

her place in it, late Romantic music, as well as the film romanticism that grew from it, smooths over and hides the various gaps (cuts, ideologies, etc.) that were part of the cinematic and societal artifice. In either case the music's emphatic and overdetermined nature worked insidiously upon the audiences. Individual difference and individual discontent were elided, contributing to the creation of a community of undifferentiated, passive subjects who were then delivered over to a variety of ideological and commercial hailings.

This at least is the simplified Marxist rendering of the effects of music in the above-mentioned settings. Here, in nineteenth-century Europe and in twentieth-century Hollywood, is music produced for profit and not for use: the romantic idiom, in its programmatic manifestations, from Liszt to Mahler and Richard Strauss, makes one forget and is good for business.

The last chapter questioned the effectiveness of these simple oppositions. The question remains: Are Berlioz or Liszt, or at least the conventions they developed, the most egregious examples of dangerous ideological effacement? Could it be that, with regard to a materialist critique, forgetting, hailing, and subject obliteration are all more native to the discourse of musical absolutism, to nonprogrammatic music? From a certain perspective it might be argued that the validated musical forms were potentially more dire than the underappreciated ones.<sup>32</sup>

As we have seen, Horkheimer and Adorno discussed the once liberating possibilities of the "detail," the art element that makes itself seen, heard, or felt. Siegmeyer's criticisms of late-nineteenth-century music can be countered when we consider the possible awareness of process that can be gained through program. As we will see, program music, and film's appropriation of it did not have to smother, and by no means did it always do so.

#### PROGRAM, FILM MUSIC, AND MULTIVALENT MEANING

The film community and those sympathetic to program music have had their own consistent response to the fairly constant undervaluing and even derision that we have been tracing. In 1910