

These works were patched together from a variety of sources, then taken apart and restitched, sometimes with loose threads dangling; their eventual length and shape was never all that clearly determined.<sup>6</sup>

The significance of Brecht's method lies in part in its similarities to the scramblings of Hollywood composers and the musical appropriations of other sources in narrative films. Here, as in Brecht's work, depth and insight might well be found if we've a mind to look for it.

More than that, Brecht's approach is analogous to the figurative workings of program I am proposing here. Clear and neat are not always accurate, or even necessary. Sources, appropriations, and determinants are multifarious, complex, not always acknowledged or even realized. The unpredictability of history, the vagaries of musical meaning, and the ebbs and flows of literal counterpoint all suggest how complicated, confounding, and revelatory the mixing of media and disciplines can be.

#### PROGRAM MUSIC AND THE FUNCTION OF THE LITERARY TEXT

Before developing these ideas, I will discuss program music in its original setting and definition. Program music was current from the second half of the nineteenth century and into the early part of the twentieth.<sup>7</sup> It emerged in earnest with Beethoven's Sixth Symphony (1808) and Berlioz' *Symphonie Fantastique* (1830).<sup>8</sup> Beethoven's composition, in addition to its not unconventional musical or symphonic structure, has a narrative component. The music is anchored to this extramusical narrative by means of evocative movement titles as well as by imitative orchestral effects and other associative devices. Through these devices the symphony relates a kind of country day-in-the-life, which includes the musical suggestions of flowing water, birds, peasant dances, a summer storm, and a horn call.

Berlioz takes Beethoven's mix of narration and music a step further. Instead of the usual movement titles that give instructions for tempo, dynamics, and expression (*allegro con brio*, for example), Berlioz essentially names his movements for their dramatic content. "Reveries—Passions," "A Ball," "Scene in the