

1987, and Stefani, 1987, as well as my chapter five. I hold here to the notion of personal perception to ground the musico-cinematic interpretations that will follow, which are largely my own. Though I am obviously not above the influences of ideology and community myself, my approach to classical music in film does depart somewhat from views previously expressed in both film-musical, musicological, and film-theoretical communities.

64. This notion of democracy in and through the documentary film is most famously—though not uncontroversially—articulated in Grierson 1966.

65. Siegmeister, 1938, 23.

66. Goepf, I, 16–17.

67. *Ibid.*, 18, emphasis in original. It is interesting to note the same attitudes relating to the developments of early film. See Burch, 1990, especially 43–79.

68. For the elitist, though not completely the isolationist, see Adorno on Schoenberg (1973).

69. Goepf, I, 21.

70. *Ibid.*, 193. See also II, xvi–xviii.

71. Siegmeister, 1936, 48–49.

72. Searle, 1985, 320.

73. Cf. Merrick, 1987. Merrick traces the ways in which Liszt's programmers were far from mere fancy, but were always serious expressions of his beliefs and his involvement in the real world. In this light program music emerges as more than an irrelevant anomaly. It is allied in intent, and to a degree in result, with the democratizing musical impulses of Ralph Vaughan Williams (1934), Sabine Baring-Gould (1895–96), Cecil Sharp (1912–22), etc.

74. On links between literature and education see Matthew Arnold's "Democracy" (1861), *Culture and Anarchy* (1869), and "Equality" (1878), in Arnold, 1993.

75. In Liszt, 1855, 120. See Hegel, 1920, III, 424–25 for another, more convoluted translation.

76. Liszt, 1855, 121. Liszt undercuts his egalitarian declarations when he locates the program within the unusual sensibilities of "great hearts," which understand in a finer and more refined fashion than the "plain man." *Ibid.*, 126.

77. *Ibid.*, 130.

78. On Tovey see Sadie, 1980, 19: 102–3.

79. On Meyer see *ibid.*, 12: 244–45.

80. Monelle, 1992.

81. Discussed thoroughly in Russell, 1987.