

centuries are conflated, contrasted, renewed, and refreshed. And if we will, and if we pay attention and explicitly bring the making of meaning into the mix, Max Steiner's retreaded Romanticism, as well as most any quotation, can be as resonant as any of these more valorized forms of neoclassicism.

As we have seen throughout this study, classical quotations tend to outstrip the usual workaday functions of film music, leading to all kinds of unsuspected results. Thus, where in Aaron Copland's statement that "[film] music can be used to underline or create psychological refinements—the unspoken thoughts of a character or the unseen implications of a situation," classical music fulfils this function by taking individual, individualistic psychology and extending their "unseen implications," contextualizing them socially and historically.<sup>56</sup> As a result quotation does not celebrate unique sensibilities, with the resulting shadows of reaction or misapprehension, but the possibility of more rational, generalizable applications.<sup>57</sup> High romantic or high modernist impulses are seen in relief, reduced to human dimension, and they often become more powerful as a result.

Michel Chion says that the score communicates with all the times and spaces of a film, covering over gaps and smoothing rough edges.<sup>58</sup> Classical music in film, instead of communicating solely with the other cinematic elements, brings and binds vast portions of history, as well as the art and thought and life associated with them. The difference is that despite the fact, or perhaps because of the way that quotation has been so disturbing, the covering or smoothing is less effective, or may hardly work at all. And, perhaps paradoxically, the communication is greater as a result.

In summary, a program analogy applies to the use and understanding of source music in film, and to numerous other cultural subjects as well. Music and text, or music and some extramusical idea or association are always related, directly or by implication; in this sense, all music has always been programmatic. Opera only made this relation explicit, and the program composers only sought to tie it down. Roger Scruton says that titles in program music, such as "*Traumerei/Dreaming*," and "*Wedding Day at Troldhaugen*," only express emotion, rather than evoke a subject. But just as program was partly devised to better communicate