

45. Scruton, 1980, 283.

46. "Program music," in Randel, 1986, 657. Anahid Kassabian's notion (2001, 2–9) of "affiliating identifications" also relates quite directly to the issues being considered here.

47. Or, in different ways, when we do not apprehend. Chapter five deals in detail with the range of creative and receptive possibilities across intertextual fields.

48. Scruton, 1980, 15: 284. Scruton also feels that this use contradicts Liszt's original intent, as well its conventional critical use since.

49. See Said, 1991, 90, as already referenced in my chapter one.

50. Hoffman, 1813. Also cf. Kerman, 1985, 65; Dahlhaus, 1989, 75. See Sadie, 1988, 78–80 on the dominance of metaphorical musical commentary in the nineteenth century.

51. Goepf, I, 24, 125, 174–75.

52. *Ibid.*, I, 38. (Emphasis in original.) Note the similarity of Goepf's retrospective rationalizations to film's contemporaneous protesting too much about its own validity. Also here is the step that film theorists in France and the Soviet Union would soon take as they found validation in calls for and celebrations of medium specificity.

53. *Ibid.*, 39.

54. *Ibid.*, 40.

55. Goepf, II, xi–xii. Note Goepf's quite specific comments on the standard "meaning" of absolute symphonies. It is "an expression of a dominant feeling, from a subjective point of view, or, objectively, as a view of life, in four typical phases or moods, of which the first is of aspiring resolution, the second of pathos, the third of humor, the fourth of triumph." Goepf, I, 147; also I, 41.

56. Hoffmann, 1813, 36–37. See also 39 for Hoffman's very programmatic description of his experience with a Beethoven trio.

57. Liszt, 1855, 110.

58. Becker, 1925, 141.

59. Hoffman, 1813, 40–41.

60. Brown, 1994, 48.

61. Newcomb, 1984, 247–48. See also Abraham, 1985, 175–76 for Schumann's very frequent dependence on extramusical sources in numerous other compositions.

62. See MacDonald, 1994, 338, for a description of Pressburger's project.

63. It is well to point out that a "personal" reading is a complex notion, inevitably subject to external pressures, often predicated on collective perceptions and the nature of the interpretive communities to which the individual belongs. For elaboration on this idea see Altman,