moore called Strauss' *Der Bürger als Edelmann* Suite the "high spot of [a] program" in 1927.¹⁷⁵ In his review of Stock's first all-Strauss program with the orchestra in 1932 (Figure 6), Moore explains Stock's vision "to present Strauss as he has been at various periods of his life and in

¹⁶⁸ Taylor, *Of Men and Music*, 48.

¹⁶⁹ Taylor, *Of Men and Music*, 47.

¹⁷⁰ Ulrich, 262-4.

¹⁷¹ Ulrich, 266.

¹⁷² Edward Moore, "Mr. Stock Confers Favor," 13.

¹⁷³ Edward Moore, "Mr. Stock Confers Favor," 13; Edward Barry, "Stock Offers Program of Early Strauss," *Chicago Tribune*, February 21, 1936, 17; Edward Barry, "Chicago Symphony Concert Dominated by Richard Strauss," *Chicago Tribune*, April 9, 1941, 29.

¹⁷⁴ Edward Moore, "Mr. Stock Confers Favor," 13.

¹⁷⁵ Edward Moore, "Some Joyous Music Is Given by Mr. Stock," *Chicago Tribune*, April 9, 1927, 15.

various moods.”¹⁷⁶ The program was so successful that “the audience went mad” and called for an encore.¹⁷⁷ In 1936, Edward Barry hailed Strauss as a “dazzling master of the art of orchestration” and explained Chicago’s “Strauss tradition” as the basis for the orchestra’s superb performances of *Don Juan*, *Also sprach Zarathustra*, and *Till Eulenspiegel* under Stock.¹⁷⁸ Soprano Claire Dux’s renderings of three Strauss songs, “Freundliche Vision,” “Ständchen,” and “Morgen,” earned a standing ovation not only from the audience, but from the orchestra members as well.¹⁷⁹ Less than a month later, Stock’s all-Strauss program of the following season (which is not listed in Figure 6 because the program was substituted for a rescheduled Horowitz appearance) was met with enthusiastic approval of the program, resounding applause for the performers, and commendations for Stock’s ability to continually make Strauss’ tone poems sound new.¹⁸⁰ By the time the orchestra had reached its fiftieth season, Edward Barry recognized Stock as an authority on Strauss and praised both the conductor’s Strauss-focused programs and his “grandiose and almost bombastic” performances.¹⁸¹

Due to the Chicago Symphony Orchestra’s historic association with Strauss and reputation for exemplary performance of his music, Stock was able to continue the Strauss tradition in Chicago long after the composer’s sound had become outdated to some.¹⁸² The Chicago public stayed true to their conductor for thirty-seven years because of Stock’s unobtrusive but compelling style of leadership, sensitive and direct style of conducting, and

¹⁷⁶ Edward Moore, “Stock Dream Comes True at Great Concert,” *Chicago Tribune*, November 11, 1932, 25.

¹⁷⁷ Ibid.

¹⁷⁸ Edward Barry, “Stock Offers Program of Early Strauss,” 17.

¹⁷⁹ Edward Barry, “House Stands as Claire Dux Sings Strauss: Orchestra Joins Audience in Demonstration,” *Chicago Tribune*, February 24, 1937, 17.

¹⁸⁰ Edward Barry, “Strauss Fans Enjoy Feast at Orchestra Hall,” *Chicago Tribune*, March 19, 1937, 29.

¹⁸¹ Edward Barry, “Chicago Symphony Concert Dominated by Richard Strauss,” 29.

¹⁸² Cecil Smith, “Stock Master of Rich Toned Orchestration,” H9.

technical and artistic integrity.¹⁸³ At the height of his career, Stock was listed as one of the four major conductors in the United States, a list that also included Arturo Toscanini, Serge Koussevitzky, and Leopold Stokowski.¹⁸⁴ Among those four, Stock was known as a specialist in conducting repertoire with what Cecil Smith called “bold yet colorful splendor of high romantic orchestration” and “Straussian tonal sumptuousness.”¹⁸⁵ After his death in 1942, *Tribune* critics such as Claudia Cassidy and Smith would attribute Stock’s expertise in Strauss to his “gift of cumulative climax,” mastery of rubato conducting, and skill in relating “the details of individual instrumental color...to the total texture of the work.”¹⁸⁶

Stock, the Orchestrator and Composer: Hearing Strauss in Stock

Stock’s impact as a conductor and music director is still felt in Chicago through the city’s rich Strauss tradition and the orchestra’s reputation for virtuosic Strauss performances. However, Stock is hardly remembered as an orchestrator and composer in his own right. Even while maintaining his outstanding career leading the Chicago Symphony Orchestra, Stock orchestrated a wide variety of works, the most important of which include the following: Schumann’s four symphonies, for which most American orchestras considered Stock’s versions standard through the 1960s; Bach’s Prelude and Fugue in E-flat “St. Anne,” BWV 552; Bach’s Sonata No. 2 for Solo Violin in A minor, Andante, BWV 1003; Bach’s Passacaglia and Fugue in C minor, BWV 582; and Ferruccio Busoni’s *Fantasia*

¹⁸³ Ewen, *Dictators of the Baton*, 133.

¹⁸⁴ Claudia Cassidy, “Chicago’s Music Circles Mourn Frederick Stock,” *Chicago Tribune*, October 21, 1942, 7; Glenn Dillard Gunn, “Concerning Eastern Tour of the Thomas Orchestra,” *Chicago Tribune*, December 17, 1911; B1.

¹⁸⁵ Cecil Smith, “Stock Master of Rich Toned Orchestration,” H9.

¹⁸⁶ Claudia Cassidy, “Chicago’s Music Circles Mourn Frederick Stock,” *Chicago Tribune*, October 21, 1942, 7; Cecil Smith, “Stock Master of Rich Toned Orchestration,” *Chicago Tribune*, November 15, 1942, H9.

Contrappuntistica.¹⁸⁷ These orchestrations earned Stock praise for his mastery of the orchestral color palette, for which he was likened to Strauss himself, and his restraint in altering the originals, specifically when compared to Stokowski.¹⁸⁸

Stock composed his self-proclaimed best work, the op. 7 *Symphonic Variations*, in the summer of 1903. The Chicago Symphony Orchestra, under Thomas, premiered Stock's new work on the seventeenth subscription concert program in February of the following season, only two months before Strauss' famous guest conducting engagement.¹⁸⁹ The program for this concert also included works by Tchaikovsky and Wagner (see Appendix III), two composers who were ultimately among those most frequently conducted by Stock throughout his career.¹⁹⁰ Of Stock's published works, there are only chamber pieces leading up to his opus 7; his other works for large orchestra¹⁹¹ came only after he began his conducting career. Having not yet found his own symphonic voice before 1903, Stock seems to have drawn upon his study of Strauss' orchestration techniques in the years leading up to the composition of the *Symphonic Variations*. The audible stylistic elements within the piece that demonstrate Stock's heavy engagement with Strauss include scoring, timbre, and texture. Moreover, a detailed examination of the *Variations* reveals numerous similarities of orchestration technique, particularly with regard to the role and function of solo instruments,

¹⁸⁷ Chicago Symphony Orchestra, "The Program," in *In Memoriam Frederick A. Stock* (Chicago: The Orchestral Association, 1942), 6; "World Premieres," Chicago Symphony Orchestra, accessed April 5, 2015, https://cso.org/uploadedFiles/8_about/History_-_Rosenthal_archives/world_premieres.pdf; Hurka, 8-9.

¹⁸⁸ Marc-Andre Roberge, "Ferruccio Busoni, His Chicago Friends, and Frederick Stock's Transcription for Large Orchestra and Organ of the *Fantasia Contrappuntistica*," *The Musical Quarterly* 80 (1996), 318-21; Cecil Smith, "Stock Master of Rich Toned Orchestration," H9.

¹⁸⁹ Chicago Symphony Orchestra, "The Chicago Orchestra: Thirteenth Season, 1903-1904" in *Program Notes*, vol. 13 (Chicago: The Orchestral Association, 1903-04), 193.

¹⁹⁰ Johnson, 489-94.

¹⁹¹ *Improvisation* (1907); *Symphonic Waltz*, op. 8 (1907); *Symphonic Sketch*, "A Summer Evening" (1908); *Symphony in C minor* (1909); *Festival March* (1910); *Overture*, "Life's Spring-Tide" (1914); *Festival Prologue* (1915); *Concerto for Violin in D minor* (1916-17); *Overture to a Romantic Comedy* (1918); *March and Hymn to Democracy* (1919); *A Psalmodic Rhapsody* (1921); *Elegy* (1923); *Concerto for Violoncello in D minor* (1929); *A Musical Self-Portrait* (1932); *Festival Fanfare* (1940); *Academic Festival Prelude* (1941).

to thematic transformation, and to counterpoint, commonalities that become readily apparent when the work is compared with Strauss' Symphony No. 2, *Till Eulenspiegel*, and *Ein Heldenleben*.

There are number of factors that justify the comparison of Stock's and Strauss' approaches to orchestration, and with these three works of Strauss in particular. First, Stock regularly played Strauss works with the Chicago Symphony Orchestra for ten years, including the U.S. premieres of *Till Eulenspiegel*, *Ein Heldenleben*, and *Also sprach Zarathustra* (see Appendix II, Table 3). Furthermore, he performed the first two of these tone poems under the baton of the composer himself in 1904. Secondly, as demonstrated previously, it appears that Stock was so enthralled with *Till Eulenspiegel* that he took the time to study the score and was knowledgeable enough to assist Thomas in his preparation for the U.S. premiere.¹⁹² Although there is no evidence that Stock performed Strauss' Symphony No. 2 in F minor, it is reasonable to assume that he was aware of the piece, especially given the fact that his mentor gave the world premiere of the work. Finally, at the time that Stock was composing his first work for large orchestra, he very likely would have been aware of Strauss' plans to visit Chicago during the same season in which his *Variations* would be premiered. For all of these reasons, the following study will explore the intersections between Stock's and Strauss' orchestration techniques through specific musical examples from the aforementioned works.

Strauss' and Stock's orchestrations share several important general characteristics that contribute to audible stylistic commonalities. Broadly speaking, both Strauss and Stock take advantage of the late-Romantic orchestra model. Of the three Strauss works being studied here, Stock's instrumentation for the *Variations* (Appendix IV, Example 1) is closest

¹⁹² Cecil Smith, "Stock a Novice with Viola," H3.

to that of *Till Eulenspiegel*. The only differences between the two orchestrations are the E-flat clarinet, one extra oboe, and one extra bassoon in *Till Eulenspiegel*, as well as some variation in percussion batteries between the two works.

Furthermore, Strauss and Stock often utilize certain instruments in similar roles for analogous purposes, as the forthcoming specific musical examples will show. For instance, when the entire orchestra is playing important thematic material, both composers frequently use the strings and upper winds to connect these phrases and the brass to drive the rhythmic momentum toward a structural point.¹⁹³ There are several instances in both composers' works of the clarinet and violin figuring prominently as solo instruments and of the two solo instruments interacting in those situations. Lastly, Strauss and Stock exploit similar registrations and doublings when they vary themes and layer contrapuntal lines.

The counterpoint that permeates the works of both Strauss and Stock is rooted in centuries of German technique and tradition. Strauss revered Wagner, who took great pride and care in composing inventive and intricate counterpoint, and Stock studied Bach fugues and developed a passion for arranging them for large orchestra. Stock also played a great deal of Wagner's music as a violist in the Chicago Symphony Orchestra, as Thomas programmed Wagner more frequently than any other composer by far (Appendix II, Table 2). Despite this history, Stock manages to give his contrapuntal material a strong Straussian flavor, as the comparison with Strauss' Symphony in F minor especially will demonstrate.

Strauss' Symphony in F minor begins with a soft and sustained melody in the solo clarinet and bassoon, with the violas and cellos filling out the end of the phrase. For the purposes of this analysis, this four-bar composite melody will be called "Theme 1." The

¹⁹³ Galit Kaunitz, "An Examination of Stylistic Elements in Richard Strauss's Wind Chamber Music and Selected Tone Poems" (PhD diss., Florida State University, 2012), 16-18; 38.

timbre of the low winds and low strings together gives the opening of the symphony a dark, covered sound. In the next phrase, as Strauss passes Theme 1 to the oboes, he makes an analogous register change in the string section by moving into the second violins playing in their lowest register. In the ninth bar of the piece, the first violins and violas, doubled at the octave, play a new version of the opening tune for the first time, which will be called “Theme 2.” This new thematic idea, as introduced by the first violins in their low register, spans a major tenth, from A-flat³ to C⁵. The bassoons, cellos, and basses then take over Theme 2, and these very lowest timbres are balanced by the accompanimental figures in the higher voices of the oboes, clarinets, and second violins. Here, Strauss is working his way from the middle registers of the orchestra outward by adding groups of instruments that complement each other, either in terms of timbre or by balancing low and high registers. The final statement of Theme 2 is in the middle register of the first violins that projects easily and is doubled at the octave by the second violins for fullness. In this last phrase leading to the first major climax of the movement, the flutes finally enter in unison with the first violins, and all instruments except for the low brass and timpani are playing together (Appendix IV, Example 4).

The Theme and Variation I from Stock’s *Symphonic Variations* unfold according to a strikingly similar plan of getting from one melody in one timbre to a fully orchestrated structural point. Stock’s theme, like Strauss’ opening melody, is initially presented softly in low voices; in this case, Stock begins with cellos and basses. Just as Strauss immediately moves his Theme 1 from the dark timbre to higher voices, Stock builds from the bottom of the orchestra upward, adding bass clarinet, followed by bassoon. Stock starts Variation I in the middle voices of the woodwind and string families, writing the melody for the English

horn and violas, respectively. Like the introduction of Strauss' Theme 2, the entrance of the first violins spans a major tenth, this time from A3 to C-sharp5, and is doubled an octave below by the violas. Stock works from the center outward, adding melodic and contrapuntal voices proportionally at either ends of the orchestra's range. The first variation proceeds towards its climax with the first violins making the last statement of the melody in their middle register, in unison with the oboes and doubled at the octave by violas, while accompanied by a full woodwind (including horns) and string (including harp) sound (Appendix IV, Example 5).

In the same way that Stock and Strauss both build out their scoring from a single timbre to a full orchestra sound, the two composers both deploy contrapuntal devices to drive momentum and fill out the texture. (All references throughout this discussion are again to Appendix IV, Example 4.) Strauss' Theme 1 from the Symphony in F minor begins with a single composite line, which begins in the clarinet and bassoon and continues with the violas and cellos at the end of the phrase. In the ninth bar, one line becomes two, melody and accompaniment. The first violins, doubled by the violas, offer a new melody, while the clarinets and cellos move into a middle-ground role and add rhythmic motion with flowing eighth notes. The second violins, as in the first eight bars, are background harmonic support. When Theme 2 moves into the lowest voices, three distinct lines emerge; foreground in the bassoons, cellos and basses, middle ground in the second violins, oboe, and clarinet, and background in the first violins and violas. The subsequent transition then initiates the most rhythmically active section yet, which is propelled by sixteenth notes being passed among various voices. Finally, the last iteration of Theme 2, scored to project clearly in the violins and flutes, uses syncopation to push into the climax at rehearsal A.

Stock's presents his Theme homophonically in perfect octave doublings, just as Strauss maintained one composite line with octave doublings in similarly dark timbres. The first variation then splits the English horn and viola melody with harmonic support in the cellos, basses, and harp. Along the lines of Strauss' progression, Stock expands the instrumentation while simultaneously adding contrapuntal lines, each one contributing more rhythmic animation than the last. While he does not syncopate the pulse, Stock does emphasize the climax with rhythmic energy driven by the eighth-note pick-ups.

Unlike Strauss' Symphony in F minor, *Till Eulenspiegel* does not lay out a straightforward map that manifests itself in the *Symphonic Variations*; however, the connections between the orchestration techniques in these two pieces are numerous and distinctive. The first common thread, mentioned earlier, is the roles of the clarinet and violin as solo instruments. Just as the clarinet enjoys the iconic solo in *Till Eulenspiegel*, it plays one of the few full solo lines in the entire twenty-five minutes of Stock's *Variations* (Appendix IV, Example 3). The beginning of Stock's clarinet solo functions as a link between the two halves of Variation III. Whereas most of the variations explore one treatment of the main theme, Variation III is the first one to deviate from the theme of the work and develop a new idea in a separate section. This second section is in a contrasting metric pulse (simple instead of compound), a new key (G major from B minor), and an entirely different character. After the clarinet provides the transitional material into this new section, the solo violin enters and plays a duet with the clarinet melody, over pizzicato strings and thin chords in the woodwinds. The solo violin then ushers in the coda of this movement through a rapid descending arpeggio.

Stock's Variation III is formally significant within the theme-and-variation structure because it is the first variation in the work to deviate from the opening theme and develop a new idea. Likewise, Strauss introduces new material when the narrative of the Till story prompts him to begin a new section of the work. The simple accompaniment from the Stock example also underscores a similar linking passage between solo violin and clarinet at the end of Till's second "merry prank" (Appendix IV, Example 2). At this point in the story, Till has donned the vestments of a priest, and his discomfort with the ruse (symbolized by the triplets in the muted violins, horns, and trumpets) ultimately causes him tear off the costume (solo violin *glissando*). Here, it is the solo violin that plays transitory material and connects the two contrasting sections, the first that personifies Till the priest, and the second that reintroduces the Till motive in the clarinet and presents the protagonist as a Don Juan figure. As in the Stock example, this second section, led by the solo clarinet, establishes a different key, meter, and character.

This style of thematic transformation, like changing Till from an imposter priest to a Don Juan, is one of Strauss' greatest hallmarks as a composer. However, the Straussian sound is more related to orchestral texture, and this is another technique from which Stock took a cue. One of the ways in which Strauss adds depth to his textures is by layering small motivic units and displacing them rhythmically. In *Till Eulenspiegel*, he frequently begins a contrapuntal exchange between sections of the orchestra by taking the "Till" motive and displacing its entrances by an eighth note in the winds (as in Appendix IV, Example 6). Then, the strings reply with similarly offset chromatic lines, which move in contrary motion, a technique that Strauss espoused in his expansion of Berlioz's *Treatise on*

*Instrumentation.*¹⁹⁴ Stock exercises this strategy much less frequently than does Strauss, and he actually uses it in thinner textures rather than to create masses of sound on several occasions. However, in one notable example at the climax of the ninth variation, Stock briefly deploys his forces in a layered Straussian texture. He does not include the type of contrary motion that Strauss did in the *Till Eulenspiegel* example, but he does use the upper winds and strings to highlight the leap of a seventh, which initiates each phrase in the second half of the Theme (Appendix IV, Example 7).

Because the Stock work in this study is a theme and variations, it is useful to consider how the composer manipulates and develops the initial thematic material. In the fifth variation, Stock gives the trombones a syncopated segment of the theme in diminution underneath the playful *scherzo* tune at rehearsal 2 (Appendix IV, Example 8). This unexpected entrance is immediately recognizable as thematic material because of the easily identifiable do-sol-do movement from the first notes of the theme. Strauss also hones in on the identifying feature of his Till motive, the downward leap of a minor third followed by a descending tritone and treats it as a motive in and of itself (Appendix IV, Example 9). Next, both Strauss and Stock take each of their germinal three-note motives and rapidly sequence them through different voices. When these fragmented motives are being passed around the orchestra, they are intermittently popping out of textures that are dominated by longer phrases. In the Strauss example, various forms of the Till motive pervade the first six measures of rehearsal 4, as the famous jokester travels through the land embarking on his adventures. In Stock's Variation V, the theme fragment also appears in different forms throughout the first five measures of rehearsal two, though in significantly fewer voices.

¹⁹⁴ Hector Berlioz, *Treatise on Instrumentation*, expanded and revised by Richard Strauss (New York: Edwin Kalmus, 1948), 43.

Following these short passages, both composers then allow their themes to assert themselves forcefully. When presenting more complete versions of their respective themes in two-bar phrases, Stock and Strauss devote all of the forces they are using at the time solely to clearly state their tunes. Finally, the two composers connect each of these two-bar *tutti* thematic presentations with sixteenth-note links, both of which are derived intervallically from the aforementioned motives. Not only are these two passages orchestrated in very similar ways, but their orchestrations also serve similar purposes. By building from fragmented motives to fully stated themes, these composers escalate into the highest climactic points that separate large formal sections.

Two important climactic arrivals in the Love Scene from *Ein Heldenleben* and Stock's Variation VI also share significant commonalities in the orchestrations of the melodies. After the hero's companion, personified by the extended solo violin cadenza, is joined by the orchestra and the stage set for the Love Scene, the solo violin introduces a new theme at rehearsal 33 (Appendix IV, Example 10). This new melody starts out in the violin's solitary voice over rapid harp arpeggios and soft string tremolo. The subsequent merging of the violin sections with the solo line has a passionate quality, attributed in part to the construction of the melody itself as well as the tight voicing of divisi violins playing high in their registers. Strauss maintains this tight orchestration of the melody until the first violins ascend into the stratosphere of the violin register, at which point he places one violin section an octave below for support (two before rehearsal 36). Here, the rest of the orchestra plays a subsidiary and supportive role to the love song in the violins, which drops in register and dynamic level before rehearsal 38 and builds up to a rhythmically free peak.

Stock's construction and treatment of his solo violin line in the sixth variation points to a likeminded approach to role and function (Appendix IV, Example 11). When the solo violin first enters in this variation, it plays in the same register of Strauss' first solitary line from the Love Scene. Stock's accompaniment is reminiscent of Strauss', with its flowing harp arpeggios and soft string chords, except for the absence of any winds or brass. As the solo violin spins out its tune, which is very like the one from *Ein Heldenleben* in terms of rhythmic distribution and figuration, Stock also augments the melody with divisi violins, voiced at first very tightly and later in octaves, as the solo reaches into its higher registers. As in the Strauss example, Stock's string tremolos underneath the *tutti* violins lead right up to the point at which the dynamics, registration, and energy pull back in anticipation of the dramatic arrival. Both examples' final surges into their expansive culminations are orchestrated somewhat differently; yet, both violin melodies lead the charge toward the goals of their sections (or entire variations, in the case of Stock). While Stock takes the time to milk the *largamente* after a more contrapuntally active transition, Strauss chooses to spend his time expanding on the solo violin melody itself. Finally, both of these examples are central sections in their respective works, which shows a common approach to function on the part of both composers.

Conclusions

Upon Stock's death on October 20, 1942, Deems Taylor opened his eulogy by saying, "Yet not again in my lifetime, I think, shall I hear anything like Stock's Brahms, Tchaikovsky, and Strauss." The trio of composers who made appearances early on in Stock's career as a player apparently impacted him to such a degree that his interpretations of their

works became integral to his legacy in Chicago. In particular, Stock's early experiences studying for the world premiere of *Till Eulenspiegel* in Cologne, helping Thomas prepare for the U.S. premiere of the work in Chicago, and performing multiple Strauss works under the baton of the composer were very likely the sources of Stock's lifelong commitment to promoting Strauss' music and cultivating the Strauss tradition in Chicago.

While Thomas did indeed lay the foundation for the relationship between Chicago's orchestra and Strauss' music, Stock both expanded upon his mentor's strategies for championing the German composer and developed his own models for promoting Strauss throughout the Chicago and American musical communities. Of these models, which continued to change and evolve over his four-decade career, some of the most important that featured Strauss performances were the Theodore Thomas Memorial, non-subscription concert series, such as the Popular Concerts, Tuesday evening concerts, and Civic Orchestra, and national tours and summer music festivals. Perhaps even more significant is the fact that Stock used these and other venues to keep Strauss' music alive in Chicago while it suffered a downturn in other American orchestras.

The longevity and stability that Stock gave Strauss performance in Chicago provides perhaps the most substantial explanation for the symphony's continued status as the United States' premier Straussian orchestra. The reviews from local and east-coast newspapers during Stock's tenure suggest that the technical and musical superiority with which the present-day Chicago Symphony is associated originated under Stock's baton. Therefore, the reputation of the Chicago Symphony Orchestra as masters of the Strauss repertoire that persists today is due in large part to Stock's contributions as a conductor and music director. Stock's programming and orchestration style speak to his exceptional abilities in conducting

and writing this music as well as his contributions to the Chicago Symphony Orchestra's prominence in this area of performance.

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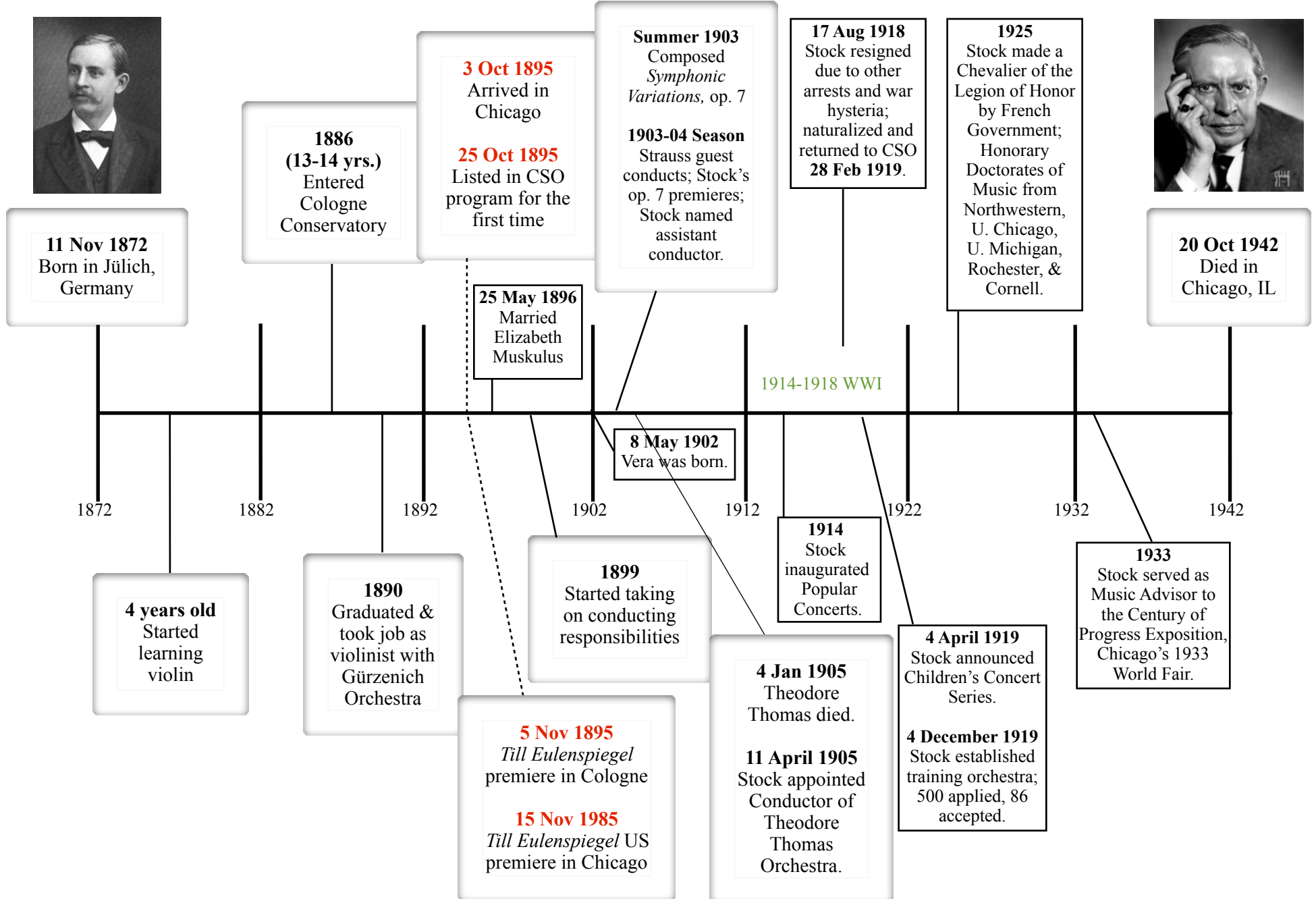
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Appendix I: Biographical Timeline

Frederick A. Stock (1872-1942)



Appendix II: Programming

Table 1: National Averages of Composers Continuously Represented in Symphonic Repertory (1890-95)¹

Composer	Percent of Programs
Beethoven	14.54
Wagner	10.47
Tchaikovsky	7.50
Brahms	6.34
R. Schumann	5.36
Dvořák	4.60
Berlioz	3.93
Schubert	3.13
Liszt	2.67
Mozart	2.65
Mendelssohn	2.22
Bach	1.47
Haydn	1.23
R. Strauss	0.75
Handel	0.70

¹ Constructed from information found in Hart, 411.

Table 2: Representation of Top 20 Composers in CSO Programs (1891-1910)²

CSO Concert Program Representation, 1891-1900		CSO Concert Program Representation, 1901-1910	
Composer	Percentage of Programs	Composer	Percentage of Programs
Wagner	17.35	Wagner	13.36
Beethoven	8.81	Beethoven	9.61
Tchaikovsky	5.60	Tchaikovsky	5.16
Brahms	3.65	R. Strauss	4.53
Dvořák	3.56	Brahms	3.75
R. Schumann	3.29	Liszt	3.20
Liszt	3.20	Dvořák	2.97
Schubert	3.11	R. Schumann	2.81
Saint-Saëns	2.85	Bach	2.42
Berlioz	2.58	Elgar	2.42
Bach	2.40	Berlioz	2.34
Chopin	2.40	Mozart	2.14
Goldmark	2.14	Weber	2.11
Mozart	2.14	Schubert	2.11
Weber	2.14	Glazunov	2.11
Mendelssohn	2.05	Saint-Saëns	2.11
R. Strauss	1.60	Mendelssohn	2.05
Grieg	1.42	Goldmark	1.48
Massenet	1.33	Massenet	1.33
Smetana	1.16	Grieg	1.17

² Constructed from information found in Johnson, 489-90.

Table 3: Performances of Strauss' Works by the Chicago Symphony Orchestra and Theodore Thomas—Frederick Stock (1891-1906)³

Strauss Work	CSO Season
Concerto for Waldhorn, op. 11	I – 1891-92
	II – 1892-93
	III – 1893-94
<i>Tod und Verklärung</i> , op. 24	IV – 1894-95
* <i>Till Eulenspiegel's Merry Pranks</i> , op. 28 (3x) Vorspiel to <i>Guntram</i>	V – 1895-96
* <i>Also sprach Zarathustra</i> , op. 30 (2x)	VI – 1896-97
<i>Don Juan</i> , op. 20 (2x) <i>Also sprach Zarathustra</i>	VII – 1897-98
<i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> <i>Don Quixote</i> , op. 35	VIII – 1898-99
<i>Aus Italien</i> , op. 16 * <i>Ein Heldenleben</i> , op. 40 Serenade for Wind Choir, op. 7	IX – 1899-1900
<i>Aus Italien</i> , "On the Shores of Sorrento" <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i>	X – 1900-01
<i>Don Juan</i> (2x) <i>Macbeth</i> , op. 23 <i>Ein Heldenleben</i> Vorspiel to <i>Guntram</i> Love Scene from <i>Feuersnot</i> (2x)	XI – 1901-02
<i>Aus Italien</i> , "On the Shores of Sorrento" <i>Don Juan</i> <i>Tod und Verklärung</i>	XII – 1902-03

³ Constructed from information found in Chicago Symphony Orchestra, "The Theodore Thomas Orchestra: Fifteenth Season, 1905-1906," in *Program Notes*, vol. 15 (Chicago: The Orchestral Association, 1905-06), 313-14.

<i>Till Eulenspiegel</i> Love Scene from <i>Feuersnot</i>	
<i>Don Juan</i> <i>Tod und Verklärung</i> (2x) <i>Till Eulenspiegel</i> (2x) <i>Also sprach Zarathustra</i> Songs: “Das Rosenband,” “Liebeshymnus,” “Morgen!” “Cäcilie,” “Meinem Kinde,” “Muttertändelei,” “Wiegenlied,” & “Hymnus”	XIII – 1903-04 Strauss guest conducts CSO April 1 & 2, 1904; his wife as vocal soloist.
<i>Aus Italien</i> , “On the Shores of Sorrento” <i>Don Juan</i> <i>Till Eulenspiegel</i> (2x) Love Scene from <i>Feuersnot</i> Serenade for Wind Choir, op. 7 Dedicatory Concert of Orchestra Hall December 14, 1904 included <i>Tod und Verklärung</i> .	XIV – 1904-05
<i>Aus Italien</i> <i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Vorspiel to <i>Guntram</i> Friedensserzählung from <i>Guntram</i> Songs: “Hymnus” & “Pilger’s Morgenlied”	XV – 1905-06 Stock’s first season as music director

* = U.S. Premiere

Table 4: Performances of Strauss' Works by the Chicago Symphony Orchestra and Frederick Stock (1905-1942)⁴

Strauss Work	CSO Season
<i>Aus Italien</i> <i>Don Juan</i> + <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Vorspiel to <i>Guntram</i> Friedens Erzählung from <i>Guntram</i> Songs: "Hymnus" & "Pilger's Morgenlied"	XV – 1905-06 Stock's first season as music director
<i>Don Juan</i> <i>Macbeth</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Ein Heldenleben</i> , Love Scene from <i>Feuersnot</i> (part of "Compositions by Living Writers" concert) Serenade for Wind Choir, op. 7 Concerto for Violin, op. 8	XVI – 1906-07
<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Symphonia Domestica</i> , op. 53 Salome's Dance from <i>Salome</i> Serenade for Wind Choir, op. 7 Concerto for Waldhorn	XVII – 1907-08
<i>Aus Italien</i> <i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> Love Scene from <i>Feuersnot</i> Salome's Dance from <i>Salome</i>	XVIII – 1908-09
<i>Aus Italien</i> , "On the Shores of Sorrento" <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> (2x)	XIX – 1909-10
<i>Don Juan</i>	XX – 1910-11

⁴ Constructed from information found in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra: Fifty-Second Season, 1942-1943," in *Program Notes*, vol. 52 (Chicago: The Orchestral Association, 1942-43), 643-44.

<i>Don Quixote</i>	
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Aus Italien, "Neapolitan Folk-life"</i> <i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Ein Heldenleben</i> Love Scene from <i>Feuersnot</i> Waltz from <i>Der Rosenkavalier</i>	XXI – 1911-12
<i>Don Juan</i> <i>Tod und Verklärung</i> Romanze, Gavotte and Introduction and Fugue from Suite for Wind Instruments, op. 4 (Chicago premiere) Songs: "Morgen" & "Heimliche Aufforderung"	XXII – 1912-13
<i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Festival Prelude for Orchestra and Organ, op. 61	XXIII – 1913-14
<i>Don Juan</i>	XXIV – 1914-15
<i>Don Juan</i> <i>Macbeth</i> <i>Tod und Verklärung</i> Vorspiel to <i>Guntram</i> Salome's Dance from <i>Salome</i> Finale from <i>Salome</i>	XXV – 1915-16
<i>An Alpine Symphony</i> , op. 64 <i>Aus Italien, "On the Shores of Sorrento"</i> <i>Don Juan</i> <i>Tod und Verklärung</i> (part of Memorial of Bryan Lathrop, President of The Orchestral Association) <i>Till Eulenspiegel</i> <i>Don Quixote</i> Salome's Dance from <i>Salome</i> Finale from <i>Salome</i> Songs: "Die heiligen drei Könige aus Morgenland" & "Ständchen"	XXVI – 1916-17
<i>Don Juan</i> <i>Tod und Verklärung</i> "Gross mächtige Prinzessin" from <i>Ariadne auf Naxos</i>	XXVII – 1917-18

[Aug. 17, 1918: Stock submitted his resignation to the trustees; it was accepted with regret until such time as he would be a citizen of the US.] ⁵	XXVIII – 1918-19
[Feb. 28, 1919: Stock returned to the podium after filing second papers; citizenship final on May 22.] ⁶	
	XXIX – 1919-20
<i>Don Juan</i> <i>Tod und Verklärung</i>	XXX – 1920-21
<i>Don Juan</i> <i>Tod und Verklärung</i> + <i>Ein Heldenleben</i> Serenade for Wind Choir, op. 7 “Gross mächtige Prinzessin” from <i>Ariadne auf Naxos</i> Songs: “Morgen” & “Ständchen”	XXXI – 1921-22
<i>Don Juan</i> <i>Macbeth</i> <i>Tod und Verklärung</i> + <i>Ein Heldenleben</i> Salome’s Dance from <i>Salome</i>	XXXII – 1922-23
<i>Don Juan</i> Love Scene from <i>Feuersnot</i>	XXXIII – 1923-24
<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> <i>Don Quixote</i> + <i>Ein Heldenleben</i>	XXXIV – 1924-25
<i>Aus Italien</i> , “On the Shores of Sorrento” <i>Don Juan</i> + <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> Burleske for Pianoforte and Orchestra Songs: “Morgen” & “Ständchen”	XXXV – 1925-26
<i>Don Juan</i> + <i>Ein Heldenleben</i> Suite from music to <i>Der Burger als Edelmann</i>	XXXVI – 1926-27

⁵ Epstein, 26; Otis, 305-10; Smith, “War Hysteria,” G3.

⁶ Epstein, 26.

Vorspiel to <i>Guntram</i> Love Scene from <i>Feuersnot</i> Interlude and Waltz Scene from <i>Intermezzo</i>	
<i>Don Juan</i> <i>Don Quixote</i> + <i>Ein Heldenleben</i> Love Scene from <i>Feuersnot</i>	XXXVII – 1927-28
<i>Don Juan</i> + <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Suite from music to <i>Der Burger als Edelmann</i> Love Scene from <i>Feuersnot</i>	XXXVIII – 1928-29
<i>Don Juan</i> <i>Macbeth</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> + <i>Ein Heldenleben</i> <i>Symphonia Domestica</i> Serenade for Wind Choir, op. 7	XXXIX – 1929-30
<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> + <i>Ein Heldenleben</i>	XXXX – 1930-31
<i>Don Juan</i> + <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Love Scene from <i>Feuersnot</i> Salome's Dance from <i>Salome</i> Serenade for Wind Choir, op. 7 Burleske for Pianoforte and Orchestra	XXXXI – 1931-32
<i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> + <i>Ein Heldenleben</i> Suite from music to <i>Der Burger als Edelmann</i> Salome's Dance from <i>Salome</i> Waltz from <i>Der Rosenkavalier</i> (2x)	XXXXII – 1932-33

Prelude, Gavotte and Introduction and Fugue from Suite for Wind Instruments Songs: "Morgen," "Wiegenlied," "Cäcilie," "Freundliche Vision," "Heimkehr," & "Ständchen"	
<i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> <i>Don Quixote</i> + <i>Ein Heldenleben</i>	XXXXIII – 1933-34
<i>Don Juan</i> <i>Macbeth</i> <i>Also sprach Zarathustra</i>	XXXXIV – 1934-35
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Don Juan</i> <i>Death and Transfiguration, op. 24 (x2)</i> (In memory of Helen Aldis Lathrop, wife of Bryan Lathrop and member of Orchestral Association; In memory of John Glessner, one of the orchestra's largest contributors and good personal friend to Stock and his family) <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> <i>Don Quixote</i> + <i>Ein Heldenleben</i> (part of Theodore Thomas Centennial Commemoration) Serenade for Wind Choir, op. 7	XXXXV – 1935-36
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> <i>Don Quixote</i> + <i>Ein Heldenleben</i> Love Scene from <i>Feuersnot</i> Waltz from <i>Der Rosenkavalier</i> Ariadne's Monologue from <i>Ariadne auf Naxos</i> Songs: "Morgen," "Freundliche Vision," & "Ständchen"	XXXXVI – 1936-37
<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> + <i>Ein Heldenleben</i> Suite from music to <i>Der Burger als Edelmann</i>	XXXXVII – 1937-38

Love Scene from <i>Feuersnot</i>	
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> + <i>Ein Heldenleben</i> Waltz from <i>Der Rosenkavalier</i>	XXXXVIII – 1938-39
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Salome's Dance from <i>Salome</i> Serenade for Wind Choir, op. 7 Finale from <i>Salome</i> Songs: "Allerseelen," op. 10, no. 8, "Cäcilie," & "Schlechtes Wetter"	XXXXIX – 1939-40
<i>Aus Italien, "On the Shores of Sorrento"</i> (part of concert with University of Chicago Choir) <i>Don Juan</i> <i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i> Salome's Dance from <i>Salome</i> Finale from <i>Salome</i> Elektra's Monologue and Finale from <i>Elektra</i> Ariadne's Monologue from <i>Ariadne auf Naxos</i> Songs: "Allerseelen," op. 10, no. 8, "Cäcilie," & "Schlechtes Wetter"	L - 1940-41
<i>Aus Italien, "On the Shores of Sorrento"</i> <i>Also sprach Zarathustr</i>	LI – 1941-42
<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Ein Heldenleben</i>	LII – 1942-43

+ = Theodore Thomas Memorial

Table 5: Performances of Strauss' Works by the Boston Symphony and Serge Koussevitzky
(1924-1929)⁷

Programs that Included Strauss Works	BSO Season
<p><u>Dec. 12</u> #Corelli, Concerto Grosso in C minor for Strings and Piano, Op. 6, No. 3 Respighi, Old Dances and Airs for the Lute Strauss, <i>Till Eulenspiegel</i> Tchaikovsky, Concerto for Piano, No. 1 in B-flat minor</p> <p><u>Feb. 6</u> Beethoven, Scene and Aria, "Ah! Perfido," op. 65 #Hadley, Symphony No. 4 in D minor, "North, East, South, and West" Mozart, "Parto, parto," from <i>La clemenza di Tito</i> Smetana, Overture to <i>The Bartered Bride</i> Strauss, <i>Don Juan</i></p> <p><u>March 6</u> Brahms, Symphony No. 3 in F major, op. 90 Mendelssohn, Scherzo from the music to <i>A Midsummer Night's Dream</i> Strauss, <i>Salome's Dance from Salome</i> Wagner, Prelude to Act III of <i>Die Meistersinger</i> #Weber, Intermezzo from <i>The Three Pintos</i></p> <p><u>April 17</u> #Bax, "The Garden of Fand" Rachmaninoff, Concerto No. 2 in C minor, op. 18 Strauss, <i>Ein Heldenleben</i></p>	1924-25
<p><u>Oct 16</u> (second concert of season) Berlioz, <i>Symphonie fantastique</i>, op. 14a #Corelli, Concerto Grosso, Op. 6, No. 8 Strauss, <i>Tod und Verklärung</i></p> <p><u>Dec 18</u> Bach, J.S., Orchestral Suite No. 3 in D major #Strauss, <i>Alpine Symphony</i></p> <p><u>Feb 26</u> Gilbert, Symphonic Piece (world premiere) Haydn, Symphony in G major, "Surprise"</p>	1925-26

⁷ Boston Symphony Orchestra, "Performance History Search."

<p>Strauss, <i>Don Juan</i></p> <p>Oct 15 (second concert of season) Franck, Symphony in D minor Mozart, <i>Eine kleine nachtmusik</i>, K. 525 Steinert, “Southern Night,” Poem for Orchestra (world premiere) Strauss, <i>Till Eulenspiegel</i></p> <p>April 22 Chadwick, “Tam o’Shanter” Ballade for Orchestra Sessions, Symphony (world premiere) Strauss, <i>Tod und Verklärung</i> Strauss, <i>Salome’s Dance from Salome</i> Tchaikovsky, Symphony No. 5 in E minor</p>	<p>1926-27</p>
<p>Oct 14 (second concert of the season) Bach, Two Choral Preludes (orch. Schoenberg) De Falla, <i>El Amor Brujo</i> Strauss, <i>Symphonia Domestica</i></p> <p>Nov 18 Bloch, Three Jewish Poems Martinù, “La Bagarre (The Tumult),” Allegro for Orchestra (world premiere) Mozart, Symphony in E-flat major, K. 543 Strauss, <i>Don Juan</i></p> <p>Jan 20 Berlioz, Royal Hunt and Tempest, Descriptive Symphony from <i>Les Troyens</i> #Delius, Intermezzo, “The Walk to the Garden,” from <i>A Village Romeo and Juliet</i> #Handel, Suite from <i>Teseo, Il Pastor Fido</i>, and <i>Rodrigo</i> Mozart, Symphony No. 34 in C major, K. 358 Strauss, <i>Ein Heldenleben</i></p>	<p>1927-28</p>
<p>Feb 8 Bach, Brandenburg Concerto No. 4 in G major Mozart, Concerto for Piano, K. 488 Strauss, <i>Also sprach Zarathustra</i></p> <p>April 5 #Hanson, Nordic Symphony in E minor, Op. 21, No. 1 Strauss, <i>Tod und Verklärung</i> Tchaikovsky, <i>Romeo and Juliet</i></p>	<p>1928-29</p>

= first time in Boston

Table 6: Performances of Strauss' Works by the New York Philharmonic (1905-1923)⁸

Strauss Work	Conductor	NYP Season
<i>Ein Heldenleben</i> <i>Don Juan</i> <i>Till Eulenspiegel</i> Songs by Hugo Wolf and Strauss	Mengelberg Max Fielder Ernst Kunwald	1905-06
		1906-07
<i>Tod und Verklärung</i>	Wassily Safonoff	1907-08
<i>Also sprach Zarathustra</i>	Wassily Safonoff	1908-09
<i>Don Juan</i> , op. 20 (x2) "Hymnus" (x2) <i>Tod und Verklärung</i> <i>Guntram</i> , Act 1 Prelude, Act 2 Prelude <i>Till Eulenspiegel</i> (x4)	Gustav Mahler	1909-10
Songs: "Verführung" & "Heimliche Aufforderung" <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> <i>Ein Heldenleben</i> <i>Also sprach Zarathustra</i> "Pilgers Morgenlied"	Theodore Spiering Gustav Mahler	1910-11
Wind Serenade for 13 instruments in E-flat, op. 7 "Love Scene" from <i>Feuersnot</i> (x4) <i>Tod und Verklärung</i> (x2)	Josef Stransky	1911-12
"Love Scene" from <i>Feuersnot</i> <i>Don Juan</i> (x2) <i>Tod und Verklärung</i> <i>Guntram</i> , Act 1 Prelude Songs: "Liebeshymnus," "Morgen," "Cäcilie"	Josef Stransky	1912-13
Songs: "Morgen" & "Heimliche Aufforderung" <i>Tod und Verklärung</i> <i>Don Juan</i> <i>Ein Heldenleben</i> <i>Festival Prelude</i>	Josef Stransky	1913-14
Songs: "Ständchen," "Morgen"	Josef Stransky	1914-15

⁸ New York Philharmonic, "Performance History."

“Love Scene” from <i>Feuersnot</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegel</i> (x3) <i>Don Juan</i> (x2)		
<i>Till Eulenspiegel</i> All Strauss program (March 11, 1916): <i>Don Juan</i> ; <i>Tod und Verklärung</i> ; <i>Ein Heldenleben</i> ; “Love Scene” from <i>Feuersnot</i> . All Strauss program (January 13 & 14): <i>Guntram</i> , Act 1 Prelude; <i>Tod und Verklärung</i> ; <i>Ein Heldenleben</i> ; Finale from <i>Salome</i> . Songs: “Befreit,” “Morgen,” “Heimliche Aufforderung,” “Gesang der Apollopriesterin,” “Verführung” <i>Don Juan</i> (x2)	Josef Stransky	1915-16
<i>Tod und Verklärung</i> (x3) “Love Scene” from <i>Feuersnot</i> <i>Till Eulenspiegel</i> (x2) <i>Alpine Symphony</i> <i>Guntram</i> , Act 2 Prelude <i>Macbeth</i>	Josef Stransky	1916-17
<i>Tod und Verklärung</i> <i>Don Juan</i>	Josef Stransky	1917-18
	Josef Stransky	1918-19
	Josef Stransky	1919-20
<i>Tod und Verklärung</i> (3/6/21) “Ständchen” (3/6/21) <i>Don Juan</i> (3/3) Wind Serenade for 13 instruments in E-flat (3/3) “Love Scene” from <i>Feuersnot</i> (3/3) <i>Death and Transfiguration</i> (x3) <i>Don Juan</i> <i>Till Eulenspiegel</i> (x3)	Josef Stransky	1920-21
<i>Tod und Verklärung</i> (x5) Burleske in D minor for Piano and Orchestra <i>Ein Heldenleben</i> (x3) <i>Don Juan</i> (x5) <i>Also sprach Zarathustra</i> <i>Till Eulenspiegel</i> (x5)	Willem Mengelberg	1921-22

Burleske in D minor for Piano and Orchestra <i>Guntram</i> , Act 1 Prelude Songs: “Morgen,” “Wiegenlied,” “Freundliche Vision,” “Ständchen,” Love Scene from <i>Feuersnot</i> .		
All Strauss Program, 4/7/23: <i>Don Juan</i> <i>Salome</i> , Dance of the Seven Veils <i>Salome</i> , Finale <i>Ein Heldenleben</i> <i>Ein Heldenleben</i> (x3) <i>Till Eulenspiegel</i> <i>Don Juan</i> (x4) <i>Tod und Verklärung</i> (x2) <i>Salome</i> , Dance of the Seven Veils (x3) <i>Don Juan</i> (x3)	Willem Mengelberg Josef Stransky Henry Hadley	1922-23

Table 7: Civic Orchestra Performances of Strauss Works (1931-1942)
Frederick Stock, Music Director⁹

Civic Orchestra Season	Concert Date	Strauss Work	Guest Conductor
12 th Season	March 22, 1931	<i>Don Juan</i>	Eric DeLamarter
15 th Season	February 25, 1934	<i>Don Juan</i>	Eric DeLamarter
18 th Season	February 21, 1937	<i>Don Juan</i>	Eric DeLamarter
19 th Season	February 6, 1938	<i>Tod und Verklärung</i>	
	April 3, 1938	<i>Ein Heldenleben</i>	
21 st Season	March 10, 1940	“On the Shores of Sorrento,” from <i>Aus Italien</i>	
	March 31, 1940	<i>Till Eulenspiegel</i> ,	Hans Lange
22 nd Season	February 16, 1941	Serenade for Wind Instruments, op. 7	Hans Lange

⁹ Constructed from information found in Chicago Symphony Orchestra, “The Chicago Symphony Orchestra,” vol. 40-51.

Table 8: Tuesday Evening Concerts Including Strauss Works (1928-1942)¹⁰

CSO Season	Concert Date	Strauss Work	Guest Conductor
37 th Season	March 13, 1928	<i>Don Juan</i>	
38 th Season	February 26, 1929	<i>Tod und Verklärung</i>	
39 th Season	October 22, 1929	<i>Don Juan</i>	
	January 28, 1930	<i>Till Eulenspiegel</i>	Eric DeLamarter
40 th Season	March 10, 1931	<i>Don Juan</i>	
	April 14, 1931	<i>Also sprach Zarathustra</i> *Vladimir Horowitz	
41 st Season	January 26, 1932	<i>Till Eulenspiegel</i>	Eric DeLamarter
	March 8, 1932	Serenade for Wind Instruments, op. 7 *Mischa Levitzki	
42 nd Season	February 28, 1933	<i>Don Juan</i>	
43 rd Season	February 27, 1934	<i>Ein Heldenleben</i>	
45 th Season	February 11, 1936	<i>Tod und Verklärung</i> , in memory of John J. Glessner *Rudolf Serkin	
	March 10, 1936	<i>Till Eulenspiegel</i> *Efrem Zimbalist	
46 th Season	November 24, 1936	<i>Don Juan</i> *Edmund Kurtz	Hans Lange
	February 23, 1937	<i>Also sprach Zarathustra</i>	
		Three Songs ("Freundliche Vision," "Ständchen," "Morgen"), with Claire Dux	
		Finale from <i>Feuersnot</i>	
	April 13, 1937	<i>Don Quixote</i> , with Edmund Kurtz and Clarence Evans	Hans Lange
47 th Season	December 28, 1937	<i>Don Juan</i> *Artur Schnabel	Otto Klemperer
48 th Season	November 22, 1938	"On the Shores of Sorrento," from <i>Aus Italien</i>	
49 th Season	October 24, 1939	<i>Don Juan</i>	
	January 9, 1940	"On the Shores of Sorrento," from <i>Aus Italien</i> *Vronsky and Babin	
50 th Season	October 22, 1940	<i>Don Juan</i> *Serge Rachmaninow	
	April 8, 1940	Serenade for Wind Instruments, op. 7	

¹⁰ Constructed from information found in Chicago Symphony Orchestra, "The Chicago Symphony Orchestra," vol. 37-51.

		Three Songs (“Allerseelen,” “Schlechtes Wetter,” “Cacilie”), with Rose Pauly	
		<i>Also sprach Zarathustra</i>	
		<i>Salome</i> , Dance of the Seven Veils and Finale	
* = soloist performing another piece from the same concert			

Table 9: Popular Concerts Including Strauss Works (1925-1942)¹¹

Popular Series Season	Concert Date	Strauss Work	Guest Conductor
35 th Season	November 18, 1925	Serenade for Wind Instruments, op. 7	
	April 8, 1926	<i>Till Eulenspiegel</i>	
44 th Season	April 6, 1935	<i>Don Juan</i>	
46 th Season	January 30, 1937	<i>Don Juan</i>	Hans Lange
48 th Season	April 1, 1939	<i>Don Juan</i>	Hans Lange
50 th Season	December 28, 1940	<i>Don Juan</i>	
	February 22, 1941	<i>Till Eulenspiegel</i>	
51 st Season	April 2, 1942	Serenade for Wind Instruments, op. 7	

¹¹ Constructed from information found in Chicago Symphony Orchestra, “The Chicago Symphony Orchestra,” vol. 35-51.

Table 10: CSO Performances of Strauss on Tour with Frederick Stock (1930-1942)¹²

Location/Event	Date	Strauss Work	Guest Conductor
Milwaukee, WI	October 20, 1930	<i>Don Juan</i>	
	January 26, 1931	<i>Till Eulenspiegel</i>	
	November 30, 1931	<i>Don Juan</i>	
	March 7, 1932	Serenade for Wind Instruments, op. 7 <i>Also sprach Zarathustra</i> <i>Till Eulenspiegel</i>	
	October 31, 1932	<i>Till Eulenspiegel</i>	
	January 9, 1933	Waltz from <i>Der Rosenkavalier</i>	
	March 6, 1933	<i>Don Juan</i>	
	February 5, 1934	<i>Ein Heldenleben</i>	
	December 17, 1934	<i>Macbeth</i>	
	February 11, 1935	<i>Also sprach Zarathustra</i>	
	March 16, 1936	“On the Shores of Sorrento,” from <i>Aus Italien</i> <i>Don Juan</i> <i>Till Eulenspiegel</i>	
	November 30, 1936	<i>Don Juan</i>	Hans Lange
	February 15, 1937	<i>Ein Heldenleben</i>	
	April 5, 1937	<i>Till Eulenspiegel</i>	Hans Lange
	November 14, 1938	<i>Till Eulenspiegel</i>	
	March 20, 1939	Waltz from <i>Der Rosenkavalier</i>	
	April 17, 1939	Serenade for Wind Instruments, op. 7 <i>Also sprach Zarathustra</i>	
	October 16, 1939	<i>Till Eulenspiegel</i>	
	November 6, 1939	<i>Don Juan</i>	
	March 18, 1940	“On the Shores of Sorrento,” from <i>Aus Italien</i>	
	October 14, 1940	<i>Till Eulenspiegel</i>	
	April 14, 1941	“On the Shores of Sorrento,” from <i>Aus Italien</i>	
	November 17, 1941	<i>Also sprach Zarathustra</i>	
Pittsburgh, PA	January 19, 1931	<i>Ein Heldenleben</i>	
Buffalo, NY	January 20, 1931	<i>Ein Heldenleben</i>	
Northwestern: Chicago North Shore Festival	May 23, 1932	“Ruhe, meine Seele,” op. 27, no. 1, with Jeannette Vreeland, soprano	

¹² Constructed from information found in Chicago Symphony Orchestra, “The Chicago Symphony Orchestra,” vol. 40-51.

Cornell College ¹³ , Mount Vernon, IA: May Music Festival	May 14, 1932	Serenade for Wind Instruments, op. 7	
	May 13, 1933	Festival March, op. 1 Prelude to <i>Guntram</i> <i>Don Juan</i> Waltz from <i>Der Rosenkavalier</i>	
	May 9, 1936	Waltz from <i>Der Rosenkavalier</i>	
	May 16, 1941	"On the Shores of Sorrento," from <i>Aus Italien</i>	
Ann Arbor, MI: May Festival of the U of M Musical Society	May 19, 1932	<i>Death and Transfiguration</i> , In memoriam Albert Augustus Stanley	
	May 17, 1933	<i>Also sprach Zarathustra</i>	
	May 12, 1934	<i>Ein Heldenleben</i>	
Ann Arbor, MI	November 30, 1941	"On the Shores of Sorrento," from <i>Aus Italien</i>	
Ravinia, IL: Ravinia Festival	July 31, 1936	Waltz from <i>Der Rosenkavalier</i>	
	July 10, 1937	<i>Don Juan</i>	
	August 6, 1937	<i>Till Eulenspiegel</i> <i>Also sprach Zarathustra</i>	Fritz Reiner
	July 2, 1938	<i>Till Eulenspiegel</i>	Artur Rodzinski
	July 8, 1938	Dance of the Seven Veils from <i>Salome</i>	Artur Rodzinski
	July 29, 1938	<i>Death and Transfiguration</i>	Eugene Ormandy
	August 5, 1938	<i>Don Juan</i> Waltz from <i>Der Rosenkavalier</i>	Eugene Ormandy
	July 2, 1939	<i>Don Juan</i>	Sir Adrian Boult
	July 13, 1939	<i>Till Eulenspiegel</i>	Vladimir Golschmann
	July 28, 1939 (Gala Concert)	Excerpts from <i>Der Rosenkavalier</i> : Act 1—Introduction, Princess' Monologue, Duet of the Princess and Octavian; Act II—Entrance of the Rose- Bearer and Presentation of the silver Rose, Duet of Sophie and Octavian; Act III—Trio, Finale.	Artur Rodzinski
	August 3, 1939	<i>Ein Heldenleben</i>	Artur

¹³ Frederick Stock held an honorary doctorate from Cornell College. See Claudia Cassidy, "Chicago's Music Circles Mourn Frederick Stock," *Chicago Tribune*, October 21, 1942, 7.

			Rodzinski
	July 9, 1940	<i>Death and Transfiguration</i>	Artur Rodzinski
	July 13, 1940	<i>Till Eulenspiegel</i>	Artur Rodzinski
	July 14, 1940	Waltz from <i>Der Rosenkavalier</i>	Artur Rodzinski
	July 29, 1940	<i>Don Quixote</i>	Eugene Ormandy
	August 4, 1940	<i>Don Juan</i>	Edwin McArthur
	June 30, 1942	<i>Death and Transfiguration</i>	Dmitri Mitropoulos
	July 5, 1942	<i>Don Juan</i>	Dmitri Mitropoulos
Cincinnati, OH	July 9, 1942	<i>Till Eulenspiegel</i>	George Szell
Carnegie Hall: Exchange Concerts with New York Philharmonic	November 20, 1940	<i>Till Eulenspiegel</i>	
	November 22, 1940	<i>Also sprach Zarathustra</i>	
Philadelphia Academy of Music	November 21, 1940	<i>Till Eulenspiegel</i>	

THE
CHICAGO ORCHESTRA¹

THEODORE THOMAS
DIRECTOR

THIRTEENTH SEASON
1903-1904
THE AUDITORIUM, CHICAGO

PROGRAM NOTES

BY

HUBBARD WILLIAM HARRIS

¹ Reproduced from Chicago Symphony Orchestra, *Program Notes*, Volume 13, The Orchestral Association,. Google Book e-book (193-201).

SEVENTEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 26, 2:15

SATURDAY EVENING, FEBRUARY 27, 8:15

SOLOIST, MISS BLANCHE SHERMAN

SYMPHONY No. 5,

E Minor, Opus 64,

TSCHAIKOWSKY

ANDANTE--ALLEGRO CON ANIMA.

ANDANTE CANTABILE.

VALSE.

FINALE.

CONCERTO FOR PIANOFORTE No. 1,

B Flat Minor, Opus 23,

TSCHAIKOWSKY

ALLEGRO NON TROPPO E MOLTO MAESTOSO--ALLEGRO CON SPIRITO.

ANDANTINO SEMPLICE. ALLEGRO CON FUOCO.

INTERMISSION

SYMPHONIC VARIATIONS,

FREDERICK A. STOCK

"TRISTAN AND ISOLDE,"

Prelude and Isolde's Love-Death,

WAGNER

KAISERMARSCH,

WAGNER

Program Notes by Hubbard William Harris

Symphonic Variations

Frederick A. Stock

Born Nov. 11, 1872 at Jülich (Germany).

The author of this selection -- who receives herewith his first representation as a composer at these concerts, obtained his musical training at the Cologne conservatory, where he made a specialty of the study of composition -- under Gustav Jensen, Engelbert Humperdinck and the late Franz Wüllner. He came to Chicago in 1895, since when he has been a member of this orchestra, of which -- it will be remembered, he is the assistant conductor also. Mr. Stock is the author of numerous works -- symphonic and chamber compositions, songs, etc., etc. The selection presented herewith -- his latest effort, was written last summer, and is now played for the first time in public; the score is dedicated to Theodore Thomas. The description which follows has been compiled from notes supplied by the composer --

The work is founded upon an original theme, from which are developed thirteen variations and a finale; the theme -- in B minor, *Moderato assai* and 6-4 time -- is presented in a melodious *espressivo* of somewhat sombre colour, being stated by the violoncellos and basses in octaves, supported by the bass clarinet and bassoons.

The first variation -- *L'istesso tempo* and the same key -- presents the theme in connection with a soft, harmonious accompaniment, and is scored for all the strings (including the harp) and the deeper wood-winds.

Throughout the second variation -- *Molto moderato e pesante* and 3-4 time -- the theme is treated as a strongly accentuated passage, carried chiefly by the trumpets and heavier brasses, with short, detached imitations from the rest of the orchestra and occasional violent interruptions from the strings and lighter wood-winds.

The third variation -- *Allegro giusto* and 6-8 time -- is a light and lively movement, during the course of which the solo clarinet and violin have a graceful duo, over a *pizzicato* accompaniment from the strings.

In the fourth variation -- *Andante moderato* and 4-4 time -- the theme appears as a choral, scored for the deeper strings and wind instruments; while the one which follows -- D minor, *Scherzo* and 6-8 time -- is for the wind and percussion instruments exclusively.

The sixth variation -- in D major, *Andante cantabile* and 3-4 time -- is marked contrast to the preceding scherzo, being an elaborate and melodious movement, constructed from sundry fragments of the theme, and carried chiefly by the strings -- its development culminating in an expressive climax, which subsides gradually to *pianissimo*.

The seventh variation -- in G major, *Allegretto quasi andante* and 2-4 time -- is a "lyric intermezzo," which makes way shortly for the strongly rhythmical passages of variations VIII and IX -- both in G minor.

The tenth variation assumes the character of a "Valse lento," and the succeeding one that of a "Marziale" -- in E flat major, *Anime* and 2-4 time, and scored for the brasses and drums only.

The twelfth variation -- in B major, *Molto tranquillo* and 3-4 time -- is intended to furnish, in its melodious and soft refrains, a satisfying contrast to the brilliant strains of the preceding "Marziale"; [sic] while in the last variation -- in B flat minor, *Molto appassionato* and

12-8 time -- the composer exhibits the technical and dramatic possibilities of his theme, which now is elaborated in many contrapuntal ways, the whole working up finally to a tumultuous climax, which subsides gradually to *pianissimo* over a roll of the kettle-drums.

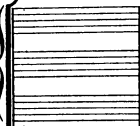
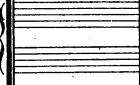
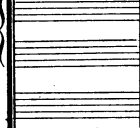
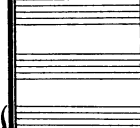
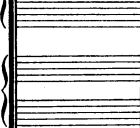
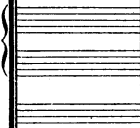
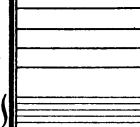
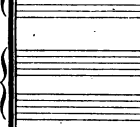
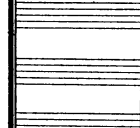
The finale opens with some soft harmonies in the deeper wind instruments, whereupon the theme reappears as a short and frolicsome melodic phrase. A brilliant exposition of this passage leads to a final grandiose statement of the theme, with whose solemn and majestic strains the piece comes to an end.

Appendix IV: Musical Examples

Example 1: Stock, *Symphonic Variations* Instrumentation

2

Besetzung des Orchesters.

Erste große Flöte.	{	
Zweite große Flöte.		
(mehrmals 2. kleine Flöte.)		
Dritte große und kleine Flöte.		
1. und 2. Oboe.	{	
Englisch Horn.		
2 Clarinetten (in A und B.)	{	
Baß Clarinette.		
1. und 2. Fagott.		
Contra Fagott.		
4 Hörner (in F.)	{	
3 Trompeten (in A und B.)		
später eine vierte, (<i>ad libitum</i>).		
3 Posaunen.	{	
Baß Tuba.		
Pedal Pauken.		
Schlag Instrumente zu viert.		
Harfe.	{	
Erste Violinen. A und B	{	
Zweite Violinen. A und B		
Bratschen. A und B	{	
Violoncelli. A und B		
Contra Bässe. A und B		
Orgel. (<i>ad libitum</i>).	{	

Example 2: Till Eulenspiegel, 8 after reh. 14 - Erstes Zeitmas
Clarinet taking over Till motive after violin solo

Violin solo:

- * Transition between two sections
(priest and Don Juan)

[illegible]

The image shows a musical score for a piece titled "Erstes Zeitmass. (sehr lebhaft)". The score is written for a piano and includes a variety of musical notations. The top system features a grand staff with five staves. The first staff is a treble clef, and the others are bass clefs. The music is in 2/4 time. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *fp* (fortissimo). There are also performance instructions like "Dämpfer weg" (Dampers off) and "arco" (arco). The score is divided into two main sections, both titled "Erstes Zeitmass. (sehr lebhaft)". The first section ends with a glissando marked "f" and "glissando". The second section begins with a crescendo marked "cresc." and ends with a fortissimo marked "fp". The score is written in a clear, professional style with standard musical notation.

Violin solo:

- * Descending glissando (represents Till shedding his costume) ushers in new section

Clarinet solo:

- * Establishes new key, meter, and character

Accompagnement

- * Pizzicato strings, light chords

Example 3: Stock, *Symphonic Variations*, Var. III, reh. B - 6 before the end
 Clarinet solo linking two distinct sections; new section features violin solo in new key, meter, and character

1. Clar. *f*
 2. Clar. *mf*

Clarinet

- * Role: soloist
- * Function: connect two sections; establishes new key, meter, and character
- * Accompaniment: pizzicato strings and light woodwind chords

1. Clar. *p*
 2. Clar. *p*
 B-Clar. *p*
 Bsn. *pp*
 Solo-Vl. *p*
 Vl. 1. *p*
 Vl. 2. *p*
 Vla. *p*
 Vo. *p*
 C-B. *p*

Violin

- * Role: soloist
- * Formal significance: first variation in the work in which Stock deviates from the main theme and explores new material in depth.

Example 4: Strauss, Symphony No. 2 in F minor, beginning - reh. A
Building out theme with registration and counterpoint

Symphonie.

(F moll.)

Richard Strauss, Op. 12.

Allegro ma non troppo, un poco maestoso. M.M. $\text{♩} = 58 - 63$.

un poco rit.

Theme 1:

- * Octave doublings
- * Low timbre
- * Soft, sustained melody

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

I. II.
Corni in F.
III. IV.

Trombe in F.

Tromboni I. II.

Trombone III.
e Basstuba.

Timpani in As u. Es.

Violini
I.
II.

Viola.

Violoncello.

Basso.

Theme 1

I. sostenuto

p

sostenuto

p

un poco rit.

p sostenuto

p

un poco rit.

sostenuto

p

un poco rit.

p sostenuto

R. 2560

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Example 4 (continued)

2

a tempo

Fl.1.2.

Ob.1.2.

Cl.1.2.

Fag.1.2.

C.1.2.

C.3.4.

Trb.1.2.

Trbni.1.2.

Trbne.3.

Rtb.

Timp.

a tempo

Theme 2

VI.1.

VI.2.

Vla.

Vcl.

Cb.

p

con espr.

p

con espr.

p

con espr.

p

R. 2560

Theme 2:

- * Octave doublings
- * Violins cover major tenth in low register
- * Counterpoint starts with two layers

Example 4 (continued)

8

Fl.1.2.

Ob.1.2.

Cl.1.2.

Fag.1.2.

C.1.2.

C.3.4.

Trb.1.2.

Trbni.1.2.

Trbne3.
Btb.

Timp.

VI.1.

VI.2.

Vla.

Vcl.

Cb.

R. 2560

8

Example 4 (continued)

[illegible]

Theme 2:

- * Final statement of melody in middle register of violin for projection
- * Violas and clarinets double at octave; flutes double in unison
- * Four contrapuntal layers

Example 5: Stock, *Symphonic Variations*, Theme and Var. I
Building out theme with registration and counterpoint

3

Symphonische Variationen

über ein Original-Tema.

Tema.
Moderato assai.

Frederick A. Stock, Op. 7.

Baß Clar. in A.

Bassoon 1. 2.

geteilte Violoncelli.

Contra-Bässe.

B-Clar.

Bsn. 1. 2.

get. Ve.

C-B.

Harp

Vl. 1. 2.

Vla.

get. Ve.

C-B.

I. Variation.

L'istesso tempo

espress.

Soli

f meno

L'istesso tempo

espr.

p dolce

p

arco

pizz.

p

Example 5 (continued)

4

English Horn (E.H.)

Clarinet 1 (Clar. 1) (in A) 2

Bassoon 1 (Bsn. 1) 2

Harp

Violin 1 (Vl. 1) 2

Viola (Vla.)

Violoncello (Vc.)

Contrabass (C.-B.)

Oboe 1 (Ob. 1)

English Horn (E.H.)

Clarinet 1 (Clar. 1) 2

Bass Clarinet (B.-Clar.)

Bassoon 1 (Bsn. 1) 2

Horn 3 (Hr. 3) (in F) 4

Harp

Violin 1 (Vl. 1) 2

Viola (Vla.)

Violoncello (Vc.)

Contrabass (C.-B.)

8916

Variation I:

- * New contrapuntal layers add rhythmic animation
- * Final statement of melody in middle register of violin for projection
- * Violas and English horn double at octave; oboes double in unison
- * Four contrapuntal layers

Example 6: Strauss, *Till Eulenspiegel*, 5 after reh. 10 - reh. 11

Layering motives displaced by an eighth note for depth of texture, using horns to drive intensity

The image displays a page from a musical score for Richard Strauss's *Till Eulenspiegel*, specifically measures 5 after rehearsal 10 to rehearsal 11. The score is for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written in a standard musical notation with various dynamics and articulations. Two purple rectangular boxes highlight specific instrumental parts: the first box covers measures 5-8 for the Kl. Fl., 3 Fl., 3 Ob., engl. Horn, Clar. (D), 2 Clar. (B), and Bassel. (B); the second box covers measures 9-12 for the 3 Fag., Contrafag., 4 Hörner (in F), 3 Tromp. (in F), 3 Pos., Pauken., gr. Ratsche., Viol. I., Viol. II., Br., Viol., and C.B. The score shows a complex layering of motives, with horns driving intensity. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). Articulations include *dim.* (diminuendo), *p* (piano), and *plza.* (pizzicato).

Example 7: Stock, *Symphonic Variations*, Var. IX, 3 after reh. N - end
 Layering motives displaced by an eighth note for depth of texture

46

Furioso.

The musical score is for a full orchestra and includes a vocal soloist. The score is written in 4/4 time and is in the key of B-flat major. The tempo is marked **Furioso.** The score includes parts for Flutes (gr.Fl., kl.Fl.), Oboes (Ob.), Horns (Hrn.), Trumpets (Trp.), Trombones (Pos., Tuba), Tuba (Tuba), Percussion (Pauk.), Violins (Vl.), Viola (Br.), Cello (Vo.), and Bass (C.-B.). The score is divided into measures, with a purple box highlighting a section from measure 10 to measure 14. The score includes dynamic markings such as *mf*, *p*, *f*, *ff*, *più f*, and *a due*. The score also includes performance instructions such as *mit Filzschlägeln* and *Tuba*.

Example 8: Stock, *Symphonic Variations*, Var. V, reh. 2 - reh. 6
 Fragments and versions of the theme popping into the texture; assertion of full theme
 connected by motivic sixteenth-note figuration

18

The musical score is for a full orchestra, including strings, woodwinds, brass, and percussion. The score is divided into two systems, each with a repeat sign. The first system is marked with a forte (f) dynamic, and the second system is marked with a piano (p) dynamic. The score includes various woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), and percussion (timpani, cymbals, snare drum). Two specific sections are highlighted with orange boxes and labeled "Theme fragment". The first fragment is in the woodwind section, and the second fragment is in the brass section. The score also includes various musical notations such as dynamics (f, mf, p, pp), articulation (accents, slurs), and performance instructions (Solo., Mit Dämpfer., Pos. immer gedämpft. f marc.).

1. *f*

gr. Fl. 2.

3.

1. *f*

Ob. 2.

E. H.

1. *f*

Clar. 2.

3.

1. *p*

Fag. 2.

O-Fag.

1. *p*

Hrn. 2.

3.

4.

1. *p*

Pos. 2. *Mit Dämpfer. p*

3.

Tuba.

Trgl.

Tam-
bourin.

Cast.

2.

Theme fragment

Theme fragment

Pos. immer gedämpft. *f marc.*

f marc.

Solo. *p*

3916

2

Example 8 (continued)

19

Inverted contour of theme, m. 7-8 cadence

Solo.

a du c. >

Example 8 (continued)

20

3 4

gr. Fl. 2

Ob.

E.H.

Clar. 2

Fag.

G-Fag.

Hrn.

Trp.

Pos.

Tuba.

Trgl.

Tamb.

kleine Flöte statt III. Gr.

p

mf

pp

f

p immer gedämpft.

3 4

8916

Complete themes:

- * Theme presented by itself to be clearly audible
- * Forceful presentation
- * Two-bar themes connected by motivic sixteenth-note figuration

Example 8 (continued)

21

1. gr. Fl. *mf*

2. kl. Fl. *mf*

1. Ob. *pp*

2. Ob. *pp*

E. H. *pp*

1. Clar. 2. *mf*

3. Clar. 2. *mf*

1. Fag. *mf*

2. Fag. *mf*

O.-Fag. *pp*

1. Hrn. *f*

2. Hrn. *f*

3. Hrn. *f*

1. Trp. *p*

2. Trp. *p*

3. Trp. *p*

1. Pos. *p*

2. Pos. *p*

3. Pos. *p*

Tuba. *p*

Pauk. *p*

Trgl. *p*

5

a duo.

ohne Dämpfer.

immer mit Dämpfer.

5

Example 8 (continued)

22

gr. Fl.

kl. Fl.

Ob.

E. H.

Clar. 2

Fag.

C-Fag.

Hrn.

Trp.

Pos.

Tuba.

Pauk.

Trgl.

Tamb.

Cast.

6

6

5916

Function:

- * Rhythmic momentum drives into cadence
- * Climax of entire variation

Example 9: Strauss, *Till Eulenspiegel*, reh. 4 - reh. 6

Fragments and versions of the theme popping into the texture; assertion of full theme connected by motivic sixteenth-note figuration

3 Fl.

3 Ob.

engl. Horn.

Clar.(D)

2 Clar.(B)

3 Fag.

Contrafag.

4 Hörner (in F)

3 Tromp. (in F)

3 Pos.

I. Viol.

II. Viol.

Br.

Vcl.

C.B.

8 TILL EULENSPIEGELS LUSTIGE STREICHE

Example 9 (continued)

This musical score page, titled "Example 9 (continued)", displays the orchestral arrangement for measures 10 through 13. The score is written for a large symphony orchestra, with parts for woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each containing multiple staves for different instruments. Orange boxes are drawn around specific musical passages in several staves, highlighting key moments in the music. These passages include: a woodwind entry in measure 10, a string entry in measure 11, a woodwind solo in measure 12, and a string entry in measure 13. The score includes various dynamic markings such as *mf*, *f*, *ff*, *pp*, and *cresc.* (crescendo). The instrumentation includes: Kl. Fl. (Clarinet in F), 3 Fl. (Flutes), 3 Ob. (Oboes), engl. Horn. (English Horn), Clar. (D) (Clarinet in D), 2 Clar. (B) (Clarinet in B), 3 Fag. (Bassoons), Contrafag. (Contrabassoon), 4 Hörner (in F) (Horns in F), 3 Tromp. (in F) (Trumpets in F), Viol. I & II (Violins), Br. (Baritone), Vcl. (Violoncello), and C.B. (Double Bass). The score is a continuation of a previous example, as indicated by the title.

Example 9 (continued)

The musical score is for a symphony orchestra and includes the following parts:

- I. Fl.
- 3 Fl.
- II. III.
- I. II.
- 3 Ob.
- III.
- engl. Horn.
- Clar. (D)
- 2 Clar. (B)
- 3 Fag.
- Contrafag.
- 4 Hörner (in F)
- 3 Tromp. (in F)
- 3 Pos.
- Pauken.
- I. Viol.
- II. Viol.
- Br.
- Vcl.
- C. B.

The score is divided into two systems. A pink box highlights a section across both systems, starting from the first measure of the first system and ending at the end of the second system. The highlighted section contains a variety of musical notations, including melodic lines, harmonic support, and dynamic markings such as *f*, *cresc.*, *ff*, and *mf*.

Complete themes:
 * Theme presented by itself to be clearly audible
 * Forceful presentation
 * Two-bar themes connected by motivic sixteenth-note figuration

Example 9 (continued)

6

Kl. Fl.

3 gr. Fl.

3 Ob.

engl. Horn.

Clar. (D)

2 Clar. (B)

Bassclar. (in B)

3 Fag.

Contrafag.

4 Hörner (in F)

3 Tromp. (in F)

3 Pos.

Pauken.

Viol. I

Viol. II

Br.

Vcl.

C.B.

Function:
* Rhythmic momentum drives into cadence
* Climax of entire movement

Example 10: Strauss, *Ein Heldenleben*, reh. 33 - 39

Solo violin melody, joined by tightly-voiced violins and pulled back to galvanize toward expansive climax

The image displays a page of a musical score for Richard Strauss's *Ein Heldenleben*, specifically rehearsal marks 33 through 39. The score is written for a large orchestra and includes a solo violin. The instruments listed on the left are: 3 gr. Flöten, 2 Oboen., engl. Horn., Clar. (Es), 2 Clar. (B), Bassclar. (B), 3 Fagotte., Contrafag., Hörner (F) I. II. and III. IV., 3 Posaunen, Basstuba., Pauke., I. Harfe., II. Harfe., Solovioline., Viol. I. (die übrigen), Viol. II., Bratschen., Violone., and Contrab. The solo violin part is highlighted with a yellow box starting at rehearsal mark 33. The score includes various musical notations such as dynamics (pp, p, mf, f, dim., cresc., pizz.), articulation (accents, slurs), and performance instructions (1. espr., 2. espr., 3. espr., Solo.).

Solo violin:

- * Middle register, projects warm and bright sound
- * Accompanied by harp arpeggios and soft chords
- * Rhythms structure pushes and pulls; sustained notes alternate with quick figuration

Example 10 (continued)

34

3gr. Flöten.

2 Oboen.

engl. Horn.

Clar. (Es)

2 Clar. (B)

Bassclar. (B)

3 Fagotte.

Contrafag.

Hörner (E) V. VI.

VII. VIII.

Pauke.

I. Harfe.

II. Harfe.

Solovioline.

Viol. I.

Viol. II.

Bratschen.

Violonc.

Contrab.

glissando

espr.

molto espr.

Solo.

arco

pizz.

bedeutet stets: starkes Portamento!

Tutti violins:
* Tight voicing
to start

Example 10 (continued)

3 gr. Flöten.

engl. Horn.

2 Clar. (B)

Bassclar. (B)

2 Fagotte. II. III.

Contrafag.

Hörner (E) V. VI.

VII. VIII.

3 Posaunen.

Basstuba.

I. Harfe.

II. Harfe.

Solovioline.

Viol. I.

Viol. II.

Bratschen.

Violone.

Contrab.

cresc.

dim.

mf

p

f

Example 10 (continued)

35

3 gr. Fl.

2 Oboen.

engl. Horn.

2 Clar. (B)

Basscl. (B)

I.

3 Fag.

II, III.

V, VI.

Hörn. (E)

VII, VIII.

3 Pos.

Basstuba.

Pauke.

I. Harfe.

II. Harfe.

Solovioline.

Viol. I.

Viol. II.

Bratschen.

Violonc.

Contrab.

dim.

p

pp

ausdrucksvoll

(in F.)

molto espr.

geteilt

(die Hälfte)

Example 10 (continued)

3 gr. Fl. *espress.*
cresc.

3 Oboen. *espr.*
dim.

engl. Horn. *dim.*
molto espr.

2 Clar. (B) *pp*
dim.

Basscl. (B) *pp*
dim.

3 Fag. *pp*
dim.

Contrafag. *pp*
dim.

Hörner (F) V. VI. (in F.) *pp cresc.*

4 VII. VIII. (in F.) *pp cresc.*

3 Pos. *pp*
dim.

Basstuba. *pp*
dim.

Pauke. *pp*
dim.

I. Harfe. *f*
dim.

II. Harfe. *f*
dim.

Solovioline. *cresc.*

Viol. I. *espress.*
cresc.

Viol. II. *cresc.*
dim.

Bratschen. *cresc.*
dim.

Violonc. *cresc.*
dim.

Contrab. (die Hälfte) (Alle) *cresc.*
dim.

Tutti violins:
* When solo gets into stratosphere, some violins move into lower octave for practical purposes.

Example 10 (continued)

[illegible]

Example 10 (continued)

[illegible]

Example 10 (continued)

The musical score is divided into two systems. The top system includes the following parts: 3 gr. Fl., 3 Oboen., engl. Horn., Es Clar., 2 Clar.(B), Basscl.(B), 3 Fag., Contrafag., 6 Hörner (I. II., III. IV., V. VI.), 3 Pos., Tenortuba. (B), Basstuba., Pauke., I. Harfe., and II. Harfe. The bottom system includes Viol. I. (Alle.), Viol. II. (Alle.), Bratschen. (Alle.), Violone. (Alle.), and Contrab. The score is marked with a rehearsal point '38' and includes various dynamic markings such as *pp*, *espr.*, *dim.*, *molto cresc.*, *molto appassionato*, *(beruhigend)*, *(schnell)*, *pizz.*, and *(geteilt)*. The score is written in a key signature of three flats and a 4/4 time signature.

Reduction of intensity (dynamics, energy, etc.) to set up surge into final climax

The resulting climax is expansive and rhythmically free.