

any concert programmes? What else have they written; what pages have they placed on the altar of Art, rather than on the lap of mammon?"⁶⁶

Elitists, or even just art lovers, have always been concerned about philistine besmirchment of art's altars, but serving Mammon, sacrificing principle to material expediencies, can have more portentous ramifications. Hanns Eisler and Theodor Adorno describe these in their discussion of modern culture, as transformed into modern cultural industry.

Taste and receptivity have become largely standardized; and, despite the multiplicity of products, the consumer has only apparent freedom of choice. Production has been divided into administrative fields, and whatever passes through the machinery bears its mark, is predigested, neutralized, leveled down. . . . All art, as a means of filling out leisure time, has become entertainment . . .⁶⁷

Mass art diminishes the art object and dehumanizes those who contemplate it. During and after the Nazi period, that is, the time of the 1954 *Grove's* entry, these issues assume special weight. In the age of mechanical reproduction fascism had led to unprecedented holocaust. In this light what appears to us as elitism could be, or at least could seem to be, the last defense against disaster.⁶⁸

The dire effects of the culture industry are a central preoccupation of Theodor Adorno's writing, and this preoccupation overwhelmingly informs Eisler and Adorno's *Composing for the Films*. We have discussed musicology's customary insularity, but Adorno is an important exception to this tendency; his musicology was inseparable from his sociology.⁶⁹ Adorno's most celebrated explication of the modern conditions of music in a social context is found in the 1938 article, "On the Fetish Character in Music and the Regression of Listening."⁷⁰

In this article Adorno discusses the modern musical tendency of fragmented listening, whereby conspicuously recognizable—beautiful, famous—parts of larger works are keyed upon at the expense of the whole. In this way a fetishizing replaces real engagement and pleasure with the work's actual dimensions and implications. Of course, much more than music appreciation is at stake.

Musically the "isolated moments of enjoyment prove incom-