

by program music to both professional musicians and men of letters. "Both parties set themselves against it with the same vigor, with the same obstinacy. The latter, looking askance, see their property being taken over into a sphere where, apart from the value *they* placed on it, it acquires new significance; the former are horrified at a violation of their territory by elements with which they do not know how to deal." Liszt, 1855, 130. For more on program music, see chapter four herein.

66. Keller, 1951 (*Music Review*, XII), 224.

67. Eisler, 1947, ix–x. Also 53, 82.

68. See Walter Benjamin's 1935 article, "The Work of Art in the Age of Mechanical Reproduction." Anthologized in Mast, Cohen, and Braudy, 1985, 675–94. For a noted study on fascism and the connections between art and politics, see Susan Sontag's "Fascinating Fascism," in Sontag, 1983, 305–25.

69. This is attributable to the fact that, with his really remarkable range of reference, Adorno was much more than a musicologist. See Adorno, 1991, author's preface in Adorno, 1973, xi–xv, and particularly his 1967 collection, *Prisms* (Adorno, 1967).

70. In Adorno, 1991, 26–52.

71. *Ibid.*, 29.

72. *Ibid.*, 36, 41–49.

73. *Ibid.*, 34–35, 33.

74. *Ibid.*, 36.

75. Eisler, 1947, 20. Film music is a classic example of what Adorno and Horkheimer criticize in their *Dialectic of Enlightenment* (1972). Use value had given way universally to exchange value, where "the intrinsic value of things (was displaced) for the sake of ends (capital accumulation) extrinsic to them." Introduction in Adorno, 1991, 3–10.

76. Keller, 1952 (*Music Review*, XIII), 55–56; this is an unusually long and pointed blast. Donald Tovey, who saw himself as an educator and looked for ways to make music accessible and more universally enjoyable (though he did not easily suffer besmirchment either) provides an important alternative to Keller's severity. See, for instance, Tovey's view of adaptation in his reading of Liszt's arrangement of Schubert's *Wanderer Fantasy* for piano and orchestra. Tovey, 1937, IV, 70–73.

77. Keller, 1954 (*Music Review*, XV), 141. In its initial release, and for many years afterward, *Fantasia* was not actually a financial success.

78. Adorno, 1991, 46, 31.

79. At this time Schoenberg's influence was still very substantial, and figures like Babbitt, Boulez, and Stockhausen were poised to continue that extremely specialized level of discourse. For a classic state-