

27. *Ibid.*, I, 174–75. See also II, 230–31.
28. *Ibid.*, I, 126.
29. Siegmeister, 1938, 51.
30. *Ibid.*, 22.
31. *Ibid.*, 23.
32. Cf. the Soviets' later preference for serials and circuses over respectable theater and literature.
33. Newman, 1910, 114.
34. Quoted in Thomas, 1979, 160. One might add that music's emergence as feeling's pure expression, as suggested by Romantic absolutists, was also comparatively recent.
35. In Prendergast, 1994, 39–40.
36. Searle, 1985, 288.
37. *Ibid.*, 297–98, 302. For similar variation or parody of classical themes, listen to Lou Forbes's musical direction in *Intermezzo* (1939), or Korngold's score for *Kings Row* (1941).
38. As in the 1855 *Prelude and Fugue*, with sections taken from a theme by Meyerbeer. *Ibid.*, 302. Liszt's numerous transcriptions and adaptations are also related.
39. Built on a monothematic approach, Liszt's transformation of themes was "a process by which one or more short ideas are subjected to various techniques of alteration (change of mode; change of rhythm, meter or tempo; ornamentation; change of accompaniment, etc.) to form the thematic basis of an entire work." Searle, 1985, 260. Also Sadie, 1988, 130.
40. Lang and West, 1920, 6.
41. See Harlow Hare's discussion concerning a number of these issues (musical precedents for quotation, contemporary familiarity with nineteenth-century art music) in a review of J. C. Breil's *Birth of a Nation* score, in Brown, 1988, 171–73. See Anderson, 1988 for an account of how music helped make film respectable. The specific compositions Anderson cites as being used in the silent era are part of a musical culture much more diversified than is conventionally admitted. For more evidence of this diversification see Russell, 1987, Turner and Miall, 1972 and 1982.
42. Behlmer, 1989, 29.
43. *Ibid.*, 54. Also see James, 1989, 63, on adapting Gounod's *Faust* for a modern screening of the silent "Phantom"; and Larson, 1987, 7, concerning how original "Phantom" composer Gustav Hinrichs composed from Gounod's work in the first place. Gaston Leroux's original novel also borrows freely from Goethe's text.
44. Quoted in Steiner, 1989, 90.