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

by 
Michelle Perrin Blair

Lecture Recital Script¹

Good evening, faculty, students, friends, and family. Thank you for coming to tonight's lecture recital on Frederick Stock, Richard Strauss, and the Chicago Symphony Orchestra. 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 those of Strauss himself in their mastery of the orchestral color palette. Therefore, today's recital will highlight the influences of Strauss on Stock's approach to orchestration in his earliest work for large orchestra, the Symphonic Variations, op. 7. The Moores School Symphony Orchestra will demonstrate specific points of influence by performing excerpts from Strauss' Symphony No. 2 in F minor, Till Eulenspiegel's Merry Pranks, and Ein Heldenleben. Finally, we will

¹ This final version of the script does not contain source citations, but earlier versions (including the one approved by the research committee) did. The handout used in this lecture appears at the end of this script. —Dr. Sposato
conclude the evening with a performance of an abridged version of Stock’s rarely heard *Symphonic Variations*. [Aside: The history of this work is that there are traditionally cuts taken, and the version you will hear this evening is very similar to the one recorded by the Chicago Symphony in 1993 under Jean Martinon.]

The Chicago Symphony has a long history of excelling in Strauss performance. The ensemble’s relationship with Strauss and his music goes back to the 1890s, when the orchestra’s founder and first music director, Theodore Thomas, gave the U.S. premieres of several Strauss tone poems, including *Till Eulenspiegel* in 1895, *Also sprach Zarathustra* in 1896, and *Ein Heldenleben* in 1899. When Strauss embarked on his first U.S. tour in 1904, he went to Chicago and became the orchestra’s first guest conductor; upon his arrival, he was pleasantly surprised by what he found. As he was leading the Chicago Symphony through a rehearsal of *Also sprach Zarathustra, Death and Transfiguration*, and *Till Eulenspiegel*, Strauss turned to 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.”

Strauss’ compliments of the Chicago Symphony Orchestra’s performances of his tone poems demonstrate the solid foundation that Thomas laid for the Strauss tradition in Chicago. Less than one year after Strauss’ engagement there, Thomas unexpectedly passed, and Stock immediately stepped into the role for which Thomas had been preparing him. Over the next thirty-seven years, Stock built upon and expanded the orchestra’s strong ties to Strauss by promoting the composer’s works in subscription concert programs, through special events and on
tour, and in recordings. Throughout his tenure, Stock worked to both champion the music of Strauss and elevate the Chicago Symphony Orchestra to the pinnacle of Strauss performance among American orchestras.

Even as a young man, Stock took a keen interest in Strauss’ tone poems, and he began to study the composer’s new scores even before he became a conductor. Having graduated from the Cologne Conservatory in 1890—where he received an impressive scholarship to study violin, theory, and composition—Stock took a job as a professional violinist with the city’s Gürzenich Orchestra. During that time, several important figures visited Cologne and guest conducted their own works in concert. As a result, Stock had the enviable experience of playing violin under the batons of Brahms and Tchaikovsky. In addition, the orchestra was scheduled to give the world premiere of Strauss’ new rondo *Till Eulenspiegel* in November of 1895. In anticipation of this opportunity, Stock took it upon himself to diligently study the score and thoroughly prepare his part. However, his plans were thwarted by an unexpected trans-Atlantic move to the Midwestern metropolis of Chicago.

That year in Cologne, Stock met Thomas, who had founded the Chicago Symphony Orchestra four years prior. In the early years of Chicago’s new orchestra, Thomas recruited players from New York and Europe to form the nucleus of the ensemble. In 1895, he traveled to Germany in search of such men. Various sources recount the meeting of Thomas and Stock differently, but Cecil Smith of the *Chicago Tribune* 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 nine years, he played on the second stand of the viola section before being promoted to music director in 1905.

In the meantime, Stock and Thomas bonded over none other than *Till Eulenspiegel*. As luck would have it, Thomas was preparing the rondo for its U.S. premiere, just as Stock had been preparing to play the world premiere in Germany. Stock, who carried his own copy of the new score in his luggage, was able to speak intelligently about this modern music and give Thomas some of his own insights into the score. Thomas quickly realized that Stock’s thorough knowledge of the piece could be extremely useful, and he found himself further impressed by his orchestra’s newest violist. The Chicago Symphony Orchestra’s U.S. premiere of *Till Eulenspiegel* under Thomas on November 15, 1895 was so successful that they performed the rondo three times during the 1895-96 season. Perhaps in aiding Thomas’ score preparation of *Till Eulenspiegel* so effectively, Stock took his first step toward becoming Thomas’ assistant conductor in 1899.

Upon Thomas’ sudden passing in 1905, Stock assumed all music director responsibilities without being officially hired. Having served as Thomas’ assistant conductor for a number of years, Stock was able to step in at a difficult time and ease the orchestra’s transition. While the Board of Trustees eagerly pursued Felix Weingartner, Felix Mottl, and Hans Richter for the appointment, a group of patrons and musicians from the orchestra started a petition to retain Stock as the music director. On April 11, 1905, the Board unanimously elected Stock as the next conductor of the Chicago Symphony Orchestra.

In his first season as music director of the 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*, *Death and Transfiguration*, *Till Eulenspiegel*, and *Also sprach Zarathustra*. That year, Chicago enjoyed a total of nine performances of Strauss works, whereas New York heard five, and Boston only four. Not only was Stock’s inaugural season comprehensive in its presentation of Strauss’ orchestral literature, but it was also exceptional in its inclusion of Strauss songs that had been performed in Chicago only once before (by Strauss’ wife in 1904). 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.

In the early years of Stock’s directorship, the young conductor continued to employ this model of promoting Strauss’ music by performing the breadth of his repertoire for orchestra over the course of one or more successive seasons. 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 28 subscription concert programs. [Aside: *Please see page 1 of your handout for the details of those programs.*] During his first four years on the podium, Stock evenly spread six to eight performances of different Strauss works throughout each season. This is in contrast to his predecessor’s approach of scheduling frequent repeat performances of fewer works. *The table on page 1 of your handout* also reveals several ways in which Stock drew attention to each of these Strauss performances—by pairing Strauss works with performances of famous soloists and featuring Strauss as part of important events, such as the Theodore Thomas Memorial.

During these early years of Stock’s tenure, the Chicago public and press enthusiastically embraced their new conductor’s emphasis of Strauss on concert programs, as well as his
approach to conducting these works. Critics like Walton Perkins from the *Chicago Evening Post* commented soon after Stock was instated in his new position that the former violist immediately earned the respect of the men of the orchestra, and that he commanded “[an] instantly recognized authority” in his interpretations of standard works. In the 1905-06 season, Stock’s leadership of *Don Juan* and *Also sprach Zarathustra* elicited some of the highest critical acclaim of the year, with W. L. Hubbard of the *Tribune* noting Stock’s remarkable ability to compel the men of the orchestra to give their utmost in *Don Juan*. The Chicago Symphony’s audiences became so accustomed to regularly hearing Strauss that Glenn Dillard Gunn of the *Tribune* went so far as to lament the fact that the orchestra only gave four performances of Strauss tone poems in the 1909-10 season. However, he followed that complaint by hailing Stock’s “sense of dramatic value” and “classic restraint…that seemed to dwell lovingly in the subtle imagery of the poem” in *Death and Transfiguration*. Indeed, the city of Chicago remained as loyal to Strauss and his music as her orchestra did, and the reviews all the way up until 1917 reported that subscribers were happiest when they were hearing Strauss.

From the fall of 1918 to the spring of 1920, no Strauss works appeared on any subscription concert programs in Chicago, New York, or Boston as a result of the United States’ involvement in the First World War. 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. Stock had to be especially careful about reintroducing Strauss after this two-season hiatus because he was not a U.S. citizen at the time that Congress declared war on Germany. In fact, Stock voluntarily stepped down for six months during the 1918-19 season while his citizenship papers were being processed. Shortly after Stock had gained his citizenship, Strauss visited Chicago for his second U.S. tour in 1921. The German composer was
warmly received across the country, and Stock was able to resume a steadier offering of five to six Strauss works per season throughout the 1920s.

As we would expect, Stock’s approaches to programming and methods for promoting Strauss’ works evolved over the course of his career. Starting in the 1920s, he began to revive Strauss’ works and bring them to wider audiences. Stock included Strauss favorites on the casual Tuesday evening concerts, the Popular Concert Series (which he had inaugurated in 1914 to offer the community cheaper tickets), and Civic Orchestra programs (which he founded in 1919 as the U.S.’s first pre-professional training orchestra). Around this same time, Stock conducted the first two commercial recordings ever made of Strauss’ Also sprach Zarathustra and Aus Italien, thereby firmly establishing the Chicago Symphony Orchestra’s reputation as the definitive interpreter of Strauss’ tone poems.

During this time, Strauss’ works started to go into decline in other major American orchestras, as illustrated in Figure 2 on page 2 of your handout. Stock responded with a number of programming strategies that continued to promote Strauss’ music in Chicago. For instance, Stock scheduled four all-Strauss programs between 1932 and 1941 to rave reviews. Please refer to page 3 of your handout to see a sample of those concert programs. 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 until after it had gone into decline in other major American orchestras. Additionally, Stock took Strauss’ music on the road in the 1920s and ‘30s and frequently performed the most popular tone poems at the University of Chicago outreach concerts, on tour across the country, and at summer music festivals.
Finally, there is one special event for which Stock programmed Strauss almost every year after World War I, the Theodore Thomas Memorial. Stock established the tradition of Thomas’ memorial concert in January of 1906, one year after the passing of the orchestra’s founder. Starting in 1921, Stock performed either Death and Transfiguration or Ein Heldenleben (that is, A Hero’s Life) in memory of Thomas nearly every year until his own passing in 1942. At that point, the Chicago Symphony performed Ein Heldenleben at Stock’s own memorial concert. Not only does the annual Theodore Thomas Memorial concert show how loyally devoted Stock remained to his mentor throughout his lifetime, 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.

By the time the Chicago Symphony Orchestra was preparing to celebrate its Jubilee Season in 1940-41, the Strauss tradition was alive and well in Chicago. Over the course of two days in November of 1940, the orchestra performed in Carnegie Hall as part of their exchange concert series with the New York Philharmonic. For those two performances, the only composer who received a repeat performance was Strauss. [Aside: You can find these concert programs at the bottom of page 2 of your handout.] One would not necessarily expect this aspect of the programs to go over well in Carnegie Hall in 1940 because Strauss’ works had fallen out of favor somewhat in New York by this time, with the Philharmonic steadily decreasing their programming of Strauss over the previous ten years. Instead, Stock and the Chicago Symphony took New York by storm, and all the critics could talk about were their exquisite performances of
Strauss. Indeed, after spending two paragraphs extolling Stock’s leadership of *Till Eulenspiegel* and *Death and Transfiguration*, one review in the *Musical Courier* stated:

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 not 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.

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, including for example, Schumann’s four symphonies, for which most American orchestras considered Stock’s versions standard through the 1940s. These and other works earned Stock praise for his masterful orchestrations and his restraint in altering the originals.

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 piece on the seventeenth subscription concert program in February of the following season, only two months before Strauss’ famous guest conducting engagement mentioned at the outset of this lecture. Of Stock’s published works, there are only chamber pieces leading up to his opus seven; his other works for large orchestra only came 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, thematic transformation, and counterpoint, commonalities that become readily apparent when the work is compared with Strauss’ Symphony No. 2, *Till Eulenspiegel*, and *Ein Heldenleben*.

There are a 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 Thomas and the Chicago Symphony Orchestra for ten years, including the U.S. premieres of *Till Eulenspiegel*, *Also sprach Zarathustra*, and *Ein Heldenleben*. Furthermore, he performed the first two of these tone poems under the baton of the composer himself in 1904. Secondly, as I mentioned earlier, 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. 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 is closest to that of Till Eulenspiegel. The only differences between the two scorings 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.

[Aside: Before we hear more specific examples of the orchestration influences in Stock's work, the orchestra is now going to take a brief moment to warm up and tune. Please remain in your seats, as we will resume shortly.]

The first Strauss example that the orchestra is going to play today is from the opening to Strauss' Symphony No. 2 in F minor. [Aside: You can follow along with the Example 1 score in your handout. Notice that this score is displayed on the left-hand pages only, starting on page 4. The even-numbered pages show the analogous sections from Stock's work in Example 2, which we'll be looking at in a little bit.]

The important things to listen for in this first Strauss excerpt are the doublings and registers of the themes and the layering of contrapuntal lines. As you can see in the score, Strauss gives the soft and sustained opening melody of his symphony to instruments with low voices and dark timbres, including the clarinet, bassoon, violas, and cellos. For the purposes of this analysis, this four-bar melody will be called Theme 1, as it is labeled in red on your score. In the next phrase, when 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. Now, let's look at the ninth bar of the piece, where Theme 2 is labeled in blue on your score. This new thematic
idea is introduced by the first violins in their low register and is doubled by the violas an octave below. As Strauss moves Theme 2 to other voices in the orchestra, listen for how he works his way from the middle registers of the orchestra outward by balancing the addition of a lower voice with that of a higher one. For example, look at page 6 in your handout, where the Theme 2 phrase is blocked off in blue. Notice how Strauss places the theme in the lowest voices of the string section, the cellos and basses, and balances that with a countermelody in higher woodwind voices, like the oboes and clarinets. This technique will appear in the Stock example as well.

Equally important are the methods by which Strauss takes the single melodic line of Theme 1, expands it into a melody versus accompaniment texture with the first entrance of Theme 2, and subsequently adds contrapuntal lines as he pulls in the full forces of the orchestra. By coordinating his contrapuntal layering with the thickening of the texture, Strauss effectively drives into the first major climax of the piece at rehearsal A.

[Orchestra plays Strauss, Symphony No. 2 in F minor, beginning – rehearsal A]

The Theme and Variation I from Stock’s Symphonic Variations unfold according to a strikingly similar plan as the one in the example we just heard. Look at page 5 in your handout, which shows the first page from Stock’s work. Here you can see that Stock’s theme, like Strauss’ Theme 1, is initially presented softly in low voices; in this case, Stock begins with the cellos and basses. Just as Strauss immediately moves his Theme 1 from the dark timbre to slightly 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. When the first violins take over, they actually span the same interval and maintain the same register as their Theme 2 entrance in the Strauss example. To see the entire phrase, flip to page 7 in your handout for the continuation
of Example 2. Stock then proceeds to layer contrapuntal lines as he thickens the texture, just as Strauss did, and each of his new lines adds more rhythmic animation to the phrase than the last. The last entrance of the Variation I melody is played by the first violins in a good register for projection (that is, between E4 and A5), and they are supported by unison and octave doublings very similar to those of Strauss. As we heard, Strauss also gives his final version of Theme 2 to the first violins in this register, and both composers use this device to close the introductory sections of their respective works.

[Orchestra plays Stock, Symphonic Variations, Theme & Var. I]

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 solo role of the clarinet and violin. 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. Turn to page 8 in your handout, where this solo is shown in Example 3. The beginning of Stock’s clarinet solo functions as a link between the two halves of Variation III, which we will play shortly. The 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 solo clarinet facilitates the transition to this new section, the solo violin enters and confirms the new key and meter.

[Orchestra plays Stock, Symphonic Variations, Var. III, beginning – 6 before the end]

The Stock example we just heard 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 in a separate section. Likewise, Strauss introduces new material when the
narrative of the Till story prompts him to begin a new section in the work. In this scene we will
play momentarily, Till has donned the vestments of a priest. His discomfort with the ruse
ultimately causes him to tear off his costume, which we hear in a downward solo violin
glissando. See Example 4 on page 9 of your handout. When the solo clarinet enters, it establishes
a section in a new meter, key, and character, just as Stock’s solo clarinet does. This new section
correlates to the beginning of Till’s next adventure, in which he attempts to seduce pretty women
as a Don Juan character. Not only is the transitional function of this passage similar to the Stock
eexample we just heard, but the two excerpts also share several orchestration commonalities. For
example, both Stock’s and Strauss’ passages are underscored by pizzicato strings that punctuate
the beat and light woodwind chords that provide harmonic support.

[Orchestra plays Strauss, Till Eulenspiegel, reh. 13 – 15]

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,
shown in Example 5 on page 10 of your handout, Stock gives the trombones a syncopated
segment of the theme in diminution underneath the playful scherzo tune at rehearsal 2 in your
score. You will immediately be able to recognize this entrance because of the easily identifiable
do-sol-do [SING] motion from the first three notes of Stock’s theme. Stock then takes this
germinal three-note motive and rapidly sequences it through different voices. When these
fragmented motives are being passed around the orchestra, you will hear them intermittently
popping out of the texture, which is dominated by a longer phrase. Finally, listen for how Stock
allows a more complete version of the theme to ultimately assert itself, boxed in pink in the
continuation of Example 5. He highlights this arrival by devoting all of the orchestral forces to
clearly stating the tune without other lines to distract the listener.

This style of thematic transformation, as in Stock's manipulation of his thematic motive in the context of a scherzo, is one of Strauss' greatest hallmarks as a composer. Like Stock, Strauss hones in on the characteristic interval of his Till theme, played by the solo clarinet at the beginning of the tone poem. In order to establish Strauss' themes as we did previously with Stock's piece, we will now hear the orchestra play the opening of Strauss', *Till Eulenspiegel*.

[Orchestra plays Strauss, *Till Eulenspiegel*, beginning – reh. 3]

In the section that immediately follows the excerpt we just heard, Strauss fragments and sequences the Till motive through an even wider variety of voices than Stock does in his variation, *as you can clearly see from the orange boxes on page 11 of your handout*. Once Strauss decides to put the theme back together again, *as highlighted by the pink boxes in the continuation of Example 6*, he also scores it for *tutti* orchestra without any other distracting material. These two-bar phrases of the Till theme are connected by sixteenth note links, though they are less inventive in their applications of the motivic interval than Stock’s sixteenth-note bridges. Not only do the composers orchestrate both of their fragmented and complete themes similarly, but their orchestrations also serve similar purposes. By building from fragmented motives to fully stated themes, Strauss and Stock escalate into the highest climactic points that separate their large formal sections.

[Orchestra plays Strauss, *Till Eulenspiegel*, reh. 3 – 2 before reh. 7]

Two important climactic arrivals in the Love Scene from *Ein Heldenleben* and Stock’s Variation VI also share significant commonalities in the orchestration 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 *on page 14 of your*
handout. 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 practicality, as shown in the last yellow boxed area in Example 7. Here, the rest of the orchestra plays a subsidiary and supportive role to the love song in the violins.

[Orchestra plays Strauss, Ein Heldenleben, reh. 33 – 36]

Stock’s construction and treatment of his solo violin line in the sixth variation points to a likeminded approach to role and function. 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. See page 15 of your handout. Both of these examples are central sections of their respective works, which shows a common approach to function on the part of both composers.

[Orchestra plays Stock, Symphonic Variations, Var. VI, pick-ups to F – Andante come prima]

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. The reputation of the orchestra as masters of the Strauss literature persists today, due in large part to Stock's contributions to this tradition. 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.

I would now like to take a moment to thank the people who have made today's program possible. I am sincerely grateful to Dr. Jeffrey Sposato, chair of my doctoral committee, and Professors Franz Krager, Rob Smith, and John Snyder, for the countless hours they spent advising my research and writing. Additionally, I would like to thank Maestro Krager for the opportunity to perform with the Moores School Symphony Orchestra on this occasion.

I would also like to thank our special guest for this evening's concert, Ms. Linda Wolfe, the great-granddaughter of Frederick Stock, who has made the trip all the way from Colorado to attend tonight's concert. Linda, would you please stand and be recognized. Linda was kind enough to open her home to me this spring and grant me access to her own exemplary research on Stock. Her hospitality and generosity 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. Thank you for being here tonight, Linda, and for bringing your beautiful family.

To the members of the Moores School Symphony Orchestra, you have my heartfelt thanks and eternal gratitude. This project simply would not have been possible without your enthusiasm, time, and talent, and it has been my privilege to work with you all for the past three years. Last but not least, I would like to thank my family and friends for their unwavering support and
patience, and I would like to thank everyone for attending tonight's recital.

We are now pleased to present to you excerpts from Stock's *Symphonic Variations*, op. 7.

[Orchestra plays Stock, *Symphonic Variations*]
FREDERICK STOCK, RICHARD STRAUSS, AND THE CHICAGO SYMPHONY
ORCHESTRA (1895-1942)

A Lecture Recital

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

Saturday, May 2, 2015, 7:00 P.M.
Bert I. Winston Band Complex, University of Houston

Nichelle Perrin Blair, Conductor and Lecturer
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I would like to sincerely thank everyone who made this lecture recital possible. As the chair of my doctoral committee, Dr. Jeffrey Sposato has my deep thanks for accommodating my plethora of questions and for the countless hours he devoted to aiding my research and writing. My private teacher and mentor, Maestro Franz Krager, has offered me constant support, guidance, and his invaluable expertise, for which I am extremely grateful. Dr. Rob Smith was instrumental in directing my orchestration analysis, and I am therefore indebted to him for the second portion of this lecture recital. It has been my pleasure to work with Dr. John Snyder over the past three years, and I greatly appreciate his enlightening instruction in both the content of my lecture recital and in all matters academic.

I would also like to thank our special guest, Ms. Linda Wolfe, the 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.

The members of the Moores School Symphony Orchestra have my heartfelt thanks for the enthusiasm, time, and talent that they brought to this project. I would again like to thank Maestro Krager for allowing me the opportunity to work with the Symphony Orchestra for my lecture recital.

Last but not least, I would like to thank my family and friends for their unwavering support and patience. None of this would have ever been possible without you.
### Figure 1: CSO Strauss Programs from the Seventeenth Season (1907-08)

<table>
<thead>
<tr>
<th>Fourth Program: November 1 &amp; 2, 1907</th>
<th>Twenty-Third Program: March 13 &amp; 14, 1908</th>
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</thead>
<tbody>
<tr>
<td>Goldmark, Overture, &quot;In Italy,&quot; op. 49</td>
<td>SOLOISTS: MME. JOHANNA GADSKI &amp; MR. LAWRENCE REA</td>
</tr>
<tr>
<td>Strauss, Serenade for Wind Instruments, op. 7</td>
<td>Mozart, Overture to The Marriage of Figaro</td>
</tr>
<tr>
<td>Debussy, Prelude to L'Après-Midi d'un Faune</td>
<td>Mozart, Aria—&quot;Voi che sapete&quot; from The Marriage of Figaro</td>
</tr>
<tr>
<td>Lalo, Norwegian Rhapsody</td>
<td>Beethoven, Minuet and Finale from String Quartet, op. 59</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td>Beethoven, Scena—&quot;Abscheulicher,&quot; Aria—&quot;Komm Hoffnung&quot; from Fidelio</td>
</tr>
<tr>
<td>Suk, Scherzo Fantastique, op. 25</td>
<td>INTERMISSION</td>
</tr>
<tr>
<td>Mayseder-Hellmesberger, &quot;Ball-Scene&quot;</td>
<td>Wagner, Duo—&quot;Like to a Vision&quot; from Der Fliegende Holländer</td>
</tr>
<tr>
<td>Stock, Improvisation</td>
<td>Weidig, Three Episodes, op. 38</td>
</tr>
<tr>
<td>Stock, Symphonic Waltz</td>
<td>Strauss, Don Juan, op. 20</td>
</tr>
<tr>
<td>Tchaikovsky, Marche Slave, op. 31</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Ninth Program: December 6 &amp; 7, 1907</th>
<th>Twenty-Fourth Program: March 20 &amp; 21, 1908</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georg Schumann, Overture, Liebesfrühling, op. 28</td>
<td>SOLOIST: MR. LEOPOLD DE MARÉ</td>
</tr>
<tr>
<td>Sibelius, Symphony No. 1 in E minor</td>
<td>Bertoloz, Overture to Benvenuto Cellini</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td>Sibelius, Two Legends from the Kalevala</td>
</tr>
<tr>
<td>MacDowell, Concerto for Pianoforte No. 2</td>
<td>Strauss, Concerto for Waldhorn in E-flat major, op. 11</td>
</tr>
<tr>
<td>Strauss, Till Eulenspiegel's Merry Pranks, op. 28</td>
<td>INTERMISSION</td>
</tr>
<tr>
<td>van der Stucken, Symphonic Prologue to William Rattle, op. 6</td>
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<tr>
<td>Elgar, Concert Overture—Cockaigne, op. 40</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Twelfth Program: December 27 &amp; 28, 1907</th>
<th>Twenty-Sixth Program: April 3 &amp; 4, 1908</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLOIST: MME. OLGA SAMAROFF</td>
<td>SOLOIST: MR. WILHELM MIDDELSCHULTE</td>
</tr>
<tr>
<td>Glazunow, Ouverture Solennelle, op. 73</td>
<td>Schumann, Overture to Manfred</td>
</tr>
<tr>
<td>Tchaikovsky, Concerto for Pianoforte No. 1 in B-flat minor, op. 23</td>
<td>Handel, Concerto for Organ in F major</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td>Brahms, Chorale St. Anthony, op. 56</td>
</tr>
<tr>
<td>Saint-Saëns, &quot;Bacchanale&quot; from Samson et Dalila</td>
<td>INTERMISSION</td>
</tr>
<tr>
<td>Strauss, Salome's Dance from Salome</td>
<td>Strauss, Symphonia Domestica, op. 53</td>
</tr>
<tr>
<td>Wagner, &quot;Bacchanale&quot; from Tannhäuser</td>
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</tr>
<tr>
<td>Liszt, Mephisto Waltz</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Thirteenth Program: January 3 &amp; 4, 1908</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>THEODORE THOMAS MEMORIAL</td>
<td></td>
</tr>
<tr>
<td>Brahms, Tragic Overture, op. 81</td>
<td></td>
</tr>
<tr>
<td>Bach, Sonata in F minor (orchestration by Theodore Thomas)</td>
<td></td>
</tr>
<tr>
<td>Schubert, Symphony No. 8 in B minor, (“Unfinished”)</td>
<td></td>
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<tr>
<td>INTERMISSION</td>
<td></td>
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<tr>
<td>Schumann, Overture to Manfred</td>
<td></td>
</tr>
<tr>
<td>Handel, Concerto for Organ in F major</td>
<td></td>
</tr>
<tr>
<td>Brahms, Chorale St. Anthony, op. 56</td>
<td></td>
</tr>
<tr>
<td>INTERMISSION</td>
<td></td>
</tr>
<tr>
<td>Strauss, Tod und Verklärung, op. 24</td>
<td></td>
</tr>
</tbody>
</table>
Figure 2: Percentage of Strauss Works Per Subscription Season²

Figure 3: CSO Programs from Carnegie Hall, November 20 & 22, 1940³


Figure 4: Chicago Symphony Orchestra All-Strauss Programs (1932-41)⁴

<table>
<thead>
<tr>
<th>Forty-Second Season (1932-33), Fifth Subscription Program:</th>
<th>Forty-Ninth Season (1939-40), Third Subscription Program:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLOIST: CLAIRE DUX</td>
<td>SOLOIST ROSE PAULY</td>
</tr>
<tr>
<td>Prelude, Gavotte and Introduction and Fugue from</td>
<td>Serenade for Wind Instruments, op. 7</td>
</tr>
<tr>
<td>Suite for Wind Instruments in B-flat, op. 4</td>
<td>Three Songs: “Allerselen,” “Schlechtes Wetter,”</td>
</tr>
<tr>
<td>Suite from Music to Der Bürger als Edelmann</td>
<td>“Cäcilie”</td>
</tr>
<tr>
<td>Three Songs: “Freundliche Vision,” “Wienlied,”</td>
<td>INTERMISSION</td>
</tr>
<tr>
<td>“Cäcilie”</td>
<td>Also sprach Zarathustra</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td>Salome, Dance of the Seven Veils and Finale</td>
</tr>
<tr>
<td>Don Juan, op. 20</td>
<td></td>
</tr>
<tr>
<td>Dance of the Seven Veils from Salome</td>
<td></td>
</tr>
<tr>
<td>Three Songs: “Heimkehr,” “Ständchen,” “Morgen”</td>
<td></td>
</tr>
<tr>
<td>Waltz from Der Rosenkavalier</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Forty-Fifth Season (1935-36) Nineteenth Subscription Program:</th>
<th>Fiftieth Season (1940-41), Twelfth Tuesday Program:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serenade for Wind Instruments, op. 7</td>
<td>SOLOIST ROSE PAULY</td>
</tr>
<tr>
<td>“On the Shores of Sorrento” from Aus Italien</td>
<td>Serenade for Wind Instruments, op. 7</td>
</tr>
<tr>
<td>Also sprach Zarathustra</td>
<td>Three Songs: “Allerselen,” “Schlechtes Wetter,”</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td>“Cäcilie”</td>
</tr>
<tr>
<td>Don Juan</td>
<td>INTERMISSION</td>
</tr>
<tr>
<td>Till Eulenspiegel</td>
<td>Also sprach Zarathustra</td>
</tr>
<tr>
<td></td>
<td>Salome, Dance of the Seven Veils and Finale</td>
</tr>
</tbody>
</table>

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Example 1: Strauss, Symphony No. 2 in F minor, beginning - reh. A
Building out theme with registration and counterpoint

Symphonie.
(F m.)

Richard Strauss, Op. 10

Allegro ma non troppo, un poco meno, ma non troppo.

Theme 1:
* Octave doublings
* Low timbre
* Soft, sustained melody

Theme 2:
* Octave doublings
* Violins cover major tenth in low register
* Counterpoint starts with two layers
Example 2: Stock, *Symphonic Variations*. Theme and Var. 1
Building out theme with registration and counterpoint

Symphonische Variationen
über ein Original-Tema.


Copyright 1910 by B. Baker.
Example 1 (continued)

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 2 (continued)

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 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

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

**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: *Till Eulenspiegel*, 8 after reh. 14 - *Erstes Zeitmas*

Violin solo used to transition between major sections; followed by clarinet solo establishing new section

Violin
* Role: soloist
* Function: transition between two sections; second section starts with solo clarinet
* Accompaniment: pizzicato strings and light woodwind chords

Clarinet
* Role: soloist and personification of Till character
* Function: establishes new key, meter, and character
* Formal significance: narrative changes (from priest to Don Juan)
Example 5: Stock, *Symphonic Variations*, Var. V, reh. 2 - reh. 5  
Orchestration of theme fragments versus more complete presentations of theme

Orchestration of theme fragments:
* Hones in on terminal three-note motive (do-sol-do)
* Rapidly sequenced through different voices
* Motive intermittently pops out of texture
Example 6: Strauss, Strauss, Till Eulenspiegel, 4 before reh. 4 - 4 after reh. 5
Orchestration of theme fragments versus more complete presentations of theme

Orchestration of theme fragments:
* Hones in on Till motive
* Rapidly sequenced through different voices
* Motive intermittently pops out of texture, which is dominated by longer phrase
Orchestration of complete themes:
* Theme presented by itself to be clearly audible
* Forceful presentation
* Two-bar themes connected by motivic sixteenth-note figuration
* Function: build rhythmic momentum and drive toward climax of variation
Orchestration of complete themes:
* Theme presented by itself to be clearly audible
* Forceful presentation
* Two-bar themes connected by motivic sixteenth-note figuration
* Function: build rhythmic momentum and drive toward climax of variation
Example 7: Strauss, *Ein Heldenleben*, reh. 33 - 34

Solo violin melody, joined by tightly-voiced violins in their high registers

Orchestration of violin melody:
* Solo violin first, joined by divisi violins tightly voiced at first in upper register
* Accompaniment: harp arpeggios and string tremolo
* Function: Love Scene, central section within tone poem
Example 8: Stock, *Symphonic Variations*, Var. VI, pick-ups to reh. F - G
Solo violin melody, joined by tightly-voiced violins in their high registers

Orchestration of violin melody:
* Solo violin first
* Divisi violins tightly voiced at first in upper register, later top voice supported an octave below
* Accompaniment: harp arpeggios and string tremolo
* Function: central variation within Stock's work