

music, this music also has its own special characteristics and problems.

The article is as much adapted by Christopher Palmer and John Gillett as it is rewritten, though much of the previously dismissive language is softened. Still, auteurism and a superior attitude prevail. "A real advance was made when such composers as Milhaud, Honegger, and Shostakovich began to take an interest in the cinema."⁴⁶ In this there is certainly advance, or at least advantage, but much remains unstated. These composers became involved with film as young men, before they were who they were, so to speak, so the impression given of great masters coming to the infant medium's aid is not accurate. More importantly, emerging from the influence of modernists like Erik Satie and Jean Cocteau, and from a Soviet Revolution which exalted the despised-by-the-bourgeois forms such as film, these composers' film activities would have come out of a sensibility very distinct from the one informing the *New Grove* account.⁴⁷

As in the 1954 edition, the writers go on to track improvements in film scoring through and because of the activities of the usual celebrated suspects: Prokofiev, Shostakovich, Kabalevsky, Milhaud, Auric, Honegger, Maurice Jaubert, Britten, Bliss, Alwyn, Benjamin, Walton, Eisler, Korngold, and Antheil.⁴⁸ Again, this is true enough, but it does not necessarily follow that because there are masters, the masterpiece tradition that most enshrines them is always and only the best explanation.

In fact, if we were to unpack this list of now noted composers and their various film-musical activities, we would find a wonderful and disconcerting diversification of background and practice and reception. These men did not, as a rule, look back to Mahler and Strauss for their inspirations, nor did they invoke Wagner to their justification. The echoes of late Romantic music give way in many of their compositions to more modern alternatives. They are redolent of bitonality and serialism, or they have rhythm or color taking precedence over melody, or joining it in a more neutralized ensemble of musical elements, or they are derived from popular or ethnomusicological sources.

As for the films, many of these scores are written for documentary or avant-garde settings, where the hypnotic and immersive conventions of Hollywood parallelism were often opposed and