

work suggestive of the characters of Hamlet and Ophelia (*Hamlet*, 1858), homages to the suffering of creative genius (*Prometheus*, 1850) and the uplifting power of art (*Orpheus*, 1853–54). Liszt also wrote full-scale symphonic works based on *Faust* and the *Inferno*, with passages suggestive of specific episodes from both works.

The next major elaborations of the symphonic poem depended in different ways, but just as surely, on elements emerging from outside the music. Czech and Russian composers wedded descriptive impulses to national and nationalistic subjects, again through recourse to historical narratives and attempted descriptions of native landscapes. Examples include Glinka's uncompleted *Taras Bulba*, Mussorgsky's *St. John's Night on the Bare Mountain* (1867), Tchaikovsky's *Romeo and Juliet* (1869), Smetana's *Ma Vlast* (1872–79), and a great many more, reaching up to and past the generally acknowledged close of the programmatic cycle in the 1920s. All of these compositions were dependent upon a familiarity with source material. Where such familiarity was absent, or where the work's title did not anchor the music to some specific association, its communicability remained open to question and its intent at least was not fully fulfilled.

Scruton points out that there has been much difficulty rising out of the connections and differences between "narrative" and "emotional" depictions, and to what program music actually is. He emphasizes that Liszt did not want to describe objects or events through music. The music put listeners in the "same frame of mind as could the objects (or theme, idea) themselves."¹² Scruton maintains that Liszt's desire was to evoke or suggest. This approach allows for programmatic anchoring, but also, if one is not aware of the anchor, a more intrinsically musical experience.¹³

In his dictionary account, Scruton stresses the musical self-sufficiency of program music. His entry affirms the possibilities and validities of the form. But it should be noted that some of Liszt's actual comments about program music contradict Scruton's take on it, and these contradictions suggest some of the reasons that in different circles program has been so generally discounted, and even derided.