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**Bakalářská práce**

**Popularization of Classical Music in the English-Speaking  
World**

**Robert Poscharnig**

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**Popularization of Classical Music in the English-Speaking World**

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### **Čestné prohlášení**

Prohlašuji, že jsem práci zpracoval samostatně a použil jen uvedených pramenů a literatury.

*Plzeň, květen 2020.....*

## **Poděkování**

Chtěl bych poděkovat panu Mgr. Tomáši Hostýnkovi, který svými radami a odbornými znalostmi problematiky byl velkou oporou. Zároveň bych mu chtěl také poděkovat za vstřícný přístup a čas, který obětoval.

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# 1 Introduction

My aspiration in this thesis is to accurately depict the evolution of Classical music in the United States of America. Not only will I try to document this procedure, but I will also try to make some deductions about why this happened. As music is rooted deeply in culture all around the world my goal will also be to try to determine why humans enjoy music and the way how we perceive it.

Classical music was at the time of its creation considered a low form of art, similar to the theatre plays written by William Shakespeare, yet after some decades passed it became a part of the high arts. High arts often require at least a fundamental understanding of culture, history and arts to be enjoyed fully. Often people are repelled by classical music as some pieces tend to be quite complex and are rather difficult to comprehend. This tends to be even more true in modern works. While traditional classical music mostly offers an engaging melody, modern works often do abandon all rules of symphony and create melodies that are dissonant at best or have no similarities with music as we know it.

The art of Classical music started quite late on American soil. Most historians agree that the first breakthrough of classical music in the United States was around the end of the 19<sup>th</sup> century. The event that initiated the classical music movement was the premiere of Antonín Dvořák's *"From the New World"*.

The main source I will use to describe the general history of classical music in the United States will be the comprehensive book written by Joseph Horowitz – *Classical Music in America*. Horowitz is considered the leading historian of American concert life; therefore, I am sure that his work will provide more than enough information for my thesis.

For my research on Dvořák I will use the book *Dvořák in America* written by the aforementioned Joseph Horowitz. The impact on America created

by the Czech composer was quite substantial, for this reason I will devote a part of my thesis just to him and his life in America.

One of the most influential people regarding classical music in the United States of America is the composer/conductor Leonard Bernstein. The works and life of this Massachusetts born musical genius of Ukrainian Jewish descent will also be described in detail.

The last personality that will be covered in detail is the infamous John Cage. This composer is mostly known for his rather abstract ideas about music and most of his pieces push the boundaries of what we consider music. One of his rather peculiar pieces is called 4'33", which consist of artists coming on stage and not doing a single sound. He is the epitome of what we perceive as avant-garde.

It is of great importance to first define classical music. Do we perceive as classical music only the art created by famous composers like Bach, Dvořák and Haydn, or should modern composers creating film music like Hans Zimmer or John Williams be included as well, as the works created by them follow basically the same rules and characteristics of traditional classical music?

For my thesis I will use the definition provided by the Collins English Dictionary, which goes as follows: any style of music based on long-established principles of composition and polyphony and marked by stability of form, intellectualism, and restraint. To fully understand this definition, we have to familiarise ourselves with the term polyphony. Polyphony is when two or more independent melodies are played together to create a kind of texture. This feature is very prominent in classical music. I have chosen this definition, because it does not exclude more modern works and therefore is less limiting than other definitions regarding the topic.

Furthermore, we should look deep into society that is living in the USA to find out more concerning the behavioural patterns regarding consumption of music. Are classical music concerts just a meeting spot for the rich and famous, with the added benefit of a live music show, or is the music itself the real draw for these types of events?

As the culture of the USA is a rather young one, or to be more precise a colourful mix of older cultures from the first settlers, we need to find out, when music became important. Or whether or not music is even important for the average American. As Horowitz said: "*Classical music in the United states is a mutant transplant. (Horowitz, 2007, p. 7)*"

## 2 The Difference between the high and low arts

As mentioned in the introduction there is one major forking of art. This consists of so-called high and low art. *“Hamlet versus South Park; J. Alfred Prufrock versus Mickey Mouse; Beethoven’s Fifth symphony versus Justin Bieber’s “Eenie Meanie.” Such contrasts instantly evoke a familiar and important cultural divide, typically expressed as the distinction between “high” and “low” art. (Fischer, 2013, p. 473).”* Those examples provided by Fischer show, that it is rather easy to distinguish between high and low art, even for a person not educated in this field. But as history has shown us, this consensus of what is considered high art and what not changes drastically with the zeitgeist of our society. For example, South Park is considered a vulgar critique of our society, yet the works of Shakespeare fulfilled the same function at the time.

Some experts claim, that there is no difference between high and low art. *“Although disagreement is more naturally centered on the claim of a hierarchy of artistic value, with traditionalists defending it and relativists or populists denying it, some have argued against the idea that there are artistically important differences between high and popular art (Fischer, 2013, p. 479).”* I have the same viewpoint on art, as what we perceive as art is highly subjective. For example, some people might find enjoyment from harsh noise music and appreciate the complex layering of noises, while others do not see a point in this kind of music.

Almost all definitions of high art have something in common. They specifically say that high art is something that is perceived as a form of high art. The area of fine art is constantly being extended to embrace new activities arising because of either new technology, or artistic invention. The former is exemplified by acrylic painting, as well as silkscreen printing and giclee prints; the latter by the invention of mixed-media artworks employing collage, decollage, photomontage, or "found-art". Because of this process of gradual widening, it is almost impossible to define or fix a

meaning for fine art.<sup>1</sup> Even though this is specifically aimed at paintings, this problem is applicable to all forms of art.

The effects of time on culture and art are an amazingly interesting topic and could easily fill a thesis by itself, but due to space and time restraints I will not be covering more.

It is important to keep this knowledge of culture and art in memory because this explains much regarding the bad treatment of famous artists while they were alive.

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<sup>1</sup> ENCYCLOPEDIA OF ART EDUCATION, -, <http://www.visual-arts-cork.com/definitions/fine-art.htm>.

### 3 The beginning of classical music in America<sup>2</sup>

Even though now America is a great place to experience culture and art, in its early days Americans were more focused on survival and building a stable country than trying to create a culture, that represents them as a country.

The only ones at this time period who performed classical music were small communities of Moravians. For them, music was such an essential part of their lifestyle, that they brought instruments and sheet music from home. These rather small settlements of Moravians were located in North Carolina. Even though musicians were not exactly sought after in these times, as builders and workers were more important, the Moravians were so fascinated with music, that a big percentage of workers were able to read notes and play an instrument. *"The classical period of music – the period of Haydn, Mozart and Beethoven – bracketed the years 1750-1800 (...) (...) The Moravians came to America out of the heart of that period. The musicians knew and worked with the leading musicians of that time (Walser, 1962, p. 145)."*

Some forms of musical creation did exist in America, but it was mostly focused on religious themes and so was rather simple. This movement of spiritual music started in New England known as the first New England school. This label refers to the first group of native-born composers and tune compilers active in New England between about 1770 and 1810.<sup>3</sup>

After the Civil War America entered a time of great prosperity and with economic growth always comes a growth in arts. Some American composers emerged, but their style of composing was almost identical to the style used in Europe. Even though this could be seen as the start of

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<sup>2</sup> All information regarding dates and facts is taken from Classical Music in America – A History by Joseph Horowitz.

<sup>3</sup> The Canterbury Dictionary of Hymnology, 2019, <https://hymnology.hymnsam.co.uk/f/first-new-england-school>.

Classical American music the lack of a distinctively American sound makes this classification impossible.<sup>4</sup>

Classical music was performed only in some locations in the USA. Due to the influence of Cuba, New Orleans was the epicentre of classical concerts in the late 17th and 18th century. The most exceptional thing in New Orleans was, that African-American slaves could buy their freedom, this meant that their local music scene was a bit more diverse and music from all over the world was played there.

This all changed with a happening in New York. An experience so grand, that it is often quoted to be the starting point of American classical music. It all started in the year 1893 with the premiere of Antonín Dvořák's "*From the New World*". This event brought classical music to American masses and ushered in a new age for American culture in general. According to the Herald critic, Albert Steinberg the symphony was great and was distinctively American in flavour. This American flavour as it was called came from the inspiration by African-American music, which originated due to the turmoil of slavery. That is why according to many critics Dvořák created the first piece of all-American Classical music. (Horowitz, 2007, p. 5)

The USA has two birthplaces of Classical Music. The first one is New York, where the aforementioned premiere took place and the second one is rather surprising, Boston. "*New York, the commercial capital of the nation and perhaps the world, was in the eyes of Bostonians, and for that very reason, the capital of baseness and vulgarity. Boston was the capital of culture. Where New York symbolized the teeming immigrant "melting pot" to which Dvořák could appeal in Urging an American style drawn from an amalgam of minority cultures, Boston was the Anglo-Saxon stronghold (Taruskin, 2005, chapter An American response).*" While in New York

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<sup>4</sup> Horowitz believes the first truly American composition was Dvořák's "From the New World".

Dvořák's inspiration from African melodies was well received, in Boston this evolution of music was hated. *„I am not sufficiently familiar with the real negro melodies to be able to offer any opinion of the subject. Such negro melodies as I have heard, however, I should be sorry to see become the basis of an American school of musical composition (Horowitz, 2007, p. 7).”* This was said by the then most performed Boston composer, George Whitefield Chadwick. He was by far not the only one in Boston, who thought this way. One of the harshest criticisms was by William Apthorp. *”Our American negro music has every element of barbarism to be found in the Slavic or Scandinavian folk-songs; it is essentially barbarous music (Horowitz, 2007, p. 8).”* It took 17 years for Boston music experts to admit, that Dvořák's music was American.

Major changes occurred thanks to industrialization. New techniques and materials were discovered that made the production of instruments not only easier but also helped improve their quality. This led to a forming of great orchestras all around the US, as it became cheaper to do so. The new arsenal of sounds boosted the creativity of composers as they now had more options for music creation.

The United States had a great number of citizens of German origin. It sounds almost impossible today, but there was a time where the US was highly inspired and fascinated by German culture and philosophy. Before the Great War, Germany was known as the birthplace of some of the greatest personalities such as Goethe, Kant, and Beethoven just to name a few.

Due to this public liking of everything imported from Germany, Beethoven was one of the most played composers at the time. And his works were seen as art for cultivated people. Specifically, in Boston, where Dvořák was hated for his black influences, Beethoven was loved.

In the early stages of American classical music, there was a great rivalry between New York and Boston. But looking back at the events both cities are the birthplace of classical music with American DNA, each one in its own right.

## 4 Major changes in the 20<sup>th</sup> century

Because of the Great War, the USA felt that they can no longer support German culture and even the teaching of the language. *"Now there were "Germans" and "Americans" only; no hyphenates remained"* (Horowitz, 2007, p. 265) This radical cut did not only change the life of many Germans living in America but also pretty much banned the works from Bach and Beethoven from being played. The US government launched a propaganda campaign, where the main goal was to change the old image of Germany as a haven for culture to a country, that is highly militaristic and toxic. *"To stamp out the image of the civilizing German, Kultur was linked to "Prussian militarism" and the "wanton murder" of Belgian babies (Horowitz, 2007, p. 265)."*

The War changed classical music in a major way all around the globe. Gone are the giant symphonies and complex harmonies and they made way for a simpler experience. Music of this time period was very austere and one could almost feel how the horrors of the war were projected into the process of composing. Even as our contemporary world marks the 100th anniversary of the war's end, the wealth of music it prompted speaks as profoundly as ever.<sup>5</sup>

Because the US was unaffected by WW1, they made their first steps to becoming cultural leaders. Arguably the first musical genre of great importance was created in America, this milestone in music creation was jazz. It originated in New Orleans and quickly spread over the whole country and influenced more than just classical music. This more relaxed way of making music created by African-American communities was a great step in becoming culturally independent of Europe.

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<sup>5</sup> Northwest Public Broadcasting, 2018, <https://www.nwpb.org/2018/11/07/finding-inspiration-amidst-chaos-classical-music-of-the-first-world-war/>.

The pioneer of jazz influences in classical music is William Grant Still. He was a man of African descent, who managed against all odds to become the first black conductor and composer. His first composition was the influential "*Symphony No. 1 "Afro-American"*". Still was brought up by his mother and grandmother in Little Rock, Arkansas, and studied medicine at Wilberforce University, Ohio, before turning to music. He first studied composition at Oberlin Conservatory of Music in Oberlin, Ohio, then under the conservative George Whitefield Chadwick at the New England Conservatory of Music in Boston, and later under Edgard Varèse during the latter's most radical avant-garde period.<sup>6</sup> Some experts credit him as the first composer who managed to convey an American feeling in his music, but this is highly debatable. His works were inspired by African music, but still followed the rules of classical Western music. Maybe thanks to this original blend of cultures his music became so popular as it was.

One of the most famous composers of this time period was Aaron Copland. Copland, the son of Russian-Jewish immigrants, was born in New York City and attended public schools there. An older sister taught him to play the piano, and by the time he was 15 he had decided to become a composer.<sup>7</sup> Copland studied music in France where he studied with Boulanger. Nadia Boulanger was also the teacher of Virgil Thompson, also a very important figure of American classical music. This long term stay of his in the European country made him obsessed with everything French. Copland often described himself as a Francophile. During his early days, he was often dismissed and played more along the side-lines and his rise to fame came at a mature age. (Dickinson and Hitchcock, 2002, p. 125-130)

In this time period, a sound was created, that we would now describe as American. The music had a distinctive sound and was vastly different to

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<sup>6</sup> Britannica, 2019 <https://www.britannica.com/biography/William-Grant-Still>.

<sup>7</sup> Britannica, 2019, <https://www.britannica.com/biography/Aaron-Copland>.

anything composed in Europe. Aaron Copland is probably most associated in the public's mind with the American sound, creating music that defined an ideal America. Copland's music romanticized the United States and celebrated the best in the American Spirit. In general, he also avoided the complexities and diversity of the American experience.<sup>8</sup>

But Copland was not by far the only one that could create this feeling through music. Another prime example of this is the music of Elliot Carter. Even though some of the music by Carter is far from an easy listen the American sound is very distinctive. *"He called for a vigorous and unpretentious America style, "plain and bare" (Horowitz, 2007, p. 435)."* This complexity of his work is most likely as a result of the combination of all influences, that America has to offer. As we know America is culturally as diverse as it gets. Carter came from two different worlds of influence: Nadia Boulanger on the one hand, who was truly very conservative in her teaching and Charles Ives on the other hand.<sup>9</sup>

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<sup>8</sup> Suncrest Publications LLC, 2018, <https://www.classicaltyro.com/blog/files/american-sound-in-classical-music.html>.

<sup>9</sup> Daniel Barenboim, -, <https://danielbarenboim.com/elliott-carter/>.

## 5 The experimental period

At the beginning of the 1950s, composers became more experimental in their works and tried to abandon the rules that were created by their predecessors. Composers explored atonal and electronic music. The fascination with electronic music most likely came from the general mood of the public. After the discovery of atomic power everything new and scientific was seen as something desirable.

Some inspiration was also taken from eastern music and formed a genre called minimalism. All western music up to this point (classical and popular) was narrative, goal-oriented music. It's mirrors a story; it has an opening gambit (boy meets girl), a development (they fall in love), a climax (they lose each other), and a resolution (they marry or die). Minimalist music steadfastly does not do this. Its signature is repetition.<sup>10</sup>

Some composers even took the idea of experimenting one step further. They tried to upgrade instruments with bizarre features to change their sound or tried to stretch the borders of music by using unusual scales or sometimes don't making sound at all. Here is an example of the creativity used in this period. Cage wanted to use percussive sounds to accompany the group in the dance studio, but the room was so small that only one instrument (a piano) could be used. He turned the piano into a percussion instrument by opening the piano and inserting objects between the strings. When the piano keys were struck, the resulting sound was changed from the conventional sound of a piano to what sounded more as a drum, though a strange drum.<sup>11</sup>

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<sup>10</sup> The Guardian, 2018, <https://www.theguardian.com/music/2018/mar/02/minimalism-music-revolution-charles-hazelwood>.

<sup>11</sup> Ohio State University, 2019, [https://aaep1600.osu.edu/book/01\\_Cage.php](https://aaep1600.osu.edu/book/01_Cage.php).

Though this creativity of musical creation certainly was fresh and was a welcome change in the world of music it never managed to gain any mainstream attention. This is most likely due to the complexity of the works and even if the complexity could not scare a potential listener away the rough sound and lack of melody did. Also, the fact the most of the works were dissonant did not help this music to captivate a potential audience. I see these pieces of art as more of an experience rather than something you could actually listen too.

he most prominent figure regarding this avant-garde style of music was John Cage. As you can see by the example provided above, Cage was not afraid of experimentation. His unique approach has led to a much criticism by music critics and even today some experts do not think that what he made was actually music. And with songs like "4' 33'" that is literally just four and a half minutes of silence it is hard to argue with this point. For better or worse, Cage created new ways of thinking about music that have been influential.

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<sup>12</sup> RTÉ, 2019, <https://www.rte.ie/brainstorm/2019/0717/1063606-is-experimental-music-killing-classic-music/>.

## 6 Classical music and Hollywood

Hollywood was the birthplace of big budget film and for every grand scale motion picture there has to be an equal grand soundtrack to accompany it. A good score can help boost an already good movie to an all-time classic. Hollywood producers and executives were aware of this fact very early. Talented musicians from all over the world were hired to create a fitting theme or even a full soundtrack for movies and received fairly big payments for their services.

Hollywood movies were a big factor in popularising American classical music outside of the US. As Hollywood productions were a major export at the time and still are many people were confronted with American made classical music, who would have not have had the chance otherwise. This happening made it possible for American classical music to be more respected overseas. Another great example of film being the medium that showed American classical music to non-US audiences was the Disney movie *Fantasia*, which relied heavily on music.

Film music brought back traditional big orchestral music and helped keeping this particular sound alive for further generations to enjoy. At the time of the creation of these now iconic scores there were regarded as a lower form of music that could never match the greatness of traditional classical music, but today I feel as film music gets more and more respected as time passes.

During WW2 many talented composers from Europe fled to the USA in order to seek refuge from Adolf Hitler and the turmoil of war. One of the first of those musically talented refugees was the Vienna-born Erich Wolfgang Korngold. As Korngold was of Jewish descent, he was forced to flee in order to escape persecution and being transported to a concentration camp. He had begun establishing himself in Hollywood as early as 1934, and therefore never faced the economic struggles that other

émigrés encountered. Still, his vitality as a film composer, evident in such Errol Flynn swashbucklers as “The Adventures of Robin Hood” and “The Sea Hawk,” damaged his reputation as a “serious” talent.<sup>13</sup> Sadly his endeavours in in film scoring closed all doors for him in the world of serious classical music.

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<sup>13</sup> The New Yorker, 2019, <https://www.newyorker.com/magazine/2019/08/19/erich-wolfgang-korngold-the-opera-composer-who-went-hollywood>.

## 7 A bright future for Classical music

Classical music in America is fairly popular even in the present. Classical pieces are now used in commercials and trailers for movies. It is easier than ever to open up the Internet and search for some classical music as a background for studying or just for the sake of listening. Mobile devices allow the consumers to listen to music on the go or while commuting to work.

This accessibility makes classical music easy to discover and enjoy. At the time of their creation classical songs could only be heard by the wealthier of society and even then, one had to go to a concert and hope they would play something one would appreciate. It was not unusual to hear your favourite composition only a few times in your life.

In the recent age a new medium for classical music has emerged. Videogame music gets more and more complex year by year. Gone are the simple 8-bit synthesizers melodies, as they have now been replaced by enormous orchestras and choirs. Particularly historical or fantasy videogames now invest in a bombastic soundtrack of great scale. Videogame music became so popular, that now you can even look up podcasts or panels at events that discuss extensively about how the music for a game was created. Even more impressive is the fact that the soundtrack is context sensitive and changes with events of the game or the circumstances you are in. For example, a melancholic song plays as you enter a small village and explore your surroundings. You hear an inhuman sound from a house you are passing by. Now the melody picks up speed and heavy drums start playing. A cue for the player to get ready for combat. Of course these mechanics are way more complex than this. Mikolai Stroinski the composer for the videogame "*Witcher 3*" said this regarding the mechanic. The *Witcher* followed this rule. The cues (that were interactive) are divided into smaller layers, which come together, in the case of a combat cue, only when we are dealing with a very powerful

enemy. If the enemy is small (let us say a pack of wolves), only the first layer of the piece will play. The Witcher was different than my previous projects in film, television and even other games, in terms of the amount of music as well as the style of music that was written.<sup>14</sup>

Thanks to modern technologies classical music becomes more and more interactive, maybe in the near future we will experience classical concerts that cater to our current mood and desires. As our society evolves so does the music surrounding us and we should be prepared for interesting new concepts and ideas presented by the current generation of musical geniuses. Even though it was believed that classical music would be dead in modern times, these innovations will hopefully keep this genre alive for further generations to experience and create.

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<sup>14</sup> Tech Times, 2015 <https://www.techtimes.com/articles/53814/20150518/the-witcher-3-wild-hunt-composer-mikolai-stroinski.htm>.

## 8 Antonín Dvořák in Bohemia

Antonín Dvořák is arguably one of the most influential personalities in American classical music. Born as a son of a Butcher in 1841 he quickly discovered his love and talent for music. His first instrument was the violin, which he played at his local church. From an early age he was fascinated with modern means of transport as he witnessed the passing of a steam locomotive. Being the eldest son, he was expected to take over the family business. He studied music in Zlhornice where he moved with his whole family. His studies at Zlhornice were conducted under the supervision of multi-instrumentalist and excellent musician Antonín Liehmann. At this time Dvořák began to write his first short polkas.<sup>15</sup> He wanted to continue his studies in Prague at the Institute of Church Music. As the school was taught in German, he had to move to Česká Kamenice to improve his knowledge of the language. Dvořák was a quick learner and moved to Prague to pursue his dream of joining an organ school. At the organ school he learned about composition as well as playing the organ.<sup>16</sup>

He finished organ school in the year 1859 and for his graduation he held a public concert, where he premiered 2 of his first compositions: “Prelude in D major” and “Fugue in G minor”. They are one of the oldest surviving compositions written by Antonín Dvořák.<sup>17</sup> Both those compositions are written for the organ and are quite similar in structure and general feel.

In the early stages of his career Dvořák was often short on money and had to rely on friends or relatives to have a place to live.<sup>18</sup> Later he found work

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<sup>15</sup> After Dvořák’s death a document was found, that showed that he finished an apprentice as a butcher. This document was a fake and most likely was created to make Antonín Dvořák more mystical, as this would mean that he learned the basics of music by himself.

<sup>16</sup> translated and paraphrased from: FDB, -, <https://www.fdb.cz/lidi-zivotopis-biografie/36330-antonin-dvorak.html>.

<sup>17</sup> The Dvorak Society for Czech and Slovak Music, 2010, <http://www.antonin-dvorak.cz/en/life>.

<sup>18</sup> Even though that after his graduation he was not 18 years old yet he could not ask his parents for money as their business was no longer successful. Therefore, he applied himself for the post of organist at the St Henry’s Church. He was rejected due to inexperience even though he was the most talented of the applicants.

as a viola player in an ensemble that was under the leadership of Karel Komzák, where he performed at small social gatherings and in restaurants. After the Provisional Theatre was opened in 1862 the Komzák Ensemble was integrated as the core of the opera orchestra. At this time, he met his future wife, Anna Čermáková.<sup>19</sup> While working at the Provisional Theatre Dvořák often played under the conducting of Bedřich Smetana. In his freetime he studied scores that he borrowed from his good friend Karel Bendl.<sup>20</sup>

Inspired by his work playing Czech opera like *“Brandenburgers in Bohemia”* or *“The Bartered Bride”* Dvořák decided to try writing operas as well. Unfortunately, his first ever written opera *“Alfred”* would end up never being performed during his lifetime. He used a text written by Karl Theodor Korner named *“Alfred der Grosse”*, as he could not afford the creation of a new libretto.<sup>21</sup> Yet he managed to get his second opera to be played at the Provisional Theatre. At first his opera named *“King and Collier”* was not approved by the theatre, so Dvořák decided to rewrite it. *“But his urge to compose was boundless - he just had to write, never mind whether there was any chance of performance (Honolka, 2004, p. 29).”* This time it was accepted by the Provisional Theatre and played. Dvořák could now officially call himself an opera composer.

As Dvořák struggled his whole life with money he decided to apply for a scholarship administered by the Ministry of Culture and Education in Vienna. He received the highest possible amount from the scholarship and could now focus all his efforts in to his musical carrier. He continued to win the competition for the scholarship money 5 years in a row. Thanks to his application he became friends with Johannes Brahms, who also helped

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<sup>19</sup> Although he was first interested in her sister Josefína, who at the time was already a well-known actress at the Provisional Theatre, his love was not reciprocated. He met Josefína at work and was also encouraged by her father to give her private piano lesson at their home. She later married Count Václav Kounic and both later became close friends with him.

<sup>20</sup> The Dvorak Society for Czech and Slovak Music, 2010, <http://www.antonin-dvorak.cz/en/life>.

<sup>21</sup> The text of an opera or long vocal work.

him getting his work published."Dvořák started gratefully and always remained so – understandably, for not only did he owe to Brahms's advocacy the grant which made him partially independent to lead a very modest life, but also the leap he now made over the narrow boundaries of his homeland, out of the provinces and into the wider musical world." (Honolka, 2004, p. 41)

## 9 Antonín Dvořák abroad

In the early 1880s Dvořák's music spread far beyond his country and was received all over Europe with critical acclaim. Due to this newly gathered fame Dvořák was invited to London. This first visit was a great opportunity for him as he became motivated and inspired to create even more classical music pieces for the British audience. He has visited the Isles nine times in his lifetime and always made a huge leap in his musical career. Most of his travels to Britain were in order to premiere a new work he had created. The premiers of "*Symphony No. 7*", "*Saint Ludmila*" and "*Requiem*" all took place in Great Britain. His connection to Britain was so strong, that he was given an honorary degree from Cambridge University in the early 1890s. This token of gratitude motivated Dvořák even more to continue with his career as a composer.

His second favourite destination for travel was Russia. Thanks to his friendship with composer Peter Ilyich Tchaikovsky, who has met Dvořák in Prague, he made some contacts in Russia. Tchaikovsky invited him perform a tour in Moscow and St. Petersburg in 1890. The concerts were very well received by the public, however, the critics surprisingly claimed that Dvorak lacked invention.<sup>22</sup>

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<sup>22</sup> The Dvorak Society for Czech and Slovak Music, 2010, <http://www.antonin-dvorak.cz/en/life>.

## 10 Antonín Dvořák in America

This period of his life is by far the most important for this thesis. In 1891 Dvořák received an invitation to the United States of America issued by Jeanette Thurber on behalf of the National Conservatory of Music in New York. *“She offered him the position of music director of the National Conservatory of Music in New York (Rechcigl, 2018, ch. Dvořák in America)”*

*“A large German steamship passed the lighthouse at Sandy Hook en route to New York Harbor. On board, the passengers stood shoulder to shoulder along the siderails. Among them was a man of middle age, vigorous and erect. (Horowitz, 2003, p. 11)”* This is how the arrival of Dvořák in New York is described. It almost sounds as a fairy tale. Dvořák, who was fascinated by modern means of transport since an early age, now had the chance to travel all the way into *“The New World”*. On the pier were Czech immigrants shouting at Dvořák and greeting him. This was the beginning of the most influential two and half years provided for American culture by Dvořák.

He was astonished at how patriotic Americans were. This patriotism was something which he admired as he was also a patriot in heart. He witnessed how Hungarians and Austrians looked down at the Czech minority and was feeling really bitter. *“Both Germans and Hungarians looked down on the empire’s minority Slavs, including the Czech – themselves a combination of Bohemians (like Dvořák) and Moravians. In fact, the word “Slav” was said to derive from the German Sklave, meaning “slave”. Unless they adopted German customs and speech, Slavs were considered barbarians (Horowitz, 2003, p. 39, 41).”* This injustice Dvořák faced since an early age might be the reason, why he was so fascinated by African-American music and culture. Coming from a country, where he himself was a minority, that was badly treated by the rest he desperately wanted to incorporate African influences into his music created in the United States. Nationalism was a great theme of the time and all over the

world artists tried to convey their creations in their mother tongue and not be influenced by other nations.

Dvořák began to study what was at the time known as “*Negro melodies*”. Dvořák explained his studies of this music like this: “*These are the folk songs of America and your composers must turn to them. All of the real musicians have borrowed from the songs of the common people (J. Horowitz, 2003, page 72).*” This statement was met with harsh criticism, mostly from Boston, but even in New York many people did not agree with him as the African-American communities were far from respected or even accepted at this time in history.

“*The musical life of this country is in the hands of foreigners. All the composers sound German (Horowitz, 2003, p. 97).*” Those words spoken by Dvořák may be the words that changed American classical music forever. He was motivated to create something that sounds American and is not influenced by the popular music from Europe. He started to work on his “*Symphony No. 9 in E minor*”, also known as “*From the New World*”. Even before the symphony was released Dvořák had had to face harsh criticism by his fellow composers. “*Your ‘New world’ Symphony is an ‘Old World’ Symphony. Negro music, Indian music, it is all very fine. It is what the Americans call window dressing (Horowitz, 2003, p. 100).*” Although he faced these accusations by the highest authorities regarding music in America, Dvořák has stuck to his vision.

When the time came to premier his new symphony Dvořák was sceptical about his work. “*Dvořák sometimes felt like a man in borrowed clothes, masquerading as a Negro, or an Indian. But he was a Bohemian – in American garb (Horowitz, 2003, p. 101).*” He felt as if all the criticism he faced was justified and he was fighting an uphill battle in order to revolutionize American classical music as a whole. Due to his lack of confidence in his project he even skipped the final rehearsal. Despite of all odds the premiere was a major success. As Dvořák was scared of the

crowd reaction he did not even realize, that the sound of applause was roaring thru the concert hall as the symphony finished. *“He looked up and realized the hall was loud with the sound of applause... ..He touched his cheek and discovered to be moist (Horowitz, 2003, p. 106).”*

The symphony was a great success with audiences, but Dvořák was still nervous as how the critics will analyse his work in which he had put so much work and heart. *“Dvořák’s music won over the American public, not only for its geniality, but also because it showed the American influence on Dvořák. (Rehcígl, 2018, ch. Dvořák in America)”* The majority of reviews in the newspaper were positive and one review in particular captured Dvořák’s eye. This review was written by W. J, Henderson in the New York Times. *“We are inclined to regard it as the best of Dr. Dvořák’s works in this form, which is equivalent to saying that it is a great symphony and must take its place among the finest works in the form produced since the death of Beethoven (Horowitz, 2003, p. 110).”* Thanks to Dvořák’s symphony the so-called negro music became accepted in America and Dvořák felt fulfilled.

## 11 Dvořák returns home

Back home Dvořák was teaching at the conservatory in Prague. He taught the next generation of Czech composers like Oskar Nedbal, Vítězslav Novák and Josef Suk. In this later period of his career he became fascinated with folklore and fairy tales. At the start of this phase he wrote symphonic poems inspired by Karel Jaromír Erben. These pieces were "*The Water Goblin*", "*Noon Witch*", "*The Golden Spinning Wheel*" and "*The Wild Dove*". After that he wrote his last 3 operas. First, he wrote the opera "*The Devil and Kate*". This opera was very original in concept, because it had some comedic elements built in to it. The second opera was "*Rusalka*", arguably the best known opera by Dvořák and many critics consider this one his best. The success of "*Rusalka*" made Dvořák finally accepted as an opera composer on the same echelons as the most famous opera composers of his era. The final opera he wrote before his death was the orient inspired "*Armida*". The premiere did not turn out as hoped due to bad preparation work by the company. Dvořák himself had to leave his own premiere early, because of his diminishing health.

His health continued to deteriorate over the next months and in the later stages Dvořák was bedbound. He had influenza and stopped eating. On the first of May after a brief period of feeling better Dvořák died. Modern medicine believes the cause of his death was a pulmonary embolism.

## 12 Leonard Bernstein

### 12.1 The early life of Leonard Bernstein

Bernstein was born on the 25<sup>th</sup> of August 1918 in Lawrence, Massachusetts. His talent for music was apparently apparent by his babyhood. *“... his mother went to visit a neighbour, took him along and put him on the living room carpet. He began a purposeful crawl, or totter, towards a piano in the next room. Hauling himself up by one of its legs, he planted a fist firmly on the keys (Secrest, 1994, p. 4).”* His parents were Ukranian Jews, that came from Rovno. His father Sam, a hair product store owner, initially did not support his son in a musical career, but later he changed his mind. Music was very important in the Bernstein family. *“From childhood Bernstein was brought up listening to Hasidic melodies, those tunes perhaps borrowed from Arabic, Greek, Turkish or Spanish roots and collected by Najara in the sixteenth century, and watching the faithful singing, dancing, clapping and swaying (Secrest, 1994, p. 5).”* Even though his parents fought often and were not in love for years, both of them tried to work out their differences to give Leonard a good education and life. His father Sam had terrible mood swings and this would affect Leonard in his later life.

He started to study the piano at an early age and quickly learned to play even some of the more complex musical compositions. His first piano was a gift by his aunt Clara, who had a piano, that no one used at home. Later in his life Bernstein claimed that this gifted piano was the talisman that changed his life. This is how he described the day he was gifted the piano. *“One day I was a scrawny little thing that everybody could beat up, and the next time I looked around I was the biggest boy in class. I could run faster, jump higher, dive better than almost everybody, and all the girls wanted to feel my muscles (Secrest, 1994, p. 15).”* Whether or not his piano gave him this sudden boost of ability is disputable, but it is undeniable that this gift changed his life.

In 1929 he entered Boston Public Latin School, a school known for raising some of the most influential men and women in the country. Some of the people who studied there are: Benjamin Franklin, John Hancock and John Fitzgerald Kennedy. Bernstein continued with his study of music parallel to Hebrew school and normal school. When he was 16 years old, he joined the Boston Public School Symphony Orchestra, which consisted of the best performers from local high schools. Leonard entered several competitions, but on the contrary to his competitors he did not learn beforehand and could not be bothered to spend more time than necessary on preparation. Later he got accepted to Harvard University where he studied composition. *“While a freshman at Harvard he was already looking for a famous and influential and decided it was going to be José Iturbi, the Spanish pianist, then conductor of the Rochester Philharmonic Orchestra (Secrest, 1994, p. 29).”* Unfortunately for Bernstein nothing came from his tries to contact Iturbi. During his college years he became friends with Aaron Copland, who had quite a significant impact on his later career. He finished school with his final year thesis about *“The Absorption of Race Elements into American Music”*. After finishing his studies and acquiring a B.A. title at Harvard Bernstein moved to Philadelphia to study conducting at the Curtis Institute of Music.

## 12.2 The career of Leonard Bernstein

In 1940 he started studying at the Boston Symphony Orchestra's summer institute, Tanglewood, where he was part of the conducting class of Serge Koussevitzky. *"The summer of 1940 would be a pivotal moment in his life. Many, if not all of, the key figures who would play important roles in his life had already made their appearance. But of all his mentors it was Koussevitzky, who would open up a new world of undreamed possibilities, and with whom Bernstein would forge the closest links (Secrest, 1994, p. 29)."* After Bernstein was finished with his studies, he moved to New York where he started to earn money working for a music publisher or transcribing music. "Since he was working for a musical publisher, it was logical that he should submit his sonata for publication, and it was soon accepted (Secrest, 1994, p. 105)." In 1942 he discovered that the New England Conservatory of Music held a competition, where his mentor Koussevitzky was chief judge. This was enough to convince a motivated Bernstein to start writing 3 days without stop to make it till the deadline. Even though he tried his hardest he did not manage to mail it. *"True to form, Bernstein got on a train for Boston and delivered his work in person, just two hours before midnight (Secrest, 1994, p. 105)."* The disappointment was great when he did not win.

In 1943 he became the assistant conductor of the New York Philharmonic Orchestra. He had his premiere as conductor not long after his hiring due to the one of the guest conductors being sick with the flu. This event made him famous as the concert was broadcasted on radio. After 2 years of conducting he became the Music Director of the New York City Symphony. Around the same time Bernstein did also become famous for his composition. His first major success was the *"Jeremiah Symphony"*. *"The Jeremiah Symphony was dedicated to Samuel Bernstein and, as a further mark of respect, used the Ashkenazic pronunciation of Hebrew in use in Eastern Europe rather than the Sephardic common to Portugal, Spain and*

*Southern France (Secrest, 1994, p. 106).*” He also composed “*On the Town*” which was his way of entering Broadway.

In the 1950’s he continued to conduct big events such as the premiere of “*Symphony no. 2*” by Charles Ives. During this time his popularity was enormous, as he had frequent television appearances. The television program he was known for were to so called “*Young People’s Concerts*” broadcasted on CBS. “*The four Young People’s Concerts a year were among the most demanding television performances he gave but, at the time, they were sandwiched between more important appearances, from the Philharmonic’s point of view, that of the orchestra itself (Secrest, 1994, p. 249).*” This was the beginning of his mainstream popularity which would be consistent till his death. Later in the decade Bernstein composed arguably the most famous of his musicals “*West Side Story*”, which a couple years later was adapted into a movie.

Bernstein’s confidence in himself was quite large a he would frequently talk to the audience before a performance. He started to be criticized for his personality and lack of restraint. “*... the problem with Bernstein was his exhibitionism. In rehearsal, his conducting was “precise and his gestures economical,” but once the audience came through the doors he turned in to a monster (Secrest, 1994, p. 285).*” Yet this criticism did not make him lose reputation and maybe even helped him in his further career. He spent most of the late 1960’s traveling across the globe conducting.

Even though Bernstein quit his job at the New York Philharmonic in the mid 70’s, he continued to appear as a guest. During this period, he was also actively composing music. Some of the most important pieces were “*Mass: A Theatre Piece for Singers, Players, and Dancers*”, the musical “*1600 Pennsylvania Avenue*” and the ballet “*Dybbuk*”.

The 80’s were Bernstein's last decade of his career as he died in 1990. In his final years he continued what he did best, he conducted, he taught and he helped with the production of television programs. At age 72 he died of

a heart attack. *“He was being helped to walk, with his doctor on one side and Wager on the other, when he suddenly threw back his arms, stopped and said, “What is this?” Then he had a heart attack, collapsed and died (Secrest, 1994, p. 411).”*

## 13 John Cage

### 13.1 The early life of John Cage

John Milton Cage Jr. Was born in 1912 in Los Angeles, California. He was raised strictly Cristian. Unfortunately, Cage had a rather rough childhood as he was the target of bullying and ridicule. *“A precocious boy, he got beaten up by other children in his grade, who considered him a sissy (Silverman, 2012, p. 5).”* He started learning music at fifth grade, when he started to take piano lessons. Even though he was interested in music, his dream was to become a writer or to paint pictures. He studied theology at Pomona College, but dropped out after 2 years as he thought it was of no use for his career as a writer.

He convinced his parents, that a stay in Europe would be beneficial to his career as a writer and stayed there for 18 months. During his stay in Europe he tried various art forms first hand a gathered a great deal of experiences. Here he met his first lover Don Sample, who accompanied him during his travels. *“Don Sample was a slender, serious, good-looking young man from Pittsburgh, ten years older than Cage (Silverman, 2012, p. 9).”* In late 1932 he made it back to the USA.

## 13.2 John Cage's early career as a composer

He began composing in the summer of 1932. To support himself he worked as a gardener, but later convinced rich housewives to attend lectures he gave about modern arts. He asked Richard Buhlig if he would play during his lectures. He declined, but later he became Cage's teacher in composition. Later he studied under Arnold Schoenberg to whom he swore that he would dedicate his life to music. *"Schoenberg's most renowned American pupil, however, was one for whose successes he apparently never claimed credit: John Cage (Hicks, 1990, p. 125)."*

He started working as a composer for a dance group at UCLA<sup>23</sup>. *"(...) he also taught a UCLA extension course at a progressive elementary school, entitled "Musical Accompaniments for Rhythmic Expression." (Silverman, 2012, p. 27)"* In 1950 he composed "String Quartet in Four Parts" which was inspired by Indian concepts.

His experimental approach probably started with his discovery of "*I Ching*"<sup>24</sup>. He used the random nature of the text in order to be more creative as a composer. He used this technique of randomness in the third movement of "*Concerto for Prepared Piano and Chamber Orchestra*". *"Instead of composing his third movement by moving down two, over three, up four on his charts as before, he could select the sequence of sonic materials by throwing coins and consulting the I Ching (Silverman, 2012, p. 101-102)."*

Despite the fact that he became semi famous, he still struggled with money. He continued to teach and compose during the 1950's. In 1952 Cage "composed" maybe his most well-known and most controversial piece, "4'33''".

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<sup>23</sup> University of California, Los Angeles.

<sup>24</sup> a Chinese text, that uses random events to tell proverbs and tips.

### 13.3 John Cage's later career and death

In 1961 The book “*Silence*” was published and catapulted Cage to stardom. “*Entitled Silence, Cage’s collection covered the last 20 years of his career...*” (Silverman, 2012, p. 176) Many of the compositions Cage wrote during the 1960’s were so called happenings. Happenings were the forerunners of performance art and in turn emerged from the theatrical elements of dada and surrealism.<sup>25</sup> His work in the 60’s became more ambitious. He became inspired by modern technologies and wanted to reflect those innovations into his own music. He still composed music with the help of the “*I Ching*” for example “*Cheap Imitation*”, which was his first fully notated work in years. This work was originally used as music for the choreographed piece by Merce Cunningham entitled *Second Hand*.<sup>26</sup> This marked a turning point in his career, as he returned to a more classical approach to music. From the 1970’s till the 1980’s Cage decided to write again and even did some painting.

During the final years of his life Cage composed somewhat notated compositions named after numbers, that were composed by chance and did not even have a tempo. An example to this is his work “*Two*”, which is named after the number of people necessary to play it. This late work of his is known as number pieces. He even performed “*One*” himself, which sounded like this: “*He began with a long immobile silence followed by a brief MWA, then a throaty rasp CHRCHR and exclamatory ONG!, silence, gargle, silence, nasal noises, silence, then HUNLUUUR, silence, KAM!!! Oarrrrrrrr KAM!, silence, softly owl-like Whoooooooll and gurgly Hurrruull, silence-ending with a sonic karate chop AHNG!!!*” (Silverman, 2012, p. 389).”

Over the course of the 1980’s Cage’s health got worse. He had sciatica, arteriosclerosis and arthritis. In 1992 he then died of a stroke.

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<sup>25</sup> Tate, -, <https://www.tate.org.uk/art/art-terms/h/happening>.

<sup>26</sup> Peters Edition EP 6805, 2020, [https://johncage.org/pp/John-Cage-Work-Detail.cfm?work\\_ID=37](https://johncage.org/pp/John-Cage-Work-Detail.cfm?work_ID=37).

## 14 Internet personalities popularising classical music

The Internet offers a way for young classical music aficionados to share their love for the art and spread information regarding music online. A prime example of this is the youtuber "*Inside the Score*", that analyses classical music and shows how to interpret it.<sup>27</sup> With currently over 5 million views in total it is safe to say, that he has a quite large audience.

A more casual and less scientific approach can be seen by the youtuber duo "*TwoSetViolin*". Most likely to the more casual content and less focus on educating people the viewer base of this channel is significantly larger than "*Inside the Score*". Even though the main focus of this channel is not educational they expose the viewer to classical music and may convince some individuals to dive deeper into the topic of classical music.

There are many more Internet personalities actively or passively exposing their audiences to classical music. And this may be the new way of young people to educate themselves.

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<sup>27</sup> Youtube, 2020, <https://www.youtube.com/channel/UC4ihNhN8iN9QPg2XTxiiPJw/about>.

## 15 Americans as an audience for classical music

This chapter will be based upon the research “*Classical Music Consumer Segmentation Study*” commissioned by the James L. Knight Foundation. The study was conducted with 25,000 potential classical consumers and orchestra ticket buyers in 15 cities. The goal was to determine, how close Americans are to classical music.

The study has found out, that most of the consumers of live classical music are from the sector of education, which is not all that surprising considering the fact that high arts are often consumed by people with higher education. This also explains the second most prominent group, which come from the medical field. Out of all respondents mostly white-collar workers were consumers of classical music.

The general consensus of people visiting classical music events was that musical performances were more liked than opera performances. And the highest attendance was at performances for special events for holidays. The least attendance was recorded for chamber music concerts. “*Among the large base of potential classical consumers, more than half have ever attended a classical concert by a symphony orchestra (at any point in their lives) (James L. Knight Foundation, 2002, p. 42).*”

The frequency of consumption of classical music via electronic media was also not that surprising. As the majority of listeners were of older age, the preferred method of listening was via radio. By far the least used outlet was through means of the internet, which again can be traced back to the age of the consumers. It also has to be mentioned that the consumers could define themselves what they consider classical music.

In general, the study was not surprising considering the stereotypes of classical music listeners. Yet the number of listeners was quite surprising. I feel conflicted, whether or not to believe this study as the pool of

respondents was quite small to show a result that reflects the American society.

## 16 Current American concert life

Due to the corona crisis many aspects of American concert life have changed. For example, the New York Philharmonic has cancelled all of their shows till the 22th of July.<sup>28</sup> This is an enormous loss of revenue, that has to be replaced by different means. Mainstream artists make a significant amount of revenue thanks to streaming platforms like "Spotify", but looking closely at the study presented by the James L. Knight Foundation consumers of classical music do not often use these modern tools to enjoy music.

Yet surprisingly the number of listeners of online concerts has risen since the outbreak of the COVID-19 virus and some live performances, that were streamed on the internet gathered more peak viewers, than would fit into a concert hall.<sup>29</sup> This was quite shocking as the stigma of consumers of classical music is that they are not very fond of modern technology.

As money can be quite tight due to the outbreak some organisations and funds emerged in order to help struggling musicians. For example, the PRS<sup>30</sup> has created an Emergency Relief Fund in order to help musicians and Spotify announced to match donations for musicians that volunteers make.

Most likely even thru the efforts of these Funds musicians will have to find another way to finance their lifestyles.

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<sup>28</sup> New York Philharmonic, 2020, <https://nyphil.org/calendar?season=20&page=5>.

<sup>29</sup> Classical FM, 2020, <https://www.classicfm.com/music-news/coronavirus/changed-classical-music/>.

<sup>30</sup> Performing Rights Society.

## 17 Conclusion

Even though the history of classical music in America does not reach as far back as the history in Europe, the extensive number of information was overwhelming. I tried my best to compress the data given into a compact, yet rich thesis, that is interesting.

I enjoyed finding out about how our culture influenced, or even formed an art form in a foreign country and tried to pick relevant topics that show this.

The most important idea of this thesis for me was to show how different cultures can influence each other and can create something original in the process. Quite interestingly Czech culture is more closely entwined with the culture of America as one might think.

The process of finding useful sources was harder than expected, yet I think I have found reliable and interesting ones, that will inform the reader about the topic.

The journey of the creation of classical music started with Moravian Pilgrims, that brought sheet music and instruments from their homeland. This was in contrast to other Pilgrims that brought only possessions necessary for their survival. This is just one example of how our culture influenced the evolution of American culture.

According to many trustworthy sources the turning point in American classical music was the premiere of Dvořák's *"From the New World"*. This symphony is regarded as the first American based composition that managed to capture the identity of American life.

With a growing acceptance of different ethnical groups other than Caucasians different artist and composers emerged that brought fresh ideas and genres into American music. In this time period Jazz was born.

When motion picture was invented many classical composers were hired to create tunes to accompany their movies. This led to a massive

popularization of American classical music to new audiences in America and also abroad.

Also the invention of the television has led to a popularization of classical music. Classical concerts started to be broadcasted to millions watching at home and reached an audience who would otherwise not muster up to see a concert live. One of the key figures in television broadcasting of classical music was Leonard Bernstein. With his charisma and showmanship, he captivated American audiences and convinced many to tune in for his show.

During the Atomic age a fascination with modern technologies and generally everything new was awakened. This led to some composers being more open to experimentation. Even though this evolution was not liked by many conservative music connoisseurs, many were delighted by the creativity. One of the most controversial and experimental personalities of this period was John Cage.

The current audience for classical Music in America is rather stereotypical. Proven by the research carried out by the L. Knight Foundation the typical consumer of classical music is not keen on modern means of listening to music and is well educated.

The current crisis that happened because of the COVID-19 virus is affecting musicians in a major way. Many streams of revenue are now not available and live concerts are impossible. Different organisations emerged in order to help the struggling artists to continue their livelihood.

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## 19 Abstract

The goal of my bachelor thesis was to document the history of classical music in America and to reproduce it succinctly. It was important to find a suitable definition of classical music first so as not to restrict my work and to be able to include all aspects.

Classical music in America had no identity of its own for decades. In the beginning, it was understandably strongly inspired by classical music from Europe, since most of the settlers who came to America were Europeans. The Moravians were among the first to enliven America through their musicality.

According to some historians, the first classical piece of music that has an American identity is Antonín Dvořák's "*From the New World*" symphony. However, this statement was very controversial at the time of the premiere of the symphony.

The racism that plays a big role in the history of America is also very noticeable in the history of local classical music. Music of other ethnicities has long been suppressed and was talked about pejoratively.

American classical music became more and more experimental at the atomic time. One of the composers most keen to experiment was the controversial John Cage, who, for example, caused a stir with his piece "*4'33*", which consists of four minutes of silence.

Film music and music in other media were also strongly influenced by America. The Hollywood films produced in Los Angeles often had a very classic soundtrack.

According to the study by the L. Knight Foundation, some stereotypes that consumers of classical music are chalking up have come true. Even though many points in the study were not really surprising, the study itself was very interesting.

It was also interesting to find out how musicians earn their money during the Coronavirus crisis. There are many organizations dedicated to musicians in difficult times.

## 20 Resumé

Cílem mé bakalářské práce bylo dokumentovat historii klasické hudby v Americe a stručně ji reprodukovat. Nejdříve bylo důležité najít vhodnou definici klasické hudby, aby nedošlo k omezení mé práce a aby bylo možné zahrnout všechny aspekty.

Klasická hudba v Americe neměla po desetiletí vlastní identitu. Zpočátku byla pochopitelně silně inspirována klasickou hudbou z Evropy, protože většina osadníků, kteří přišli do Ameriky, byli Evropané. Moravané byli mezi prvními, kteří oživilu Ameriku svou muzikálností.

Podle některých historiků je první klasickou hudbou, která má americkou identitu, symfonie „Z nového světa“ komponovaná Antonínem Dvořákem. Toto prohlášení však bylo v době premiéry symfonie velmi kontroverzní.

Rasismus, který hraje velkou roli v dějinách Ameriky, je také velmi patrný v historii místní klasické hudby. Hudba jiných národností byla dlouho potlačována a mluvilo se o ní pejorativně.

V atomové době byla americká klasická hudba stále více experimentální. Jedním z nejzajímavějších skladatelů byl kontroverzní John Cage, který například způsobil rozruch s jeho skladbou „4'33““, která se skládá ze čtyř minut ticha.

Filmová hudba a hudba v jiných médiích byla také silně ovlivněna Amerikou. Hollywoodské filmy produkované v Los Angeles měly často velmi klasický soundtrack.

Podle studie nadace L. Knight se naplnily některé stereotypy, které spotřebitelé klasické hudby křivdí. I když mnoho bodů ve studii nebylo opravdu překvapivých, samotná studie byla velmi zajímavá.

Bylo také zajímavé zjistit, jak hudebníci vydělávají peníze během krize koronaviru. Existuje mnoho organizací, které se věnují hudebníkům v obtížných dobách.

## 21 Appendices



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