

Film for these critics is not considered just for itself, but as an emblem. Eisler and Adorno point out that

music is supposed to bring out the spontaneous, essentially human element in its listeners and in virtually all human relations. As the abstract art *par excellence*, and as the art farthest removed from the world of practical things, it is predestined to perform this function.

Film's reduction of music to purely functional levels, as discussed in the *Grove's Dictionary* entry on film music and in Eisler and Adorno's book, not only blocks that destiny, but in so doing it blights human relations.⁷⁵

In all these statements the underlying stakes are extraordinarily high. Thus, for instance, Keller's hyperbolically critical review of the score, by Daniele Amfitheatrof, for Max Ophuls's *Letter from an Unknown Woman* (1949), which he finds to be "utterly depraved, as well as stupid."⁷⁶ Once again Keller, naturalized British, but a Jewish Austrian refugee from Hitler, is not merely being elitist in his displeasure. As with Adorno, another refugee, he finds such encroachments to be emblematic of a general cultural disaster.

Keller criticizes Herbert von Karajan's eighty-minute version of the *Matthew Passion*, which juxtaposed paintings of Christ's life with Bach's music:

A devitalized culture which has ceased to understand its own creations tends to explain one art in terms of another; hence the popularity of . . . Disney's *Fantasia* . . . and [the filmed] *St. Matthew's Passion*. To juxtapose self-contained works of art is to establish a meaningless relation between what is meaning-full-up, in a vain attempt to recover the lost meaning, 'new and unsuspecting beauties.' 'Thou shalt not make unto thee any graven image. . . .'⁷⁷

This is Adorno's fetishism *in excelcis*. Film quotation of previously composed music infantilizes the listener and gives the power of selection and dissemination to the "publishers, sound film magnates, and rulers of radio," and to other such totalitarians.⁷⁸

In response to all this we find the music community's seeming hostile elitism, which can now be seen as being concerned with so much more than mere hierarchies. Cavalier cutting and careless