

through which we will see how these figurative notions can be practically and specifically applied to understanding and enjoying classical music in film.

#### NOTES

1. Mellers, 1946, 54.

2. *Ibid.*, 103.

3. For elaboration on the idea of program as both creative and receptive, see discussions in my chapter five on intentionality, intertextuality, and phenomenology as relating to musical quotation in film.

4. In addition to the plays themselves, note the lightness found throughout the selections in Brecht, 1964. Brecht's famed "Short Organum for the Theatre" (*ibid.*, 179–205) states that "entertainment" and "pleasure" are the first and the final necessities for any theatrical endeavor.

5. Brecht, 1976, xv–xvi, xx.

6. *Ibid.*, xxxi–xxxii.

7. This discussion on program music draws upon materials in Scruton, 1980 and Randel, 1986, as well as other citations listed below.

8. See Newman, 1910, 108–9 and 125–32, Randel, 1986, 657–59 (sec. III) for details concerning partially programmatic practices from earlier periods of music history.

9. As in Mendelssohn's *Hebrides Overture* (or *Fingal's Cave*).

10. I.e., word painting, typified by but not limited to Monteverdi, where melodies and melodic accompaniments in some way followed the sense of a song's lyric. Later examples include, for instance, Schubert's "Gretchen at the Spinning Wheel," with its circular instrumental support, or *Erlkonig*, where the accompaniment suggests a galloping horse. See Randel, 1986, 935.

11. Scruton, 1980, 15: 283–86.

12. Scruton, 1980, 15: 284, 283. "If the music does achieve a real connexion, it will illustrate the subject; but you will get nothing out of the expectation that the subject will illustrate [the music]." "Study of the whole poem [Lenau's *Don Juan*] will be much more illuminating in the light of the music than study of the music in the light of the poem." Tovey, 1937, IV, 84, 156. It should be noted that Tovey was not necessarily a great lover of program music, or at least of the concepts behind it. Tovey, 1937, IV, 129, 133, 140, 149–55.

13. "All programme music must indeed be representative, but it must also be, in part, self-contained; that is, a given phrase must not