

community will reveal much of its values, and much of the social and historical context in which these values operate, and out of which they emerge. We will also consider some of the more measured, less factional scholarly accounts of the subject, some of which will inform the direction of my own eventual argument.

The second point of film-to-classical music contact is figurative. In chapters three and four we will discuss film music analogies, metaphors that have suggested, as well as a new one that will suggest, ways in which film and music might actually have similar aims and effects. The first analogy, the influential and confounding idea of film-musical counterpoint, emerged out of the Soviet cinematic avant-garde. With its bold prescriptions and refusals, this is a faction as surely as the other two just mentioned. As such, and as might be expected, its analogy, or at least the way in which it has most frequently been wielded, is far from conciliatory. But the counterpoint analogy will lead us to another, largely unmarked figure that encloses and gives place to both film and classical music cultures, and which presents an alternative to the largely divisive, pugnacious exchanges that have tended to prevail on the subject.

This latter film-musical analogy is built upon the institution of program music, which reminds us that some kind of narrative, some set of assumptions or expectations generally predates and informs almost every expression, musical or otherwise. This informing can clarify, or it can be incoherent, but in either case the results can be both interesting and instructive, and they are at the least emblematic. Programs lead us finally to the book's last section and the final way that film and classical music have acted together—in actual practice, in the production and the receiving, which practice has been and continues to be most broad and varied. Films, and music, and the places where both combine, may return us to the standard positions and analogies, but they will allow us a refreshed look at and helpful alternatives to the familiar paradigms.

Finally, a word about the parameters of this study. It is not intended to be an exhaustive list of films in which classical music appears. Such a list would be useful as a resource for further study, but it would necessarily leave aside the critical work needed to provide theoretical context. Instead, as I have sug-