

feeling finds complete realization in terms of music, rather than working by mental association, as does so much of the music of the nineteenth century (in this sense, of course, *any* great music is impersonal)."¹

Mellers sets up an opposition between great music and that which works by association (from a source), and so locates the fall from musical egalitarianism in the programmatic forms of the nineteenth century. Mellers agrees with critics already cited when he states that an "appalling level of taste absorbed both people and artists more or less impartially" in that century.² As we have seen, Mellers's contribution to the 1954 *Grove's Dictionary* entry on film music confirms his feeling that that direness continued into his present, and is still evident in, for instance, film.

Whether or not one agrees with this take or its tone, it is certainly true that far from Mellers's early-music plenitude, between the extremes of Adorno/Keller elitism and Sovietlike political engagement, lies program music. Program music is in some ways a literary/musical hybrid, and many observers have found that the mixture ill serves both components. As I hope to demonstrate, however, far from being a poor servant of either master, program, or principles related to it, can effectively mediate seemingly irreconcilable positions. It brings opposites together and suggests a substantial way to understand and appreciate all music, and other cultural phenomena as well.

Just as the counterpoint analogy has been both confusing and extremely liberating for film studies, so too does program music have somewhat perilous, but also very important, literal and figurative uses. These uses are the focus of this chapter. Speaking literally, program has some clear and illuminating similarities to film music. Speaking figuratively, with regard to the broader contexts and various predispositions with which we come to film, film music, and especially classical music in film, program applies to and enriches every instance.

ADAPTING PROGRAM TO THE PRESENT

I will presently define and discuss program music in the dictionary sense, but I wish to note at the outset that in the end my use