

The Orchestra Metaphor: Music as a Social Force in America

Anna-Lise P. Santella (anna-lise.santella@oup.com)

AMS, November 2011 – San Francisco

1. Caxton Institute: Fundamentals of Musical Art, Edward Dickinson, Editor-in-Chief

- I. Introduction to Music
- II. The Folk Song and Dance
- III. The Art Song and Its Composers
- IV. The Growth of Expression in Harmony
- V. The Art of Listening
- VI. Choral Music and the Oratorio
- VII. The Music of the Church
- VIII. Great Pianists and Composers
- IX. The Organ, Composers and Literature
- X. The Violin, 'Cello and String Quartet
- XI. Who's Who in the Orchestra
- XII. Early and Classic Symphonies
- XIII. Beethoven and the Romantic Symphony
- XIV. Modern Symphonic Forms
- XV. Early Italian and French Opera
- XVI. Modern French and Italian Opera
- XVII. German and Russian Opera
- XVIII. Modern Tendencies in Music
- XIX. Music as a Social Force in America**
- XX. Glossary of Terms and Index

2. Robert Haven Schauffler and Sigmund Spaeth, *Music as a Social Force in America & The Science of Practice* (New York: The Caxton Institute: 1927)

3. "What has music done for Main Street? Seventy-five years ago this was a trackless wilderness. To-day it is a modern community. Music has played a large part in the transformation. In an incredibly short time it has brought about a change almost as astonishing as if a transcontinental traveler, gazing from his Pullman window, should suddenly behold the domes and campaniles of Venice blossoming from the prosaic prairies of Iowa.

"Pa Robinson's phonograph has put a new song into the hearts of Main Streeters, and cemented with acquaintanceship the different social strata, nationalities, occupations, ages, and opinions. It has helped to shelve old prejudices, jealousies, and feuds....

"The new song in the hearts of Main Streeters and the new rhythm in their movements has made their health better, their work more efficient, has turned them into truer comrades and more valuable citizens.

"In a word, it has done more than anything else toward that merging of the individual into the community which should be the ideal of all schemes for social recreation.

"Music has provided a medium by which the people of Main Street can better understand each other."

Schauffler, "Music Comes to Main Street," *Music as a Social Force* (1927) p. 34-35.

4. **"Light and Airy Classics"**

Grieg: "*Norwegian Bridal March*"

Grieg: "*Klein Haakon*"

Schubert: "*Serenade*"

Nevin: "*Venetian Love Song*"

Wagner: "*Pilgrims' Chorus*" from "*Tannhäuser*"

Schumann: "*Scenes from Childhood*"

Strauss: "*Beautiful Blue Danube Waltz*"

Humperdinck: "*Hansel und Gretel Selection*"

Brahms: "*Hungarian Dance, G Minor*"

Chopin: "*Waltz, Opus 64, No. 2*"

MacDowell : "*To a Wild Rose,*" and "*A.D. 1620*"

5. **"Medium Classics"**

Mendelssohn: "*Midsummer Night's Dream Overture*"

Wagner: "*Magic Fire Scene*"

Dvořák: "*New World Symphony*"

Schubert: "*Rosamunde Impromptu*"

Sibelius: "*Finlandia*"

Beethoven: "*Finale*" from "*Fifth Symphony*"

Bach: "*Bourrée*" from "*Third 'Cello Suite*"

Mason: "*Yankee Doodle in the Manner of Several Great Composers*"

Brahms: "*Academic Festival Overture*"

MacDowell: "*Ocean, Thou Mighty Monster*"