

ble, even disingenuous, conciliation, a doomed attempt to restore authenticity to an alienated, subjugated form.

12. Said, 1991, 96.

13. *Ibid.*, 11.

14. Ironically the postwar, presound period in film and film music can be seen as a brief final moment of virtuous amateurism. Although media technologies would soon end the recreational dominance of the parlor piano, there was arguably a brief balance between entertainment that was homemade and that which was consumed elsewhere. In that brief period what is usually seen as bad film accompaniment was also evidence of a musical culture where valorized texts were accessible across the social scale. See Sadie, 1988, 63–68. Also cf. Russell, 1987.

15. Keller, 1958, (*Music Review*, XIX), 151.

16. Cameron, 1967, 88.

17. Newman, 1910, 145. See Tovey, 1937, 44–45 (on *Coriolanus* and *Egmont*), 104–6 (on Mendelssohn's incidental music to *A Midsummer Night's Dream*) for excellent examples of such compromise, both musical, and in terms of Tovey's own critical response to these works.

18. *Ibid.*, 146. See Searle, 1985, for Liszt's unfussy willingness to adapt his musical material to the needs of extramusical sources.

19. See Subotnik, 1976, 251–53.

20. "Art that does not yield [to the cultural industry's flattening of aesthetic autonomy] is completely shut off from consumption and driven into isolation." And again, "the fear expressed in the dissonances of Schoenberg's most radical period far surpasses the measure of fear conceivable to the average middle class individual; it is a historical fear, a sense of impending doom." Eisler, 1947, x, 36.

21. Merriam, 1964, 6.

22. Quoted in Wright, H. Stephen, "The Materials of Film Music: Their Nature and Accessibility," in McCarty, 1989, 5.

23. Bernstein, 1976, 162.

24. *Ibid.*, 153.

25. London, 1936, 14.

26. Thomas, 1979, 7.

27. Quoted in Steiner, 1989, 100–101.

28. Kracauer, 1960, 142.

29. *Ibid.*, 137.

30. Chion, 1994, xxvi.

31. Brown, 1994, 69–70.

32. For a fine cinematic essay on musical multivalence, see Humphrey Jennings's underrated *The True Story of Lili Marlene* (1943). Also Richard Roud (1971, 65) on *The Chronicle of Anna Magdalena*