

too understandable after our experiences with common program-booklet hermeneutics . . . , this timidity can scarcely be allowed to define the considered behaviour of a historian toward his object of study, all the less so when the merest glance at the scores shows that formal and idiomatic peculiarities of the works cry out for an interpretation according to transmusical content.<sup>61</sup>

Distaste for extramusical consideration has been an excuse for dismissing the music for which such consideration is essential. This is an unfortunate state of affairs, and an unnecessary one, since far from closing down music's possibilities an expanded definition of program increases them.

To get beyond the problem of program music and "correct interpretations" we might consider "The Golden Years," an unproduced script by Emeric Pressburger on the last great purveyor of program music, Richard Strauss. The central conceit of Pressburger's script was to make Strauss the camera, and to see everything, literally, from his point of view. Different lenses and lighting would suggest how perceptions changed with the passage of time.<sup>62</sup> The subjectivity suggested here is intriguing, and it points to an essential and liberating fact: programmatic connections, especially contained within something as intractable as music, are inevitably personal and can't be contained by limiting notions of correctness.<sup>63</sup>

In program and "program" music, then, we are dealing not only with meaning but with the looser, more confounding, more musical term "signification," with all the slippage and subjectivity that goes with it. Contrary to the cautiousness of the *New Grove Dictionary*, some musicologists such as Newcomb, and film composers as well, agree that whatever its ineffable essence, in practice, music had meaning, even in the days of highest romanticism. It continues to do so, complexly, transformed in each context, and by each listener. The result need not be chaos, however. In fact there are powerful democratic implications. The resistance and even snobbery of some music scholars don't allow for another quite ancient and respectable musical function.

#### PROGRESSIVE PROGRAM: MUSIC AND EDUCATION

It is instructive to compare classical music as it is heard today—a serious thing for the concert hall, with how it was once used—