

moment when Lennie crushes Curly's hand.⁴¹ Of course this does not invalidate either Copland or Eisler, nor even the time-honored convention of stingers. It seems though that the qualities of Copland's film compositions are not at issue. The point is that the *Grove's* granting of exemplary status to Copland over, say, Korngold, relates as much to Copland's seriousness as a composer as to the qualities of his music.⁴²

A tone of condescension, or at least paternalism, runs through the *Grove's* entry on film music, together with a kind of resentment typical of, and at least partly justified in, the patronized. There is a mild allowing for the artistic possibilities of film mixed with the assurance that those possibilities will not likely come close to musical actualities.

The cinema is the one field where composers are regularly employed in considerable numbers, and where their music is regularly played if not listened to. However artistically frustrating the task of writing film music may sometimes seem, the honest composer cannot forget that the public which—however subconsciously or unconsciously—listens to his music may be immense, and that its musical and emotional health is to that extent in his hands.⁴³

Toward the end of his discussion Keller quotes Ralph Vaughn Williams, who advocates more integration of the various artistic functions of film—dialogue, design, direction, and music. Keller likewise looks forward to this day, but not too optimistically. He continues, “once the film stops calling itself an art and starts to become one, its makers will realize that instead of teaching the musician his business they might learn some of their own from him.”⁴⁴

The 1954 *Grove's* entry on film music is perceptive and, ultimately, unsympathetic. The next official take suggests at least a certain softening. Desmond Shawe-Taylor notes substantial improvement in the *New Grove* over its predecessor, for the simple fact that this time the contributors seem to consistently have sympathy for their subjects.⁴⁵ To some degree the 1980 film music entry in the *New Grove* reflects this attitude. For instance, there is an admission that film is a *bona fide* art form, and that though nineteenth-century conventions continue to characterize its