

appear. The montage equation leaves considerable remainders. The use of strings brings Beethoven, for instance, into the realm of high Hollywood melodramatic manipulation, while the piece itself, and the associations connected to its composer, most suggest the individualistic romanticism of the character of Chapayev himself. In the end it is the film as much as the reactionary commander that buys partially into the bourgeois values and techniques it seeks to oppose. Apart from the national allegiances *Chapayev* and *The Buccaneer* are much the same, and ideological distinctions, when considered with their cinematic renderings, are not as great as we might think.

One important reality, then, is to acknowledge when and how the artist falls short, though I am not simply advocating conventional evaluative criticism. As I hope the brief discussion of *Chapayev* demonstrates, shortfall is natural, and interesting. Lewis Carroll had this to say when asked about hidden meaning in the "Alice" books. "I have but one answer. I don't know! Still, you know, words mean more than we mean to express when we use them, so a whole book ought to mean a great deal more than the writer meant."⁴⁵ In the same way that parallel/counterpoint geometries have caused some to underestimate the complex workings of music and meaning in film, an overemphasis on the artist can distract us from other fundamental parts of the equation. Proper perspectives about artist intent and artist autonomy lead us to the other part of artistic exchange, to reception and phenomenology. And a proper understanding about the giver and the receiver gives us a clearer view of the "message" in their midst, without which music and meaning in film cannot be comprehended.

INTERPRETIVE STRATEGIES: PHENOMENOLOGY

I will now address audience, the other interpretive element, the other program-providing entity that enables us to understand uses of classical music in film. In art music attention is generally paid to the production and not the reception of music. This fact coincides with prejudices about film music, and about film. This prejudice holds that expressiveness originates at the creative