

The refrain of legitimation by association is taken up frequently by the first generation of film music scholarship as well. Tony Thomas deftly indicates how this Viennese abundance made its way to Hollywood.

While both were richly melodic and obviously Viennese, Steiner was the product of an operetta background and [Erich Wolfgang] Korngold came from somewhat further up the street—from the opera house and the concert hall. . . . Vienna, *like Hollywood*, was an artistic mecca.⁸

Just as early film sought legitimization by adapting respectable authors and their works, so film music used the validated to attain its own respectability. After the silent period the use of actual classical music was officially discouraged, but the boosters' comments strongly suggest that this is no great loss.⁹ Being that the film composers are real heirs to their classical—or more properly romantic—forebears, past bounty gives way without a break to present musical reality.

Another important variation of this theme can be marked through sound film's first decades. A common rebuttal to musical snobbery is similar to the previously cited, and not necessarily very cinematic, UNESCO course. Kurt London's seminal study contains an emblematic chapter, titled "Prominent European Film Composers and Their Artistic Significance."¹⁰

A constant refrain in John Huntley's *British Film Music* is the continuous avowal of serious composers working in the cinema. Where in the silent period it was hoped that the film medium in general would be exalted through proximity to dead musical masters, we see in Huntley's work a certain progression.¹¹ Now it is film music itself, and British film music specifically, that benefits in the company of revered *living* composers.

In these themes there is some truth, but there is a tangible discomfort in stating it. The tone is apologetic, and the terms of favor are distinctly dictated by the music community. The question of terms leads us to an even more fundamental and egregious classical usage. Film composers borrowed more than just traditions and reputations. Throughout the classical period of Hollywood film composition, classical music *forms* were also wholeheartedly if not completely rigorously utilized.