understand *his* intended, explicit pretext to that composition. This means that our understanding of a composition by Franz Josef Haydn is enhanced when we understand the implicit, mostly masked, but still relevant pretext to *his* composition. This is program music. Speaking figuratively, and receptively, with regard to "program music" that goes beyond the official Grove- ian definitions, the program multiplies when we graft Liszt onto a text by Max Ophuls, such as *Letter from an Unknown Woman*, 1949, or when we add Haydn to a text by Louis Malle in *Lift to the Scaffold*, 1957. It multiplies even more when we apprehend the combination.[47]

Program music has not heretofore been applied, at least in the present sense, to discussions about film music specifically, and cinematic intertextuality in general. Clearly, after my own appro- priation and application of the term and its related principles, further discussion is required to more firmly situate it. But in this preliminary sense I deem it valid, and valuable, to urge the connection. Outside narratives and context inflect all musical ex- perience. This is especially true of appropriated film music. The limitations of the program are not in any smothering it is sup- posed to do, but in not taking the concept far enough.

Program Everywhere

[Some] have so broadened [programme's] application as to use the term for all music that contains an extra-musical reference, whether to objective events or subjective feelings . . . [This appli- cation] is . . . so wide as to be virtually meaningless.[48]

As with the counterpoint analogy, literal and figurative pro- grams may differ. In dictionary terms, Scruton is arguably cor- rect, but we are looking at the way that external musical, and film/musical context is *like* a program. We are looking at the way that programmatic elements, references, and allusions, with the associations and connotations connected to them, become the el- ements of contrapuntal and montage equations.[49] In these appli- cations, the generalization works and we are on firm ground. There is ample support for this idea. This section will demon-