

name dropping, of protestations of legitimacy through proximity to august musical personages.

8. Thomas, 1973, 73, 107, emphasis added.

9. Though in fact usage remained frequent. I will go on to discuss these uses.

10. London, 1936, 211. Note the use of capitals. The *New Grove* summarizes Ernest Irving's career by noting that "he was responsible for engaging a number of distinguished [British] composers to write film scores" [for British films in the 1930s and 1940s]. For this Irving, as well as Muir Mathieson, are credited for finally making film music a serious proposition. See article on Irving in Sadie, 1980, 9: 329. For similar sentiments from another perspective see Previn, 1991, 91–99.

11. Cf. George, 1912, 1914, Lang and West, 1920, Rapée, 1924, 1925.

12. Interview with Ken Secorra, broadcast during the program "Carl Davis on Film Music," Radio 3, 21/3/95. *Gesamtkunstwerk* is Wagner's term for the integrated artwork, "in which all the arts [including music, poetry, and visual spectacle] were to be perfectly fused." Randel, 1986, 339.

13. Eisler, 1947, 5. Keller (1946, 136) says that, far from the potentially justifiable "theme with variations," Hollywood leitmotif is more often "a theme without variations, but with plenty of repetitions."

14. Mellers, 1954, 3: 105. Hollywood leitmotif may actually bear more resemblance to the notion of the *idée fixe*, "a melody representative of a character or feeling, which reappears in a variety of forms and develops with the changing circumstances." (MacDonald, Hugh, "Idée fixe," in Sadie, 1980, 9: 18.) Those unsympathetic to film music might point out how this musical figure slavishly reinforces the accompanied image, and overdetermines the musical material. In relation the superlative *idée fixe* (from Berlioz's *Symphonie Fantastique*) was an opium-addled artist's dream of his lost beloved, whom he'd murdered (at least in his dream). In French the term means, or has come to mean, "obsession." MacDonald notes that Balzac also referred to the *idée fixe*, and that it became a clinical term for unreasonable, even certifiable obsession. MacDonald, 1980, 9: 18. For a modern defense of the validity of leitmotif in film, see Brown, 1988, 165–66, 199–201.

15. Flinn, 1993, 34.

16. By "romantic" I mean the musical period dating roughly from middle Beethoven to the primes of R. Strauss and Mahler. Romanticism obviously pertains to more than just music. Many of the musical points made here could be cautiously applied to other discourses as well.

17. Brown, 1988, 184.