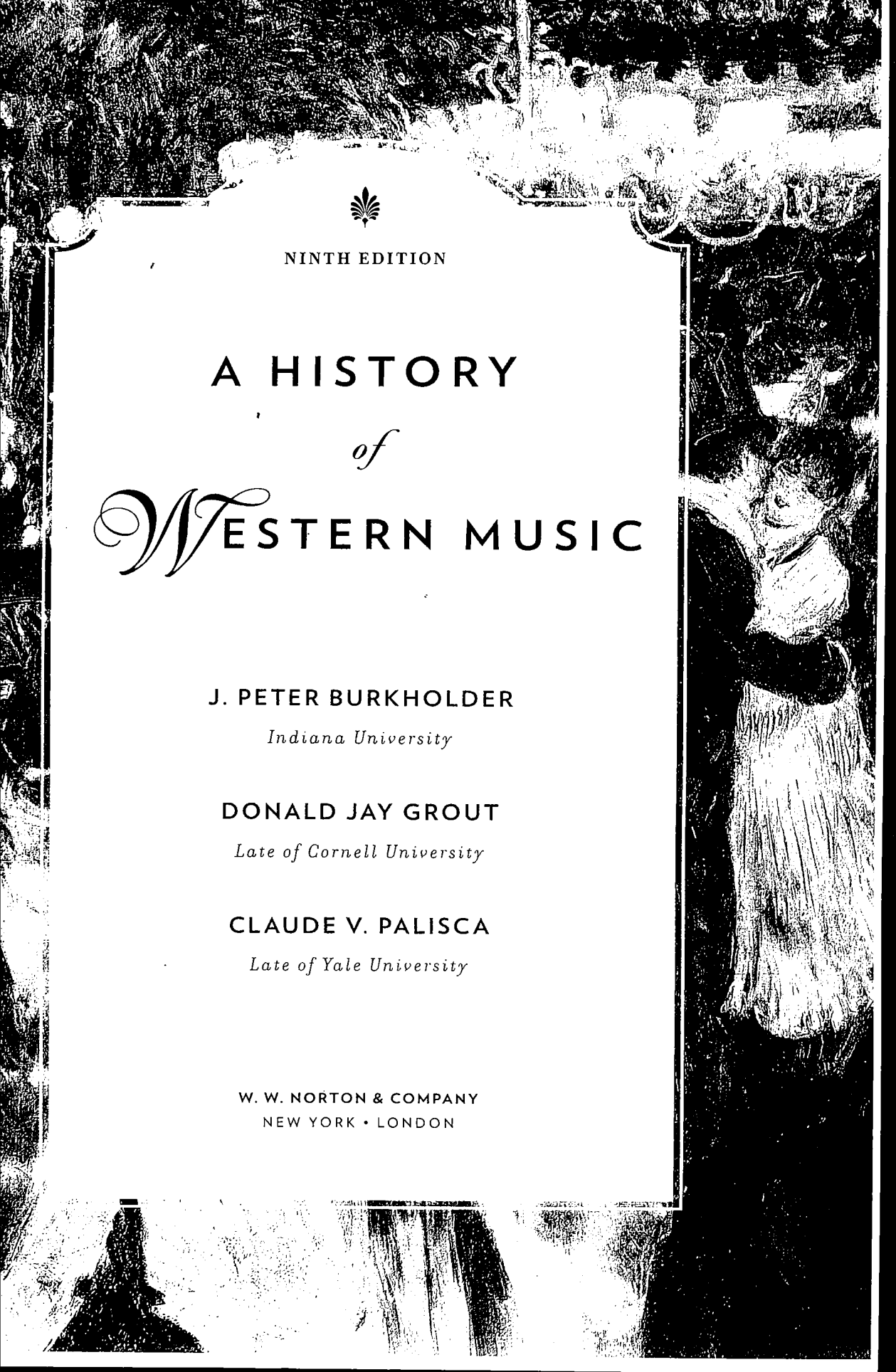

NINTH EDITION

A HISTORY *of* WESTERN MUSIC

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The United States

In the United States, national identity was both complicated and enriched by the country's ethnic diversity. Immigrants from many different regions in Europe, Latin America, and Asia, as well as former African American slaves and their descendants, brought their own musical traditions, from folk to classical. American musical life became not exactly a melting pot but perhaps a stewpot, where each group maintained its own music while lending a flavor to the whole.

Superimposed on these ethnic divisions were the rapidly emerging distinctions between classical, popular, and folk music. In theory, these three categories represented different attitudes toward notation, composition, and performance. The classical tradition centered on the composer and the work and required scrupulous adherence to the notated score. Popular music was written down and sold as a commodity but centered on the performer and the performance, allowing considerable leeway in rearranging the notated music. Folk music was independent of notation, passed on through oral tradition. But in practice, the categories overlapped. Folk tunes were written down and sold as popular music, arranged for concert performance, or incorporated into classical pieces; classical works were transcribed and altered for performance in popular venues; and some popular songs (such as *Turkey in the Straw*) became so well known they were passed down orally, like folk songs.

Of all these trends, we will look at four: music in the classical tradition; band music, affected strongly by the growing split between classical and popular music; popular songs; and music of African Americans, drawing on oral traditions but becoming a strand of both popular and classical music.

THE CLASSICAL TRADITION

Immigration and institutions

Beginning in the 1840s, crop failures and the 1848 Revolution spurred many Germans to emigrate to the United States, following others who had done so over the previous century. Many of the immigrants were musicians and music teachers with a strong commitment to classical music, and they contributed to an extraordinary growth in performing institutions, music schools, and university departments of music in the second half of the nineteenth century. German musicians performed widely, filled positions in orchestras, taught music at all levels, and—along with Americans who had studied in Germany—dominated the teaching of composition and music theory in conservatories, colleges, and universities. The new immigrants and the institutions they helped to found fostered an increasingly sharp divide between classical music and popular music. Not surprisingly, German tastes and styles dominated American music in the classical tradition until World War I.

Theodore Thomas

One of the most famous immigrant musicians was Theodore Thomas (1835–1905), who came over with his family in 1845, played violin with the New York Philharmonic and the Academy of Music, conducted the Brooklyn Philharmonic, and in 1865 founded his own professional orchestra. Through constant performing and touring, the Theodore Thomas Orchestra became the best and the most financially successful in the United States. Thomas

TIMELINE

Diverging Traditions in the Later Nineteenth Century

MUSICAL	HISTORICAL

- **1848–49** California Gold Rush
- **1852–70** Second French Empire under Napoleon III
- **1855–81** Reign of Czar Alexander II of Russia
- **1860s** First African American spirituals published
- **1861–65** Civil War in United States
- **1862** Victor Hugo, *Les misérables*
- **1865** Theodore Thomas Orchestra founded
- **1866** Fyodor Dostoyevsky, *Crime and Punishment*
- **1870** Third French Republic proclaimed
- **1870–71** Franco-Prussian War

FIGURE 30.6: *Amy Beach in about 1903.* (CORBIS)

was devoted to the classical masterworks but recognized that there was not a large enough demand for them to pay his musicians' salaries. So his orchestra gave both concert hall programs centered on works in the classical tradition and outdoor concerts that interspersed dances and lighter music between overtures and symphonic movements, pleasing the public while introducing them to the classics in small doses. In 1890, he became the first conductor of the Chicago Symphony Orchestra, one of a new breed of full-time professional orchestras backed by wealthy donors and focused almost entirely on classical music.

As classical music became well established, native-born composers were able to pursue careers that combined composition with performing and teaching, especially in the region from Boston to New York. Among them were John Knowles Paine (1839–1906), trained by a German immigrant, who became Harvard's (and North America's) first professor of music; George Whitefield Chadwick (1854–1931), who studied at the New England Conservatory in Boston and became its director; Chadwick's student Horatio Parker (1863–1919), who taught at Yale and was the first dean of its School of Music; and Edward MacDowell (1860–1908), a New Yorker who was the first professor of music at Columbia University in New York. All studied in Germany as well as the United States, and all pursued styles deeply rooted in the German tradition (primarily the Brahms wing for the Boston composers, Wagner and Liszt for MacDowell).

However, these composers had varying attitudes about nationalism. Paine argued that the best composers of the day used a universal language that transcended nationality, and as a melting-pot of different nations the United States should embrace that transnational approach (see Source Readings, pp. 750–51). Parker believed American composers should simply write the best music they could; his Latin oratorio *Hora novissima* (1893), the piece that made his reputation, is in a universal style modeled on German and English oratorios. Chadwick, on the other hand, developed an idiom laced with American traits such as pentatonic melodies and characteristic rhythms from Protestant psalmody and African-Caribbean dances, used in his Symphony No. 2 in B♭ Major (1883–85) and *Symphonic Sketches* (1895–1904). MacDowell opposed jingoistic nationalism, but like most Europeans he saw a national identity as an important aspect of any composer's claim to international attention. Among his overtly nationalist works is his Second (*Indian*) Suite for orchestra (1891–95), based on Native American melodies.

Another Boston composer, Amy Beach (1867–1944), shown in Figure 30.6, could not study or teach at the top universities because they excluded women. A child prodigy, she

studied piano, harmony, and counterpoint privately, then taught herself to compose by studying and playing works of composers she admired. In 1885 she married a wealthy physician who considered a career as a professional pianist inappropriate for a woman of her social standing, so she restricted her public performances to one solo recital each year and occasional orchestral and chamber concerts, with the proceeds donated to charity. Freed of financial concerns and of the demands of performance, and with the strong encouragement of her husband, she devoted herself to composition, publishing her works under her married name, Mrs. H. H. A. Beach.

At the time, women were considered incapable of composing in longer forms. As if to prove them wrong, Beach wrote large-scale works such as her Mass in E♭ (1890), *Gaelic* Symphony (1894–96), and Piano Concerto (1899), all of them well received. She also wrote about 120 songs and dozens of piano and choral pieces, many of them very popular. After her husband's death in 1910, she resumed her career as a professional performer, while continuing to compose. During a successful three-year residency in Germany in 1911–14, she used the name Amy Beach, but on her return to the United States she decided to revert to her married name, by which she was already well known.

Some of Beach's music had an ethnic flavor, like the *Gaelic* Symphony on Irish tunes and the String Quartet (1929) on American Indian melodies. But most of her works engaged the traditions of the German classics. She based the themes of her Piano Quintet (1907) on a theme from Brahms's Piano Quintet, Op. 34, which she had performed in 1900. Her individual voice emerges forcefully in the third and last movement (NAWM 162 Full), moving beyond the Brahmsian music of the first movement to embrace late-nineteenth-century chromatic harmony, with unusual inversions, augmented triads, and colorful nonchord tones. Recognized in her own day as one of America's leading composers and its most famous woman composer, Beach inspired many women musicians in later generations.

- **ca. 1872–79** Bedřich Smetana, *Má vlast*
- **1874** Modest Musorgsky, *Pictures at an Exhibition*
- **1877** Thomas Edison makes first cylinder recording
- **1878** Antonín Dvořák, *Slavonic Dances*, Op. 46
- **1880s** Tin Pan Alley becomes center for popular song publishers
- **1884** César Franck, Symphony in D Minor
- **1887** Emile Berliner invents disc-playing phonograph
- **1889** Eiffel Tower erected
- **1893** Antonín Dvořák, *New World* Symphony
- **1893** Piotr Il'yich Tchaikovsky, Sixth Symphony (*Pathétique*)
- **1897** John Philip Sousa, *The Stars and Stripes Forever*
- **1898** Spanish-American War
- **1907** Amy Beach, Piano Quintet

BAND MUSIC

While orchestras gradually moved toward greater concentration on the classics, wind and brass bands maintained the mix of serious and popular music that had once been common to all concerts.

Spread of bands

The earliest American bands were attached to military units, but in the nineteenth century local bands became common everywhere. One important factor was the invention of brass instruments with valves, pistons, or keys, allowing these instruments to play melodies throughout their range (instead of just notes from the harmonic series) and making them easier for amateurs to play (see chapter 25). Soon the brass were the backbone of the band, either joining or replacing the winds. Amateur bands were formed in communities