

ment on the subject of currency and the importance of moving past the aesthetic language of past periods, see Wassily Kandinsky's introduction to his *Concerning the Spiritual in Art* (Kandinsky, 1977, 1–6).

80. In fact, Keller went on to develop a nonverbal system of musical analysis, and then gave up writing about music altogether. Kerman, 1985, 73, 76–78.

81. Adorno was wary of the concert hall too; Schoenberg was his ideal modern composer, precisely because of his musical intractability, and the discomforts he caused the bourgeois concertgoer. Ultimately his pessimism was fairly terminal. “Between incomprehensibility and inescapability, there is no third way.” Adorno, 1991, 31; also 38–39, on how the concert hall was not necessarily ideal.

82. See Mellers, 1946, chapter four, especially note 24.