

Tovey, Meyer, and Cooke are sympathetic, and in some degree criticism of their work, from elite corners anyway, might affirm its validity. Tovey was a composer and concert pianist, but felt at last that his most important role was as an educator. He disliked musicological aridities, and did not proclaim himself a scholar. His most noted writings (Tovey, 1937) were originally prepared as program notes for a long-standing, public prescription Edinburgh concert series. He felt that popularizing was precisely his duty.<sup>78</sup>

Leonard Meyer's M.A. was in music, but his Ph.D. studies were in the history of culture. As this would indicate, his interest has been in music contextualized and not isolated from the conditions of its creation and distribution. *Emotion and Meaning in Music* (1956) repeatedly, and not hierarchically, distinguishes between musician and lay experience, implying the essentialness of production *and* reception, whatever their nature.<sup>79</sup>

Cooke's *Language of Music* (1959) is remembered for suggesting that music is an indirect but real expression of a composer's emotions. Cooke posited equivalencies between words and musical phrases, and was not always clear about whether music meant conventionally or naturally, extrinsically or inherently. Though roundly criticized, Cooke's transgressions, and also the perceived shortcomings of these other writers, must be seen in the light of what they intended.<sup>80</sup>

For more than twenty years Cooke had responsibility in music presentation at the BBC. He can be seen as a vulgarizer, but given the range and reach of his educational activities, both as a broadcaster and as a presenter of popular classical concerts ("The Proms"), it seems more kind, and accurate besides, to call him a popularizer or better yet, a teacher.<sup>81</sup>

Leonard Bernstein speaks for the currency of all of these concepts. He talks about the relevance, the essentialness of discussing musical meaning.

I as a musician feel that there has to be a way of speaking about music with intelligent but nonprofessional music lovers who don't know a stretto from a diminished fifth; and the best way I have found so far is by setting up a working analogy with language, since language is something everyone shares and uses and knows about.<sup>82</sup>