

trayal. It is partly for this that Mellers so admired the egalitarian and participatory nature of early English music. From that plain-song unity even the concert hall is a great fall, but for him the concert hall at least preserves some of the conditions and regard for things lost. Film, as the most literally canned of all the arts, was in this formulation irredeemable. Film music, bound up in technology and the workaday, was the apostasy embodied.

The music critics I have discussed are informed, articulate, convincing, and they favor what are for them purer universal narratives in music, or underscore its most pressing threats. This accounts for what sometimes seems a stubborn antifilm attitude. The medium, in its commercial manifestations, masks with its illusionary individualism the mere vulgar search for lucre that defines it.⁸²

Music critics who disparage film music, then, use film as a plank in a larger platform. Especially taken in this context their arguments were and remain effective, valuable, even largely valid, but they are not the only possible perspectives. The following two chapters will focus on other areas where classical music traditions have special applications in modern film, and particularly film music practice.

NOTES

1. International Music Centre, 1962, 5.

2. Bazin, 1967, "The ontology of the photographic image."

3. Cf. the *films d'art* of cinema's early years.

4. The Archers' *The Tales of Hoffmann* (1951) (coproduced by "Emerio" Pressburger), Eisenstein/Prokofiev's *Alexander Nevsky* (1938) and Pabst/Brecht/Weill's *The Three-Penny Opera* (1931). International Music Centre, 1962, 104, 111.

5. Thomas, 1973, 18. See Eisler, 1947, 62–63 for a withering expression of this low regard.

6. In Thomas, 1973, 122. See Brown, 1988, 170, for a contemporary affirmation of the relevance of Wagner to picture music.

7. Thomas, 1979, 107. Steiner, ca. 1964, traces valid musical connections and sets forth the undoubtedly real accomplishments in Steiner's work. A simultaneous impression is that there is rather a lot of