

music used in narrative. Donald Tovey speaks in more charitable terms, pointing out that theatrical music—to which category we might add film music—often seems to fall short when taken out of theatrical context because it was conceived as part of a musical/narrative/visual ensemble. Since its effect comes in combination, it is not quite fair to criticize only part of the combination for producing a diminished effect.³⁵

If the populist Tovey is making this commonsense, not very exceptionable observation nearly twenty years before the film music entry, then whither the *Grove's*? As suggested by Stanley Sadie, encyclopedias provide as much insight into the perspectives of their time, or into perspectives that refuse the conditions of their time, as they do irrefutable truths. This idea helps us locate and understand the attitudes which inform the 1954 *Grove's* film music entry. Irving's comments suggest that one of these is an adherence to the romantic ideology which exalts the artist and renders the work immutable. This marked high-low division underpins the above-quoted assumptions and would also account for what seems an excessively critical tone. Irving also demonstrates a perhaps self-conscious or self-justifying musical sophistication and displeasure when composition is not rigorous, or formally correct (conventional). One of his great objections is that high art correctness is beyond the reach of film music's workaday realities.³⁶

What is accomplished, then? Irving suggests that film music is used only to excite and subliminally influence audiences. "Its appeal must be eighty percent subjective because it has to operate upon a large body of people of whom at least eighty percent are non-musical."³⁷ This last sentence is more polemical than scientific but clearly, between broad lines, it is saying that film presentations are not conducive to the rapt reception that music properly requires, nor the reverence its best composers have a right to.

This last inflection very clearly coincides with the auteurist impulses that were soon to overtake film culture. The account of the "good" composers' experiences in the cinematic wilderness resemble quite dramatically discussions concerning the great Hollywood directors who spent careers languishing in fields of