

Post-War European Art Cinema and Eighteenth-Century Music

Douglas Knight, MSt

Thesis submitted to Royal Holloway, University of London for
the degree of Doctor of Philosophy

November 2020

Declaration of Authorship

I, Douglas Knight, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: 

Date: 20.11.2020

ABSTRACT

Post-War European Art Cinema and Eighteenth-Century Music

This thesis argues that musical classicism played a formative role in post-war European art cinema's sonic identity, c.1950 to 1980. It makes the case that Western art music constitutes a generic feature of this film repertory, in particular music of both a religious and secular nature from the late-seventeenth to early-nineteenth century, which I refer to collectively as one of "eighteenth-century music." The use of this particular historical musical repertory was in alignment with the broader twentieth-century cultural project of artistic modernism. Post-war European art cinema resumed this wider modernist project in the context of the cultural dominance of Classical Hollywood, which sustained late musical Romanticism into the middle of the twentieth century to the disapproval of modernist musical critics, such as Adorno.

The thesis makes use of both historical-critical and music-analytical methods. After situating post-war European art cinema's engagement with eighteenth-century music within a larger modernist movement in music and the visual arts, the thesis makes use of hermeneutic and formalist analytical approaches to identify three audiovisual-aesthetic characteristics not only of these films, but of those created by certain legatees who have sustained this audiovisual approach into the twenty-first century. The first is a preference for J.S. Bach's music, which specifically serves to continue a Romantic mode of reception of Bach's religious music, particularly the *St. Matthew Passion* (BWV 244), and his chorale-based organ music, including works from the *Orgelbüchlein* (BWV 599–644). Two formal paradigms, which resonate with those of musical composition, also repeatedly inform the audiovisual characteristics of a number of auteurs across Europe, creating formalist film strategies that serve rhetorical and stylistic cinematic functions. The first is the repeated placement of fixed

quotations of pre-existing music on the soundtrack as refrains that echo the eighteenth-century Italianate musical structure of ritornello form. I refer to this new audiovisual structure as “cinematic ritornello form.” The second is the role afforded music in the aestheticised film endings, which help to conclude films with anti-teleological thrusts, paradoxically bringing narrative fulfilment. These endings are read here as owing much to those compositional solutions sought in the wake of the “finale problem” of post-Beethovenian symphonism, such as that of Gustav Mahler, and its struggle with monumentality, both literal and gnostic. I term this second new critical concept, in turn, the “cinematic finale problem.”

TABLE OF CONTENTS

Acknowledgements	7
List of Figures	8
List of Tables	9
List of Musical Examples	11
Chapter 1—Art Cinema and Pre-Existing “Classical Music”	
Introduction	12
Definitions of Art Cinema: Formal versus Institutional	16
Film Style, Parametric Narration and Modernism	24
Film Musicology and Art Cinema	33
Organisation, Frame of Reference and Summary of Chapters	46
Chapter 2—Eighteenth-century Music, Early Modernism and the Inception of Post-War European Art Cinema	
Introduction	57
Eighteenth-Century Musical Classicism and Early Modernism	60
Eighteenth-Century Music and the Inception of Post-WWII Modernism: From the 1920s to the 1950s	67
Bach and Bergman’s Modernist Period	80
Post-WWII European Art Cinema and Classical Hollywood	93
Conclusion: Romantic Modernism?	98
Chapter 3—Pre-Existing Musical Form and Post-War Film Style (1956-1968): The Cinematic Ritornello-Refrain	
Introduction	102
Bresson, Minimalist Film Style and the 1950s Films	107
Poetry, Politics and Identity: Cinematic Ritornello Form in Pasolini’s Films	130
Godard, Cyclicism, and the Fragmentation of the Cinematic Ritornello- Refrain in the 1960s Essay Films	149
Conclusion: Cinematic Ritornello Form Beyond the 1960s	171

Chapter 4—Religion, Metaphor and Meaning: The Reception of J. S. Bach’s Religious Music within European Art Cinema (1961-1975)

Introduction	175
The Reception of Bach’s Religious Music: Texts and Contexts	182
The Matthew Passion and Post-War European Art Cinema	194
Bach’s Chorale Preludes and Tarkovsky’s Cinema	216
Conclusion: De-Romanticising Bach	229

Chapter 5—The Cinematic Finale Problem: Music, Closure and the Endings of Post-War European Art Cinema (1963-1980)

Introduction	233
Art Cinema, Narrative Closure, and the Happy Ending	240
Straub-Huillet, Bach and the Endings of the German Films (1963 – 1972)	246
Tarkovsky and <i>Mirror</i> (1975)	269
Conclusion: The Dissipation of Post-war Modernism	285

APPENDIX: ANNOTATED FILMOGRAPHY	290
--	-----

BIBLIOGRAPHY	312
---------------------	-----

Acknowledgements

I wish to thank Royal Holloway, University of London for generously funding my thesis in the form of the Crossland Research Scholarship, which has enabled me to carry out this research. This project has only been made possible by the continuous guidance and feedback of my supervisor Professor Julie Brown, and I am very grateful for all her support and advice.

I also wish to thank my advisor Professor James S. Williams for his time and encouragement, especially over the latter course of this project. In addition, my thanks go to Dr Carlo Cenciarelli and Dr Tim Summers for their support at the beginning of this project, and to Professor Peter Franklin for encouraging me to pursue this research in the first place in the course of supervising my work as an undergraduate and master's student at the University of Oxford.

My thanks are also due to the other academic staff at Royal Holloway, on whose courses I helped assist in teaching seminars and marking, including Professor Steve Downes, Professor Anna Morcom, Dr Jonathan Godsall and Dr Dan Elphick.

I am grateful to the staff of the Music Department at Royal Holloway and my fellow postgraduate students who were supportive to me throughout this time and gave helpful feedback at departmental postgraduate days. Additionally, this research was variously presented at conferences at the University of Leeds, City University of London and Maynooth University.

I also wish to acknowledge the support of colleagues at St. Stephen's Rochester Row, Westminster and All Saints Friern Barnet where I have worked as an Organist and Director of Music, respectively, during this time.

Finally, I wish to thank my parents for their constant encouragement and assistance, and especially my mother for proofreading drafts. Any errors that remain are mine alone.

List of Figures

- 2.1 Isak looking at the Bach performance in *Wild Strawberries* (1957).
- 2.2 The Bach sequences in *Cries and Whispers* (1972).
- 2.3 The classroom scene in Godard's *Bande à part* (1964).

- 3.1 Structural interrelationships in *A Man Escaped* (1956).
- 3.2 The double exposure effect in the title sequence of *Pickpocket* (1959).
- 3.3 Relationship of cues (1-9) with narrative actions in *Pickpocket* (1959).
- 3.4 The montage of pickpocketing showing hands (cue 2) in *Pickpocket* (1959).
- 3.5 The letters that Michel writes in cues 3, 4, and 7 in *Pickpocket* (1959).
- 3.6 The money being exchanged in cue 8 via a graphic match in *Pickpocket* (1959).
- 3.7 The shot/reverse-shot in the final scene of *Pickpocket* (1959).
- 3.8 The nondiegetic use of "Violin Tzigano" in *Mamma Roma* (1962).
- 3.9 Godard listening to Beethoven in *Le signe du lion* (1959).
- 3.10 Close-ups in *Two or Three Things I Know About Her* (1967).
- 3.11 Medium shots in *Two or Three Things I Know About Her* (1967).
- 3.12 Medium-long shots in *Two or Three Things I Know About Her* (1967).

- 4.1 The Matthew Passion in *The Chronicle of Anna Magdalena Bach* (1968).
- 4.2 Close-up of Peter's eyes at the beginning of the final "Erbarme dich" sequence in *The Gospel According to St. Matthew* (1964).
- 4.3 "Gebt mir meinen Jesum wieder!" in *Hadewijch* (2009).
- 4.4 Bach sequences in *Solaris* (1972).
- 4.5 The two *Orgelbüchlein* sequences in *Mirror* (1975).

- 5.1 The newspaper montage sequence of *Machorka-Muff* (1963).
- 5.2 Excerpts from the title sequence of *Machorka-Muff* (1963).
- 5.3 The subjective dream sequence in *Machorka-Muff* (1963).
- 5.4 The musical endings of Straub-Huillet's early German works.
- 5.5 The zoom in on the water fountain at the end of *History Lessons* (1972).
- 5.6 The final Bach sequence in *Mirror* (1975).
- 5.7 The self-immolation scene in *Nostalgia* (1983) with Beethoven's Symphony No. 9 in D Minor (op. 125).

List of Tables

- 1.1 Post-war European art cinema and its contemporary progeny according to Bordwell (1985) and Betz (2010).
- 2.1 Eighteenth-century music in French New Wave films and their contemporaries.
- 3.1 Uses of the Kyrie from Mozart's Mass in C Minor (K. 427) in *A Man Escaped* (1956).
- 3.2 Summary of the structure of the Kyrie from Mozart's Mass in C Minor (K. 427).
- 3.3 The ending of *A Man Escaped* (1956).
- 3.4 Cues in *Pickpocket* (1959).
- 3.5 Pasolini's cinematic ritornello-refrain films categorised by style.
- 3.6 Summary of musics found in Pasolini's *Accattone* (1961).
- 3.7 Summary of musics found in Pasolini's *Mamma Roma* (1962).
- 3.8 Summary of music-character-class relationships in *Theorem* (1968).
- 3.9 Mozart's Requiem in D minor (K. 626) in *Theorem* (1968).
- 3.10 Beethoven string quartets in Godard.
- 3.11 Constructing the montage in *The New World* (1963).
- 3.12 Op. 131, IV. (Var. 6) montages in *A Married Woman* (1964).
- 3.13 Op. 59/3, II. montages in *A Married Woman* (1964).
- 3.14 Different uses of op. 51/1, I. in *A Married Woman* (1964).
- 3.15 Rotations of Beethoven's String Quartet in F Major No. 16 (op. 135) in *Two or Three Things I Know About Her* (1967).
- 3.16 Examples of ideological difference within the cinematic ritornello form.
- 4.1 Bach's religious music in European art cinema (c.1950 – 1980).
- 4.2 Orchestrations of Bach's religious music in the twentieth century.
- 4.3 Music on the soundtrack of *The Gospel According to St. Matthew* (1964).
- 4.4 Uses of "Erbarme dich" in *The Gospel According to St. Matthew* (1964).
- 4.5 Uses of "Wir setzen" in *The Gospel According to St. Matthew* (1964).
- 4.6 Audiovisual breakdown of the "Erbarme dich" sequences in *The Gospel According to St. Matthew* (1964).
- 4.7 Shot breakdown in the Bach scene in *Hadewijch* (2009).
- 4.8 Text of the aria "Gebt mir meinen Jesum wieder!"
- 4.9 Ritornello formations in "Gebt mir meinen Jesum wieder!"
- 4.10 *Da Capo* structure in "Gebt mir meinen Jesum wieder!"
- 4.11 *Ich ruf zu dir* sequences in *Solaris* (1972).
- 5.1 Bach in Straub-Huillet films.
- 5.2 Twentieth-century Western art music in Straub-Huillet films.
- 5.3 Genre and style in Straub-Huillet (1963-1972).
- 5.4 Musical cues in *Machorka-Muff* (1963).
- 5.5 Musical cues in *Not Reconciled* (1965).
- 5.6 Musical cues in *The Bridegroom, The Comedienne and The Pimp* (1968).

List of Tables – *continued*

- 5.7 Structure of *History Lessons* (1972) after Walsh (1981).
- 5.8 Breakdown of the final Bach sequence in *Mirror* (1975).
- 5.9 Eighteenth-century music and its associations in *Mirror* (1975).
- 5.10 Cues of pre-existing music in *Mirror* (1975).
- 5.11 The final movement of Beethoven's Symphony No. 9 in D Minor (op. 125) in Tarkovsky.

List of Musical Examples

- 3.1 The ground bass of the Passacaglia (bb. 1-9) in *Pickpocket* (1959).
- 3.2 The Overture's A section leading into the B section in *Pickpocket* (1959).
- 3.3 Descending tetrachord cadential gesture in the slow movement of the first Brandenburg Concerto No. 1 in F Major (BWV 1046).
- 3.4 Bars 187-190 of the sixth variation of Beethoven's String Quartet No. 14 in C # Minor (op. 131).
- 3.5 Repeated gestures (bb. 1-4) in the opening of the Allegretto from Beethoven's String Quartet No. 16 in F Major (op. 135).

- 4.1 Moments of fade-outs during the "Erbarme dich" sequences in *The Gospel According to St. Matthew* (1964).

- 5.1 The section of Bach's "Ricercar a 6" used in *Machorka Muff* (1963).
- 5.2 A hammering figure in Bartók's Sonata in *Not Reconciled* (1965).
- 5.3 The ending of "Sind Blitze, sind Donner in Wolken verschwunden?" in *History Lessons* (1972).

CHAPTER 1

Art Cinema and Pre-Existing “Classical Music”

INTRODUCTION

This thesis argues that musical classicism played a formative role in post-war European art cinema’s aural identity. Music from the Baroque and Classical periods, overwhelmingly from the eighteenth century, held a prized place in the works of a group of film directors including Robert Bresson, Jean-Luc Godard, Jean-Marie Straub and Danièle Huillet (Straub-Huillet), Pier Paolo Pasolini, Ingmar Bergman and Andrei Tarkovsky, often considered to form the core repertory of “art cinema” as identified by David Bordwell and others (discussed below). Taking their oeuvres, and soundtracks therein, as the objects of my research, I shall demonstrate how these directors married the aesthetics of eighteenth-century Western concert and religious music with formalist patterns of non-classical narration and visual editing, by means of close textual analysis that critically compares how pre-existing music is employed in their films. The results were films that, perhaps paradoxically, prioritised qualities of both abstraction and subjectivity, whilst fostering a shared aesthetic sensibility. Where popular music is occasionally heard in these films, it is likely to be diegetic, whilst some directors also incorporate fragments of original film scores representing contiguities with previous practices from the 1940s and earlier. These auteurs grappled with the limits of narrative representation, the possibilities of cinematic diegesis, and their own position between a mass-market Hollywood in post-war, mid-century decline, and the full-blown experimental avant-garde residing beyond publicly accessible exhibition and commercial distribution. Their films problematise binaries concerning their formal and aesthetic effects, including diegesis, pleasure, and so-

called “transparent” editing styles which use eighteenth-century music in order to disrupt and re-shape.

Why did these directors exploit this particular historical canon of Western art music? To answer this question, I contextualise European art cinema’s attraction to musical classicism of the eighteenth century in relation to the musical preferences of an earlier generation of modernist artists working in the 1920s, such as Brecht and Eisenstein, and the modernist musical criticism of the Frankfurt school. Classical Hollywood’s overriding late Romantic idiom, that which “sounded like film music,”¹ came to be critically Othered and feminised by modernist discourse, and was dismissed as “mere” music for pleasurable entertainment.² I propose that a clear consistency, if not continuity, of purpose can be identified between the modernist musical criticism of writers such as Adorno in the first half of the twentieth century and the filmmaking praxis of a group of post-war European auteurs. The latter’s act of situating the classical within modernity was itself ideologically positioned in alignment with Romantic philosophies of music inherited from nineteenth century, by writers such as E. T. A. Hoffman and Eduard Hanslick.

Critical genealogies relating to eighteenth-century music’s reception in cinema can be traced not only between art directors working between the mid-1950s and the late 1970s, but also in the work of a group of contemporary auteurs who began their careers from the early 1990s onwards. This latter group includes leading contemporary “arthouse” directors, such as Michael Haneke, Nuri Bilge Ceylan, Carlos Reygadas,

¹ As Frank Lehman notes: “no style’s shadow looms quite so large over American cinema as European Romanticism. If there is a concrete set of techniques behind the phrase ‘sounds like film music,’ the harmonic language of Wagner, Tchaikovsky, and Liszt is a good place to start looking.” Frank Lehman, *Hollywood Harmony: Musical Wonder and the Sound of Cinema* (Oxford: Oxford University Press, 2018), 16.

² Peter Franklin, *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores* (Oxford: Oxford University Press, 2011), 37.

Bruno Dumont, Gaspar Noé, Lars von Trier, Alexander Sokurov, and Yorgos Lanthimos. In public and private interviews these contemporary filmmakers have frequently testified to their love and admiration for the earlier “first generation” of post-war European film directors. Just as modernist art cinema has been pronounced dead by various scholars,³ it continues to be identified and mapped globally, in the same manner that contemporary auteurs also continue to make recourse to the same historical pool of musical intertexts, by canonic male composers such as Bach and Beethoven. This in turn becomes a nostalgic reflection on the specific institution of modernist art cinema and its fluctuating persistence throughout the latter half of the twentieth century and into the twenty-first. My account prioritises art cinema’s own initial “Golden Age” of formation and dissemination in the 1950s and early 1960s until circa 1975. Many of the conclusions drawn can be extended further in time; in doing so, I advocate for an understanding of this music’s role within art cinema as part of multiple critical genealogies within which both individual films, and specific directors, can be situated, and contextualised with historical sensitivity.

Film musicology has not shied away entirely from considering European art cinema, yet it has tended to remain focused on readings of individual works and single directors, the latter of which have proliferated since I began this work and are discussed below. Moreover, existing surveys have often approached the topic of music in art cinema in a film-historical sense, through a nationalist lens of new-wave regeneration.⁴ These self-limiting studies bring to light the fact that such filmmaking

³ Two accounts appeared side-by-side in 1997 and 1998 proclaiming both Theo Angelopoulos and Alexander Kluge respectively to be “the last modernist.” See: Andrew Horton, ed., *The Last Modernist: The Films of Theo Angelopoulos* (Trowbridge: Flicks books, 1997); and Peter C. Lutze, *Alexander Kluge: The Last Modernist* (Detroit, Michigan: Wayne State University Press, 1998).

⁴ For instance, those by: Caryl Flinn, *The New German Cinema: Music, History, and the Matter of Style* (Berkeley: University of California Press, 2004); and Orlene Denice McMahon, *Listening to the French New Wave: The Film Music and Composers of Postwar French Art Cinema* (Bern: Peter Lang, 2014).

movements are comprised of films with collectively heterogeneous soundtracks, which reveal little about the relationship of the part to the whole. A central enclave of the art cinema institution has acted as a form of repository and animatronic afterlife for eighteenth-century Western concert and religious music. This research aims to explain the historical motivations for the use of this pre-existing music, but also the broader cinematic context within which it became embedded. Such investigation aids our understanding of the way certain films, made outside of Hollywood, built an identity from the precursory reception of eighteenth-century music within European Romanticism of the late-nineteenth century that was as much socio-historically situated as “purely” aesthetic, as some scholars continue to attest.⁵ Art cinema would again draw on the reception of this music to shape its identity in the second wave of filmmakers from the 1990s onwards, but now, instead of the analogy of film’s “musicality,” its referent was European art cinema itself, specifically that of the earlier group of post-war directors.

In order to contextualise my review of art cinema’s place as an object of study within the discipline of film musicology, I shall first consider how “art cinema” has come to be understood, defined and delimited within film studies as part of the cinematic institution, both in terms of a formal practice, and, conversely, as a socially-situated cultural convention. The paucity of historically and intertextually-attuned musicological attention to art cinema will also be evidenced before moving to closer audiovisual analysis in the following chapters, especially chapters 3 and 5 that set out definitional audiovisual-formal paradigms. This is based on my detailed empirical research of over two hundred art films, listed together with names of composers in the

⁵ For instance, Alexis Luko proposes that Ingmar Bergman’s turn to music by Bach in his films from the late 1950s, “could simply be attributed to his deep love for *the music itself*.” Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (Routledge: New York, 2016), 65. Emphasis mine.

Annotated Filmography of modernist art cinema and eighteenth-century music extending from the post-war canon of the 1960s into the twenty-first century of the 2000s and 2010s. It will demonstrate how pre-existing musical classicism served as a major component of post-war European art cinema's aural identity and has proven influential for a subsequent generation of directors up until the present day.

DEFINITIONS OF ART CINEMA: FORMAL VERSUS INSTITUTIONAL

One of the most influential theorists of art cinema as a distinct genre is David Bordwell, whose ideas took time to be taken up by scholars such as Eleftheria Thanouli, Daniel Frampton, Mark Betz and András Bálint Kovács. The central thesis put forward by Bordwell in his foundational essay, "The Art Cinema as a Mode of Film Practice," is that there might be "a distinct branch of the cinema institution" that could be called "art cinema."⁶ In that comparatively brief article of 1979, Bordwell sought to begin a conversation about cinema outside of Hollywood, specifically post-war European films from the late 1950s to the early 1970s. For him, the films of "art cinema" collectively constitute a distinct mode of film practice, which has "a definite historical existence, a set of formal conventions, and implicit viewing procedures."⁷ Bordwell's main concerns were with the first two of these categories, namely art cinema's historical existence and its formal conventions. He cautioned against analysing art cinema as an institutional discourse, saying that "identifying a mode of production/consumption does not exhaustively characterize the art cinema since the cinema *also consists of formal traits and viewing conventions*."⁸ In the first half of the essay he explores art cinema's co-dependent qualities of realism, authorship and

⁶ David Bordwell, "The Art Cinema as a Mode of Film Practice," *Film Criticism* 4, no. 1 (1979): 56.

⁷ Bordwell, "The Art Cinema as a Mode of Film Practice," 56.

⁸ *Ibid.*, 57. Emphasis mine.

ambiguity. For Bordwell these are the defining features of art cinema and are used to influence the film narrative.

Realism and authorial expressivity were the two motivating features of representation in art cinema for Bordwell. He draws a distinction between these priorities and those of classical narrative cinema, which are typified by the genre filmmaking of the Hollywood studio system from the 1920s onwards, where representation was at the service of narrative construction, form and advancement. Indeed, Bordwell goes so far as to argue that art cinema actively sought to oppose the classical narrative mode of Hollywood, in particular by working “against the cause-effect linkage of events” and its teleological inclinations.⁹ Such an effect was achieved in art cinema through the tactics of creating characters without defined desires and goals, or by leaving endings open and undefined, techniques typical also of modernist novels. As he later clarified, art films might remove or minimise deadlines, creating an “open ended approach to causality in general.”¹⁰ While the latter could appear natural to the viewer, such an approach was calculated to generate a formal effect, the specific workings of which I explore in detail in chapter 5, as manifested in the musical endings of films by Tarkovsky and Straub-Huillet.

Bordwell returned to the concept of art cinema in *Narration in the Fiction Film* as a subcategory of narration more generally— “art-cinema narration.” Film theorists over the past thirty years have used a variety of different terms to describe processes of narration in cinema. For Bordwell, there is no single figure equivalent to the narrator, but rather pure narration as an abstract process. He sought to distinguish five different forms of narration, each corresponding roughly to a particular historical period and national school of origin. The first three of these types of narration are

⁹ Bordwell, “The Art Cinema as a Mode of Film Practice,” 57.

¹⁰ David Bordwell, *Narration in the Fiction Film* (London: Methuen & Co, 1985), 207.

clearly defined. “Classical” narration was the transparent continuity editing of Hollywood from the 1920s onwards; “historical-materialist” narration was a Marxist form of the Soviet montage school during the silent era; “art-cinema narration” belonged to the post-war styles of Italian neorealism and the continental new waves of the late 1950s onwards. As Daniel Frampton puts it, for Bordwell “any concept of an ‘invisible observer’ should not become the basis of film style but should only be understood as one *figure* of [film] style.”¹¹ Bordwell’s fourth and fifth categories of film narration were more obliquely defined than “classical,” “historical-materialist,” and “art-cinema.” He singled out the work of Jean-Luc Godard as a specific instance of what he calls “palimpsestic” narration, a form of narration using Brechtian techniques. He also describes what he calls “parametric narration,” identifying with this mode “isolated filmmakers and fugitive films” that fitted into none of the initial three classifications.¹² Drawing on the language of Russian formalism, Bordwell notes that in films engaging with parametric narration, the “stylistic system creates patterns *distinct from the demands of the syuzhet system* [plot]. Film style may be organized and emphasized to a degree that makes it at least equal in importance to syuzhet patterns.”¹³ In other words, parametric narration foregrounds style to an extent that it is equal with, and often exceeds, the concerns of narrative *per se*, a feature not encountered in the other modes of filmic narration. Both parametric and palimpsestic narration are style-laden diversions from, if not actively deconstructive of, classical norms.

Parametric films should be thought of as possessing a “strong inner unity: a prominent intrinsic norm,” rather than interpreted thematically. Bordwell proposes

¹¹ Daniel Frampton, *Filmosophy* (London: Columbia University Press, 2012), 33.

¹² Bordwell, *Narration in the Fiction Film*, 274.

¹³ *Ibid.*, 275. Original emphasis.

that “noncinematic schemata, often religious ones, may thus be brought in to motivate the workings of style,” to account for these films as “mysterious and mystical.”¹⁴ The frequent use of eighteenth-century religious music, primarily of J. S. Bach, in films by Tarkovsky and Pasolini, for example, and in other directors too, has often enticed this line of investigation. Yet, as I explore in chapter 4, such an approach fails to take account of this music’s complex reception history and appreciation, namely as quasi-autonomous, “secular” artworks driven by complex counterpoint. Two types of norm within parametric narration can be divined: on the one hand an “ascetic” or “sparse” option as exemplified by Bresson, where the film limits itself to a narrow range of procedures, on the other, a “replete” norm where a wide range of options are identifiable. In the latter case, the film cycles through a paradigmatic inventory and finishes when it has done so, as is the case in *Vivre sa vie* (Godard, 1962).¹⁵ I return to Bordwell’s conception with fresh musical ears in chapter 3, where I put forward the principle of a cinematic ritornello form, created through the incessant use of one or more musical refrains across a film, albeit with occasional tonal and melodic-thematic variation.

Bordwell’s concept of parametric narration has proved contentious for subsequent scholars. This was in part due to the paucity of the scholarly reaction that greeted its initial theorisation, which in turn led to its typical absence from academic discourse around this corpus of films. As Mark Betz states, it was not “taken up in the field with much consistency or warmth in the years since the book’s publication.”¹⁶ However, in the past decade scholars have slowly been returning to Bordwell’s

¹⁴ Bordwell, *Narration in the Fiction Film*, 289.

¹⁵ *Ibid.*, 285.

¹⁶ Mark Betz, “Beyond Europe: On Parametric Transcendence,” in *Global Art Cinema: New Theories and Histories*, eds. Rosalind Galt and Karl Schoonover (New York, NY: Oxford University Press, 2010), 32.

neoformalist theorising, seeking to clarify his inchoate terms. Today, scholars such as Frampton and Betz understand this mode of narration as largely synonymous with, or treat it as a subcategory of, modernist art cinema, a position with which I would concur. For the purposes of my thesis, I will be considering films exhibiting Bordwell's "art cinema" narration, as well as films with (what he would term) palimpsestic, and parametric narration. I will treat them, collectively, as constitutive of art cinema, in accordance with more recent accounts by Kovács and Betz.

For Eleftheria Thanouli the art film is a problematic concept, first as a cohesive paradigm and, secondly as oppositional to, and deconstructive of, Classical Hollywood. Although Bordwell provided greater clarity to his position in *Narration and the Fiction Film*, his initial essay tended to homogenise the films he discussed by adopting the purview of institutional discourses, despite cautioning that "not all films shown in 'art theaters' utilize distinct narrational procedures."¹⁷ As Thanouli notes, although Bordwell does not openly suggest that there is a causal relationship between a film circulating in film festivals or independent cinemas and its possessing art cinema narration, "he deliberately plays down the *autonomy of the mode of narration from institutional practices* because in his scheme there is necessary causality between the two."¹⁸ Thanouli's second point of contention is Bordwell's assumption that classical narration is a widespread, normative practice, "a single dominant paradigm," enjoying universal status; consequently, in Bordwell's view, films that do not fit its norms should be marked as deviations.¹⁹ He partially sidesteps this problem through his classification of different modes of narration, as outlined above. Yet, the two formal

¹⁷ Bordwell, *Narration in the Fiction Film*, 205.

¹⁸ Eleftheria Thanouli, "'Art Cinema' Narration: Breaking Down a Wayward Paradigm," *Scope: An Online Journal of Film Studies* 14 (2009), Accessed October 2, 2014. Emphasis mine. <http://www.nottingham.ac.uk/scope/documents/2009/june-2009/thanouli.pdf>

¹⁹ Thanouli, "'Art Cinema' Narration," 3.

traits of “art cinema”—that it uses *discontinuity* editing and that the characters are defined by their *lack* of goals—were ultimately unclassifiable in their deconstructive, rather than affirmative or generative, approaches. Frampton voices similar sentiments. Analyses following Bordwell’s method would construct films that are actually stylistically innovative “as simply *deformed* or *abnormal*.”²⁰ Thanouli points out that “the strategy to define art cinema in opposition to the classical formula establishes a framework that cannot refrain from taking into consideration factors other than formal ones, thus incorporating, albeit in a subliminal fashion, the influence of the institutional discourse around art cinema.”²¹ Bordwell’s attribution of a fundamental ambiguity to art cinema is “a handy tool that, on the one hand, relieves us of the obligation to find definite answers and explanations regarding the *function of the formal devices*, while on the other, it helps us unite the same umbrella term, the art cinema.”²² The way out of this impasse is “the minute analysis of the formal elements.”²³ Thanouli’s challenge has yet to be pursued with relation to the widespread practice of using eighteenth-century music on art cinema’s soundtrack, but is one that I take up in this thesis in relation to the specific presence of pre-Romantic Western art music of both a secular and religious nature.

Steven Neale’s 1982 *Screen* article, “Art Cinema as Institution,” began to raise awareness of the production and exhibition conditions of art cinema in relation to state funding in post-war Europe.²⁴ Neale argues that art cinema is fundamentally a kind of product designed to offer a form of resistance to Hollywood. However, art cinema’s opposition is not simple aesthetic alterity as a form of “soft” power: European

²⁰ Frampton, *Filmosophy*, 108.

²¹ Thanouli, “‘Art Cinema’ Narration,” 4.

²² *Ibid.*, 4. Emphasis Mine.

²³ *Ibid.*, 9.

²⁴ Steve Neale, “Art Cinema as Institution,” *Screen* 22, no. 1 (May 1981): 11-40.

governments throughout the century have used quota systems, tax relief and subsidies in order to bolster national film industries as post-war nation-building exercises. Where European governments gave financial support to their native film industries, art cinema was usually required to participate in international cultural institutions such as film festivals.²⁵ According to Neale, for art cinema to receive global distribution, it was dependent on appealing to “‘universal’ values of culture and art,” which could be attained through prizes conferred at festivals.²⁶ European films drew upon a variety of discourses of Art and Culture, resulting in a plurality of art films. Echoing Thanouli’s revisionary ideas of micro-genres, Neale points out that this range of art films was vast.²⁷ Concomitantly, the soundtracks of 1960s art cinema are highly diverse and cannot easily be categorised along the lines of national borders, which composers traversed. As scholars such as Benedict Anderson remind us,²⁸ nations are sets of “‘imagined communities” governed by abstract thought and can be part of larger communities contained by supra-national borders, such as the European Union, themselves open to contestation by politics as recent years have shown.

Where for Bordwell, art cinema balances the competing impulses of realism and subjectivity, for Neale it is between nationalism and internationalism. The circulation of Hollywood products in post-war European markets was viewed as a specifically national identity problem within each country. Nonetheless, collectively,

²⁵ For instance, Cannes and Venice film festivals, founded and renewed in 1946 respectively. Neale, “Art Cinema as Institution,” 35.

²⁶ Neale, “Art Cinema as Institution,” 35.

²⁷ “Neo-Realism to Felliniesque fantasy, from the austerity of Dreyer and Bergman to the plush visual spectacles of Bertolucci and Chabrol, from the relatively radical narrative experimentation of Antonioni, Godard and Resnais to the conventional story-telling of Visconti, De Sica and Truffaut, from the Marxism of Bertolucci to the romantic humanism of Truffaut, and so on.” Neale, “Art Cinema as Institution,” 15.

²⁸ “It is *imagined* because the members of even the smallest nation will never know most of their fellow-makers, meet them, or even hear of them, yet in the minds of each lives the image of their communion.” Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. (London: Verso, 2006), 6.

these actions allowed such films to be differentiated from Hollywood, which was associated with post-war American economic and cultural dominance. Within a few decades, cinematic aspirations towards the Romantic universal ideas of art and culture were replaced with the ideology of auteurism, creating the director as a brand, which could in turn be reified, marketed and exported. By 1960, Adorno himself even raises the nascent spectre of auteurism in his own modernist criticism—despite having disparaged the medium a decade earlier—arguing that “[composition] needs a medium interposed between the composer, who no longer simply communicates himself, and the subject matter, as in film [where] the director becomes the conveyor of the material, eliminating the traditional author.”²⁹ Overall, Neale’s neo-Marxist conception of art cinema holds it as a means of identifying a particular type of bourgeois commodity within cinema that “functions, economically, ideologically and aesthetically,”³⁰ and his article is chiefly an investigation into the first of these features. Ultimately, art cinema has had only a marginal effect on the economics of “commercial” cinema.

David Andrews has recently sought to push this particular line of non-textual institutional enquiry further. According to Andrews, the art house is not merely a vessel for the art film, but its genitor and determinant, alongside paracinematic institutions such as film societies, festivals and the print media. “Art-film status is a sociological function of particular kinds of movie distribution and reception.”³¹ As an institution it is a super-genre, like “mainstream” and “cult” film, and can be applied to other cinemas prefix-like: “‘art cinema’ refers to a dynamic, high-art super-genre comprising all legitimate art movies as supplemented by the qualified high-art canons

²⁹ Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago and London: University of Chicago Press), 30.

³⁰ Neale, “Art Cinema as Institution,” 37.

³¹ David Andrews, *Theorizing Art Cinemas: Foreign, Cult, Avant-Garde, and Beyond* (Austin, TX: University of Texas Press, 2013), 75.

of quasi-legitimate and illegitimate cinemas.”³² For a work to qualify as a type of art film it must attain such “legitimacy” irrespective of its aesthetics, and this is done institutionally through initial exhibition in theatres or through “evaluative contexts” such as film criticism in print media or film festivals. Such a view, however, becomes muddled and tautological, as Thanouli points out with respect to Peter Lev,³³ in implying that all films shown in non-corporate or independent theatres and film festivals are therefore *a priori* art cinema, when this is empirically not the case since mainstream Hollywood cinema is exhibited occasionally in “art cinemas,” such as the British Film Institute (BFI) theatres on the Southbank in London. Andrews’s indeterminate theorising of art cinema neatly sidesteps the problems of art cinema’s formal distinctions. As Thanouli observes, it is important not to construe a direct causal relationship between art cinema institutions and the film texts themselves. Such an intellectual move would be deterministic. Andrews ignores such cautioning and this leaves the scholar with a methodological impasse. As Betz succinctly notes, “art cinema is both a formal-aesthetic category and a national-institutional one.”³⁴ András Bálint Kovács overcomes the problem of conceptualising art cinema’s formal and institutional otherness from “entertainment” cinema by integrating these two distinctions, which I argue, by extension, we can extend to its use of particular types of music, for instance, music of the eighteenth century.

FILM STYLE, PARAMETRIC NARRATION AND MODERNISM

In order to understand eighteenth-century Western concert and religious music’s historically inflected contribution to post-war European filmmaking, it is useful to

³² Andrews, *Theorizing Art Cinemas*, 29.

³³ See: Peter Lev, *The Euro-American Cinema*. Austin, TX: University of Texas Press, 1993.

³⁴ Mark Betz, *Beyond the Subtitle: Remapping European Art Cinema* (Minneapolis: University of Minnesota Press, 2009), 10.

draw on Kovács's taxonomy of differing art-cinema styles of this era and their influences, to which I will return at certain critical junctures. Kovács charts the emergence and development of this cinema's formal and stylistic salencies in his appraisal of European art cinema between 1950 and 1980. Art cinema became institutionalised, he argues, through its adaptation to art-historical contexts during its two avant-gardes, firstly during the 1920s and latterly in the 1960s. He acknowledges that the phrase "art films" encompasses "distribution networks, production companies, film festivals, film journals, critics, [and] groups of audiences."³⁵ However, he is primarily interested in the styles and narrative procedures that came to characterise it, rather than auteurist accounts of individual filmmakers and their work. Here Kovács departs from both Bordwell and Thanouli. He contends that the art film is not a separate genre in itself or simply deconstructive of genre, but that it draws on earlier artistic traditions extrinsic to cinema, updating them within its own formal patterns that coalesce around particular styles. These anterior artistic traditions include those of "Scandinavian drama," the 1950s *nouveau roman*, post-neorealism, and the Classical avant-garde. Nevertheless, Kovács argues that some films collectively form sui generis artistic traditions unique to art cinema as an institution, such as the French New Wave and Bresson's oeuvre that is analysed in chapter 3 and proved so influential for Godard's own approach to audiovisual fragmentation in his essay films of the 1960s.

Art films tried to escape genre logic itself and their only innovation was the incorporation of the "technique of 'objective narration'" taken from the *nouveau roman*.³⁶ Aside from melodrama, an established genre that the art film intellectualised,

³⁵ András Bálint Kovács, *Screening Modernism: European Art Cinema, 1950-1980* (Chicago: University of Chicago Press, 2007), 21.

³⁶ Kovács, *Screening Modernism*, 83.

art cinema created new genres by constantly reusing certain forms of narrative structure: investigation, wandering or travel, mental journey, closed-situation drama, satire or genre parody, and the film essay. Each narrative form could then be varied to create a certain patterned texture through an adjustment of the continuity of the narrative's structure (i.e., the linearity of the story) or the continuity of the audiovisual texture (i.e., the saturation of the editing style and visual image), sometimes simultaneously. This creates four options which can be intensified beyond formal expectations and along the continuum of classical realism and continuity editing. Certain genres came to be associated with particular formal trends: travel, investigation, melodrama and, more broadly, films from the *nouveau roman* tradition, were typically "radically continuous" in visual style, whilst the essay film was shot in a radically discontinuous style.

Kovács identifies four types of film style intrinsic to 1960s European art films that constitute two oppositions: minimalism against ornamentalism, and naturalism against theatricality. Minimalist film style is austere and lacking in visual motifs and is itself split between metonymic (Bresson) and analytical (Antonioni) schools. Contrasted against this is ornamental film style, a decorative style inspired by folklore, ancient traditions, or reconstructed mythology, as encountered in Fellini and Pasolini. The other two styles are naturalism and theatricality, which are likewise understood to be opposed. Naturalist film style depicts the atmosphere of everyday reality. It can be either post-neorealist in nature (e.g., Pasolini's early films), or in the style of *cinéma vérité* (some of Godard's 1960s films and Bergman's *The Passion of Anna* (1969)), including the *cinéma vérité* essay film inspired by Godard's more general "new wave style."³⁷ This is the opposite of the theatrical film style typified by the "unnaturalness"

³⁷ Kovács, *Screening Modernism*, 172.

of the actor's style, including stylised dialogue and behaviour. Theatrical film style is best represented by Fellini's *8 ½* (1963). Minimalism and naturalism share certain affinities and are closer in practice, as in turn are ornamentalism and theatricality.

Kovács's characterisation of post-war art cinema according to form, style, genre and its artistic traditions cannot easily be translated to enable an understanding of eighteenth-century music's role within it, nor to facilitate identification of directors who used it. More broadly, if one attempts to interpolate the role of the soundtrack into Kovács's four types of art cinema style, these classifications become unstable and require constant qualification. Within his taxonomy of art cinema style, eighteenth-century music is primarily associated with metonymic minimalism and with both types of naturalism, but it can also be found in ornamental and theatrical films.³⁸ Kovács's description of film form according to the level of textural continuity is more useful in aiding a conceptualisation of eighteenth-century music's role. For instance, films that use visually discontinuous forms and elliptical editing frequently use quotations of pre-existent eighteenth-century music as an intermittent refrain, as discussed in chapter 3, that reinforces this aesthetic of discontinuity. Although the use of pre-existing eighteenth-century music does not align with the artistic traditions identified by Kovács,³⁹ his system is fundamentally useful in acknowledging that both a director's style and the tradition on which s/he draws may change periodically over the course of a career. From my detailed survey it is apparent that musical register might demarcate their change in style, for example by shifting from the Baroque to the

³⁸ By the same token, individual films themselves might be located in stylistic interstices. One example is Godard's *Joy of Learning* [*Le Gai Savoir*] (1969), a film that is minimalist in audiovisual style and theatrical in its staging.

³⁹ To take one tradition, neorealism, although we can find eighteenth-century, pre-Romantic music in post-neorealist films by Pasolini and Olmi, in other post-neorealist directors of this tradition, such as Fellini, Antonioni, and Forman, it is not encountered.

Classical era,⁴⁰ or, alternatively, eighteenth-century music can act as a bridge across this transformation in being common to both periods. A simplistic and dogmatic account of the development of art cinema based strictly according to auteurist or nationalist ideologies can be overcome through using Kovács's different types of modern film style that were fomented in the 1950s.

Notwithstanding these clear advantages to Bordwell and Andrews's theorisations, Kovács makes little effort to identify any dominant practice or trend amongst European art cinema's soundtracks. He acknowledges the importance of musical serialism amongst other extracinematic artistic influences, as Bordwell had done, and notes the waning significance of what he calls "traditional orchestral music."⁴¹ Kovács offers a Bordwellian reading of the underscore as a stylistic system, stating that in art cinema, "musical accompaniment starts to function as an independent signifying system rather than as a subordinate element enhancing the effects of the plot."⁴² This structuralist reading—which he relates only to the increased importance of jazz—can equally be extended to the use of eighteenth-century music, even more so in films driven by verbal dialogue rather than plot, such as those by Godard and Straub-Huillet which self-consciously cite such music. If the musical underscore is now an "independent signifying system," as Kovács attests, it is not quite clear what it might signify ("modernity"? "art cinema-ness"?), or through what means music might now signify differently. Kovács's scant formulation is a convenient way of exculpating his casual neglect of music's role in the formation of art cinema's identity.

⁴⁰ In the mid-1960s Pasolini moved from a post-neorealist naturalism underscored with Baroque music (Bach in *Accattone* (1961) and Vivaldi in *Mamma Roma* (1962)), to a "mythical" ornamentalism and Mozart (*Oedipus Rex* (1967), *Theorem* [*Teorema*] (1968) and *Arabian Nights* [*Il fiore delle mille e una notte*] (1974)). This change occurred through the pivotal film of *The Gospel According to St. Matthew* (1964) where both Bach and Mozart are heard amongst other musics, and it thus occupies a liminal position between these two periods.

⁴¹ Kovács, *Screening Modernism*, 298-300.

⁴² Kovács, *Screening Modernism*, 299.

If music does indeed now assume a more important role, why is this new function not considered alongside the forms and textures created by patterns of editing and narrative structure that he meticulously identifies and classifies?

The problems Kovács encounters when he begins to consider the role of music in art cinema can be solved not merely within the terms of his own project, but precisely through them, and specifically with relation to the use of pre-existent eighteenth-century music. As was noted, Kovács's conception of modern film style maintains that it is not the unified practice that is explicit in Bordwell's neoformalist account and implicit in Neale's article. His broader aim is to situate this body of films within the historical and intellectual framework of Modernism, by positioning European art cinema in relation to the key modernist tenets of abstraction, subjectivity and reflexivity. Rather, it was only by the 1960s that cinema could begin to function as a cultural institution and reflect on its own artistic traditions that had occurred in the first half of the century, including that of the (broadly) late Romantic underscore so typical of Classical Hollywood.⁴³ The criticism of *Cahiers du cinéma* was instrumental in engendering this process of self-reflection and shaping the concept of cinematic auteur theory. In the 1940s, a decade earlier, film was still considered an intrinsically modern form of art making.⁴⁴ By the end of the 1950s the European art film was capable of overt reflexivity, including a range of techniques for musical self-reflexivity, auteurist subjectivity and abstraction.

For Kovács, unlike Bordwell, "Modernism is film history now—and not because its inception dates back decades but primarily because today's art films are considerably different from those of the 1960s."⁴⁵ This difference is the emergence of

⁴³ Kovács, *Screening Modernism*, 16.

⁴⁴ *Ibid.*, 21.

⁴⁵ *Ibid.*, 2.

postmodern features, such as the “nonreal character of the narrative,” “narrative and stylistic heterogeneity” and “intensification of emotional effects.”⁴⁶ Betz and Thanouli each confront the modernist/postmodernist divide of this account, which they find contentious for different reasons. Thanouli laments that “the specificity and the meticulousness of his formal categories is severely jeopardized as we are forced to enter another ambiguous and often tautological debate regarding the nature of postmodernism and its defining qualities vis-à-vis modernism and classicism.”⁴⁷ However, Betz argues that Kovács’s critical framework is not at stake, but rather his historical claim that modernism is “over” after 1980 and that it extends no further than Europe.⁴⁸ Instead we can think of modernist filmmaking practices and production occurring within a postmodern cinematic culture, or, following Janet Harbord and John Orr,⁴⁹ for the terms themselves to be chronologically inverted, Betz contends.⁵⁰ Betz identifies key filmmakers who, in his opinion, have continued to use modernist styles and narrations but without any postmodern features attested to by Kovács. Among these he includes Haneke, Philippe Garrel, Bruno Dumont, Claire Denis, Jean-Pierre and Luc Dardenne, Pedro Costa, and Ulrich Seidl. However, he extends the range of influence to include Eastern Central European filmmakers Aleksandr Sokurov and Béla Tarr and a list of “world cinema” directors who, with their European contemporaries and forebears, collectively form a pantheon, or rather constitute a “parametric tradition.”⁵¹ Whilst many of these global parametric directors that Betz identifies simply prefer to avoid nondiegetic music, certain members have continued

⁴⁶ Ibid., 47-48.

⁴⁷ Thanouli, “‘Art Cinema’ Narration,” 6.

⁴⁸ Betz, “Beyond Europe,” 38.

⁴⁹ Janet Harbord, *Film Cultures* (London: Sage, 2002), 38–58, and John Orr, “New Directions in European Cinema,” in *European Cinema*, ed. Elizabeth Ezra, (Oxford: Oxford University Press, 2004), 299–317.

⁵⁰ Betz, “Beyond Europe,” 40.

⁵¹ Betz, “Beyond Europe,” 40.

TABLE 1.1. Post-war European art cinema and its contemporary progeny according to Bordwell (1985) and Betz (2010).⁵²

Post-War Generation (c.1950 – 1979)	1960s Modernist Cinema		Post-1990s Contemporary Tradition	
	“Parametric”	“Art Cinema”	European	“Global”
	Bresson Godard Straub-Huillet	Pasolini Demy Varda Widerberg Bergman Makavejev Svankmajer Cocteau	Haneke Dumont Noé Moodyson von Trier Seidl Hausner Östlund Rohrwacher Pawlikowski	Ceylan Reygadas Kiarostami Lanthimos Mundroczó Zvyagintsev Bartas Larrain Sokurov
	1970s European Art Cinema		1980s Postmodernist	American
	Tarkovsky Duras Akerman	Olmi Herzog Kluge Syberberg Fassbinder	Greenaway Godard (1979 -)	Van Sant Malick

the practice of using eighteenth-century music, or have done so at some point, specifically Reygadas, Ceylan, Kiarostami, Sokurov and Bartas. However, we can further add to these five auteurs, works by filmmakers either whose reception within “global art film culture and academic film studies” was smaller at the time than when Betz’s chapter was published (2010) or whose work is inconsistently modernist. They would include Andrey Zvyagintsev (Russia), Gaspar Noé (France), Lars von Trier (Denmark), Lukas Moodysson (Sweden), Kornél Mundroczó (Hungary), Yorgos Lanthimos (Greece) and, most recently, in films by Pablo Larrain (Chile), Ruben Östlund (Sweden) and Alice Rohrwacher (Italy). Some of these auteurs have

⁵² This table adapts and amplifies the list from Betz, “Beyond Europe,” 40, and footnote 34, page 46, and aims to be broad and generous.

consistently directed parametric films with eighteenth-century music, whilst others have made a few, or simply one, in the course of their careers (see Table 1.1 below and the Annotated Filmography).

Betz's aim of constructing such a wide-ranging list is primarily to refute Bordwell's argument that parametric films were "fugitive" and select, and that a film's "intrinsic stylistic norm" could not be cognised in a single sitting. This assemblage of filmmakers is not a means of constructing an elite canon, but rather a means of "coming to terms with the *terms themselves* to be used to describe these practices in a *useful* (extrinsic) rather than merely categorical (intrinsic) way."⁵³ In my choice of texts for close reading I share these critical aims, especially in chapters 3 and 5, where I devise two related formal paradigms that became hegemonic within post-war European art-film style. Betz further adds, however, that "to place this body of work under the lens of close textual analysis of either a purely formal or a slightly expanded auteurist or even national film cultural sort is not enough."⁵⁴ Rather, the scholar should be attuned to the way in which global knowledges and histories are enmeshed in a process of transnational negotiation. Moreover, we should understand "the degree to which *historical time* is *palimpsestic* and *dispersive*."⁵⁵ Although this can help account for contemporary filmmakers, it cannot account for the original turn to this section of the Western art music canon. Kovács's notion that formal devices developed amongst post-war art cinema were "technical solutions" to the impact of earlier modernist movements takes on a key relevance here. If we see that the turn to pre-Romantic, eighteenth-century music occurred within a branch of the cinematic institution that was responding to the earlier effect of modernism, the question becomes: to what

⁵³ Betz, "Beyond Europe," 39. Original Emphasis.

⁵⁴ *Ibid.*, 41.

⁵⁵ Betz, "Beyond Europe," 40. Original Emphasis.

“problem” was this formal “solution” thoroughly applied, and continues to be so? Which “cultural legacy” had art cinema absorbed to enact this effect?⁵⁶ Such questions will be the key focus of the second chapter on the role of eighteenth-century music in the inception of post-war cinematic modernism during the late 1950s.

FILM MUSICOLOGY AND ART CINEMA

Film scholars’ theorisation of “art cinema” has not been widely engaged with in film musicology. A recent example that departs from this trend and invokes Bordwell’s concepts of non-classical “modes of narration” is Guido Heldt’s study of film music and narratology, *Music and Levels of Narration in Film: Steps Across the Border* (2013). He draws on narratological theories from literary criticism to propose a model of diegetic levels, akin to that originally conceived by Claudia Gorbman borrowing from Gérard Genette, and examines the role of music in genres such as horror and the musical in both classical Hollywood films and later examples. However, Bordwell’s model is cited only with the pretext of ultimately dismissing it. Heldt proposes that “experimental” films engender certain narratological problems, inasmuch as they stand outside of films using classical narration, and he therefore excludes them from his study.⁵⁷ He recommends that non-classical films require separate attention from a musicological perspective, though without explaining what these problems might be, beyond alterity itself, or whether his methodology could potentially be altered to accommodate them. His terms of dismissal are symptomatic of a broader trend, whereby only a minority of scholars in existing musicological accounts of art cinema have acknowledged the reception of their objects of research *qua* “art cinema,”

⁵⁶ Kovács, *Screening Modernism*, 55.

⁵⁷ Guido Heldt, *Music and Levels of Narration in Film: Steps Across the Border*, (Bristol: Intellect, 2013), 10.

modernist or otherwise. In considering the works of Bresson, Pasolini, Tarkovsky and others, this thesis interrogates Heldt's assumption that these films differ fundamentally from classical types of narration and suggests that fewer modifications to his model might be necessary. As recent research by Orlene Denice McMahon on the French New Wave has implicitly shown, labels such as "art-cinema" and "parametric" narration may ultimately make indefinite taxonomic tools from an aural perspective. In following calls by Kovács and Betz to view these non-classical modes as modernist, the cross-cultural presence of eighteenth-century music as a stylistic norm within particular historical milieus of art cinema becomes explicable. Such a conception can orient us towards a fundamental homogeneity within certain of art cinema's soundtracks in the latter half of the twentieth century.

A foundational study of music in non-Hollywood cinema is Annette Davison's 2004 account, *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, which looks at four examples: *Prénom Carmen* (Godard, 1982), *The Garden* (Jarman, 1990), *Wings of Desire* [*Der Himmel über Berlin*] (Wenders, 1987), and *Wild at Heart* (Lynch, 1990). Using the psychoanalytical framework of film theorists such as Jean-Louis Baudry, Christian Metz, and Stephen Heath, Davison's study reads the classical Hollywood score as "ideological" and proposes that these four films attest to the ways its hegemony can be resisted. However, as Peter Franklin notes in his review of the book, by equating the ideology of the theories she uses to read these films as "practice," when discussing the use of different pre-existent musics, Davison risks re-inscribing the Romantic philosophy of autonomous music as possessing a liberated lack of access to representation, and therefore potential meaning.⁵⁸ As Franklin later points out too, the usefulness of Bordwell's neoformalist

⁵⁸ Peter Franklin, "Review [untitled] of *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, by Annette Davison," *Popular Music* 24, no. 2, (2005): 297.

project was to remove “the value-laden distinction between Hollywood and ‘art’ cinema to the end of fully bringing to attention the *aesthetic qualities and complexities* of all kinds of film and thus problematizing the older, modernist distinction between the two categories as if it were one between nonart (that is ‘mere entertainment’) and art.”⁵⁹ Whilst Bordwell’s description of art cinema’s poetics is close in intention to Davison’s idea of non-Hollywood cinema soundtracks as “deconstructions” of Hollywood, Bordwell does not argue that this is necessarily ideologically motivated; rather, he argues that art cinema has the potential to be a separate type of narration in its own right. Davison is right that some directors, such as Godard and Pasolini, did indeed subscribe to, and embrace, the same Marxist ideology of the theorists she uses. In this respect her study is an important early musical engagement with some of the filmmakers considered in this thesis. However, Brechtian devices occur across multiple films by Godard, not merely in the radical continuity of *Prénom Carmen*. It is not clear therefore why films such as *A Married Woman* [*Une femme mariée*] (1964) or *Two or Three Things I Know About Her* [*Deux ou trois choses que je sais d'elle*] (1967), considered here in chapter 3, could not equally be read as “about the conventions of classical Hollywood scoring,” as she proposes for the later film.⁶⁰

Building on Davison’s formative study in their introduction to the collective 2006 volume, *European Film Music*, editors Miguel Mera and David Burnand draw attention to fact that few scholarly accounts exist that examine “common themes,

⁵⁹ Peter Franklin, *Reclaiming Late Romantic Music: Singing Devils and Distant Sounds* (California: University of California Press, 2014), 132.

⁶⁰ To solve this problem, she argues that *Prénom Carmen* points back to Godard’s earlier work, rather than reviving or continuing the practice of using pre-existing art music after collaborative political filmmaking with the Dziga Vertov group and works for French television in the 1970s. I would argue that this use of such music points to Godard’s modernist reflexivity, a calculated self-awareness which was shared by multiple directors working in the 1960s and beyond. Annette Davison, *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s* (Aldershot: Ashgate, 2004), 75.

practices, methodologies and ideologies of music within European film tradition.”⁶¹ Accounts of European cinema have typically favoured individual movements, single auteurs or artistic voices, and certain areas of Europe to the exclusion of others.⁶² Mera and Burnand acknowledge that European cinema may be in part a discursive concept, but suggest it may possess common aesthetic and cultural values beyond shared socio-economic problems.⁶³ While I take their suggestion seriously, over the course of the past twenty-five years some of modernist art cinema’s aesthetic values, specifically the use of music of the eighteenth century (e.g., J.S. Bach’s religious music), have empirically transcended European borders, potentially as a consequence of having accessed European funding pools, such as the funding body Eurimages established in 1989.⁶⁴ The issues that nationalist approaches to film soundtracks raise are attested to by three studies of two national filmmaking schools, the French New Wave [*la nouvelle vague*] (McMahon 2014) and *New German Cinema* (Flinn 2004 and Hillman 2005). From her study of original music composed for the French New Wave, McMahon concludes that the soundtracks of these directors were fundamentally heterogeneous and not as progressive, formally or in musical idiom, as commentators such as Mervyn Cooke and James Wierzbicki maintain.⁶⁵ It was individual figures in the unofficial movement, such as Godard, who were the most innovative, specifically in relation to audiovisual editing. It would be wiser therefore to divide these filmmakers between their “Left bank” and *Cahiers du cinéma* groupings as Richard

⁶¹ Miguel Mera and David Burnand, eds., *European Film Music* (Aldershot; Burlington: Ashgate, 2006), 1.

⁶² Mera and Burnand, *European Film Music*, 3.

⁶³ *Ibid.*, 3. The possibility of film festivals, such as those annually held in Cannes, Venice and Berlin, playing an institutional role in shaping an international European identity socio-economically is not mentioned in their account.

⁶⁴ This matter would require further research and interviews with filmmakers and producers.

⁶⁵ McMahon, *Listening to the French New Wave*, 11.

Roud originally proposed in 1962.⁶⁶ The same holds true for approaching the use of music in “New German Cinema” of the 1960s and 1970s. According to Caryl Flinn, the New German Cinema was similarly disunified and diverse in music; it “never had any unifying aesthetic strategies or other ambitions, thus straining the definitions of what a film movement is.”⁶⁷ Rather the New German Cinema deployed different performative strategies to act out its identity as an “imagined community.”⁶⁸ Hillman argues, for instance, that frequent recourse to Beethoven’s Ninth symphony by directors such as Fassbinder, Kluge and Syberberg should be seen as a cultural allusion to Nazism since the work had been performed on Hitler’s birthdays in 1938 and 1939. He argues that “‘absolute music’ is pitched towards cultural memory or other historical context, rather than an aesthetic experience alongside other performance,”⁶⁹ a critical assertion I show to be misjudged in the broader post-war European context. As Neale, Kovács and Betz have pointed out, art cinema is fundamentally internationalist and “glocalised” in outlook and its forms and styles do not neatly respect national borders.

Despite the fact that eighteenth-century music’s role in “art cinema” has not been tackled as a distinct subject, various monographs have appeared that nevertheless provide rich encyclopaedic overviews of music in the filmographies of single art cinema directors. These include Godard (Stenzl 2010 and Fox 2018); Haneke (Walker

⁶⁶ The *Cahiers* group was eclectic in their musical outlook, whilst the “Left bank” directors are drawn together in their favouring of creative collaboration with composers. McMahon, *Listening to the French New Wave*, 7.

⁶⁷ Flinn, *The New German Cinema*, 7.

⁶⁸ *Ibid.*, 19.

⁶⁹ Roger Hillman, *Unsettling Scores: German Film, Music, and Ideology* (Bloomington: Indiana University Press, 2005), 9. It is ironic therefore, that whilst he maintains that his study “consciously foregrounds questions of reception over the internal semantics of a work’s musical language,” he does not look to such music’s reception within “art-house film,” as he calls it, whose institution had further participated in its historicisation in the previous decade. When faced with the use of Mozart’s Piano Concerto in D Minor (K. 466) as a refrain in Syberberg’s *Hitler: A Film from Germany* (1977), Hillman thus reinscribes the Romantic autonomy of this work as absolute music, which he wanted to avoid, for he cannot explain it as “historical memory.” It is, he argues, “the exception proving the rule.” Hillman, *Unsettling scores*, 86.

2017); Pasolini (Calabretto 1999) and Bergman (Luko 2016).⁷⁰ Additionally, a PhD thesis has appeared considering Bresson's soundtracks (Alvim 2013, in Portuguese) from the narratological perspective of cinematic diegesis and Murray Schafer's theory of the "soundscape."⁷¹ Auteurist readings such as these nevertheless only implicitly address the concept of art cinema to which a director's output may contribute. As such, they proceed from an acceptance that the director has a special musical "signature," which Claudia Gorbman has described as "auteur music."⁷² In her account of what she describes as "mélomane" directors, Gorbman seeks to identify a practice that seemed for her to run counter to the uniformity of industrial Hollywood and which began some time after the studio system's process of divorcement. However, her theorisation extends to multiple types of filmmaking, going beyond any concept of "art cinema." For Gorbman, the cinematic *mélomane*—the French term meaning "music-lover"—is a director who treats music as a "key thematic element and a marker of authorial style" in his or her films.⁷³ The earliest examples she cites come from the 1960s, particularly Godard's films, but, with regard to the particular director she has

⁷⁰ Jürg Stenzl, *Jean-Luc Godard - Musicien: die Musik in den Filmen von Jean-Luc Godard* (München: Richard Boorberg Verlag, 2010); Albertine Fox, *Godard and Sound: Acoustic Innovation in the Late Films of Jean-Luc Godard* (London; New York: I.B. Tauris 2018); Elsie Walker, *Hearing Haneke: The Sound Tracks of a Radical Auteur* (Oxford University Press, 2017); Roberto Calabretto, *Pasolini e la musica* (Pordenone: Cinemazero, 1999); Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (New York: Routledge 2016).

⁷¹ Luíza Beatrir Amorim Melo Alvim, "Robert Bresson e a Música," (PhD Diss., Universidade Federal do Rio de Janeiro, 2013). Accessed January 7, 2015. <http://tinyurl.com/ptpd3da>. In addition to these works a few valuable articles offer close readings, from both formal-analytical and philosophical perspectives, of individual films or a group of films by a director: examples include Beethoven's string quartets in Godard (Miriam Sheer, "The Godard/Beethoven Connection: On the Use of Beethoven's Quartets in Godard's Films," *The Journal of Musicology* 18, no. 1 (2001): 170-188); music in Tarkovsky (Tobias Pontara, "Beethoven Overcome: Romantic and Existentialist Utopia in Andrei Tarkovsky's *Stalker*," *19th-Century Music* 34, no. 3 (2011): 302-15; Tobias Pontara, "Bach at the Space Station: Hermeneutic Pliability and Multiplying Gaps in Andrei Tarkovsky's *Solaris*," *Music, Sound, and the Moving Image* 8, no. 1 (2014): 1-23; and the use of a Schubert piano sonata in Bresson's *Au hasard, Balthazar* (Matthew McDonald, "Death and the Donkey: Schubert at Random in *Au hasard, Balthazar*," *The Musical Quarterly* 90, no. 3-4 (2007): 446-468.

⁷² Claudia Gorbman, "Auteur Music," in *Beyond the Soundtrack: Representing Music in Cinema*, eds. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), 149-162.

⁷³ Gorbman, "Auteur Music," 149.

in mind, it is more likely they began their career towards the end of the 1970s or some time in the 1980s.⁷⁴ Echoing Anahid Kassabian's observations on the use of popular music in film,⁷⁵ Gorbman argues that the choices of pre-existent music foster social identifications that stimulate individuation and, occasionally, stylistic excess.⁷⁶ "Auteur music" can be understood as a special instance of what James Wierzbicki calls "sonic style," which he outlines in the introduction to *Music, Sound and Filmmakers*. For Wierzbicki, alternatively, a director's sonic "trademark" will be summoned up from examining a director's complete output. There should be an identifiable progression of their style from one work to the next in line with André Bazin's idea of a filmmaker possessing a certain "personal factor."⁷⁷ Where Gorbman argues that more and more directors are exhibiting the tendencies she describes, Wierzbicki circumspectly states that "very few filmmakers, past or present, *have* a sonic style."⁷⁸ For Gorbman the rise of digital recording technology and film editing software around the millennium played a crucial role in giving directors the ability to control their soundtracks. Yet, both accounts of musical auteurism are largely a-historical and it is unclear where Gorbman precisely places the beginning of the trend she identifies and whether its prevalence has varied or continually increased as she implies.

My argument also departs from the account Mervyn Cooke provides in *A History of Film Music*, in which a chapter is spent looking at "classical music in the cinema." Here Cooke self-consciously adopts the "traditional catch-all definition" of

⁷⁴ Writing in the mid-2000s, she comments, "over the last twenty years...directors [have been able] to exert much greater control over the selection and placement of music in their films." Claudia Gorbman, "Auteur Music," 151.

⁷⁵ See Kassabian's idea of scores that offer "affiliating" and "assimilating" identifications. Anahid Kassabian, *Hearing Film: Tracking Identification in Contemporary Hollywood Film Music* (New York: Routledge, 2001).

⁷⁶ Gorbman, "Auteur Music," 151.

⁷⁷ James Wierzbicki, "Sonic Style in Cinema," in *Music, Sounds and Filmmakers*, ed. James Wierzbicki (New York: Routledge, 2012), 5.

⁷⁸ Wierzbicki, "Sonic Style in Cinema," 5. Original Emphasis.

“the classics” for Western art music since the Renaissance.⁷⁹ Music from the early seventeenth to the twentieth century is considered largely as one: “classical music.” At the opening of the chapter Cooke asserts that after the silent era “classical music never had the significant impact on audio-visual style that the fresh perspective offered by pop music began to achieve from the 1950s onwards.”⁸⁰ From an aesthetic standpoint, when watching and experiencing modernist art cinema, it is hard to agree with this view, however, unless “audio-visual style” is taken to mean very particular types of montage. Indeed, he repeats Caryl Flinn’s observation that Straub and Huillet’s *The Chronicle of Anna Magdalena Bach* [*Chronik der Anna Magdalena Bach*] (1968) was an example of music influencing the cinematic with respect to form, an observation that critics made even in the 1960s.⁸¹ As Straub makes clear in his letters, however, he viewed himself as working in the aesthetic tradition of “old master” Bresson.⁸² Indeed Flinn’s assertion that “Bach had become museumized, his music confined to the rarefied realm of concert halls.... film theatres were not the place to hear him [in the 1960s],”⁸³ is questionable considering his use in Pasolini, Bergman, Godard and Demy. Shifts in historical musicology’s focus over the past twenty-five years have seen a growing re-evaluation of terms such as “classic,” and indeed “classical music” itself. Cooke is one of three authors who use this phrase. Much of the music dealt with in this thesis is religious, thus the more increasingly used phrase of “Western art music” seems equally inadequate, considering that this religious music was not necessarily designed for public contemplation as secular art. For this reason, I refer specifically to “eighteenth-century concert and religious music” to collectively

⁷⁹ Mervyn Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008), 422.

⁸⁰ *Ibid.*, 422.

⁸¹ Flinn, *The New German Cinema* (2004), quoted in Cooke, *A History of Film Music*, 488.

⁸² Quoted in Barton Byg, *Landscapes of Resistance: The German Films of Danièle Huillet and Jean-Marie Straub* (Berkeley: University of California Press, 1995), 84.

⁸³ Flinn, *The New German Cinema*, 2.

encompass the uses of both Bach's religious music and Beethoven's string quartets, simultaneously present, for example, across Godard's oeuvre between 1960 and 1990.

In *Charms That Soothe: Classical Music and the Narrative Film*, Dean Duncan proposes that music originally written for film should be accepted, without qualification, as—again—“classical music” and that it creates similar types of problems relating to interpretation as the use of pre-existent Western art music. Royal S. Brown similarly states that the term “classical” delimits complex music of a certain period dominated by aesthetic principles shared by other arts.⁸⁴ He enthusiastically subscribes to the Romanticised view that it is “highbrow” and “serious,” but, when ultimately compared with film music, should be thought of as merely “concert music” which is not characteristic of the full symphonic sound of Hollywood film music.⁸⁵ A similar subtext emerges in Cooke's history where opposed constructs of the two artforms are offered: cinema as populist mass media, and juxtaposed with it, classical music as an elite “profound art music” that has been “plundered” since the silent era.⁸⁶ Moreover, the late Romantic language of the classical Hollywood underscore is evaluatively referred to as one of “pseudo-highbrow art-music.”⁸⁷ Such a crude conception runs counter to Frank Lehman's more recent (*Hollywood Harmony*, 2018) detailed, albeit a-historicist, approach of providing a comprehensive neo-Riemannian analytical taxonomy of triadic chromaticism, for example. Wierzbicki's historical account of music in the 1960s, “A ‘New Wave’ of Film Music, 1958-78,” outlined by him in chapter 10 in *Film Music: A History* (2009), contributes to the debate about music in art cinema, by considering the broader commercialisation that original film

⁸⁴ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994), 39.

⁸⁵ Brown, *Overtones and Undertones*, 49.

⁸⁶ Cooke, *A History of Film Music*, 436 and 425.

⁸⁷ *Ibid.*, 422.

scores underwent in a similar historical milieu to the one considered in this thesis. Like Gorbman, his concerns are primarily with changes in technology, in particular the advent of Dolby noise reduction in the 1970s. Although he signals aesthetic concerns at various points, the only reason he gives for “film music’s sudden transformation” in this period is the stated “trend toward realism” influenced by “‘new wave’ film.”⁸⁸ Though he does not analyse how or why this happened, he engages thoughtfully with the received narrative that 1960s and 1970s film music became increasingly commercialised via jazz and pop-saturated underscores, recordings of which were sold with the desire to recoup significant profits, mirroring cross-promotional efforts in the American recording industries between film and popular music.

The issue of modernism has been raised at different points by film music scholars, but neither consistently, nor engaged with coherently. Duncan mentions a “kind of high modernist auteurism” and the fact that quotations of classical music “can thus be sharing the aims of the art film,”⁸⁹ but does not state what these aspirations might be. He observes that “classical music in film takes the tonality of the post-Romantic film score—an effaced apparatus within an ideologically repressive apparatus—and disturbs it, jolts and awakens us by bringing in the modernism and postmodernism of the twentieth and twenty-first century.”⁹⁰ In his allusion to Althusser’s theory of repressive apparatuses,⁹¹ Duncan foreshadows the film theory utilised in Davison’s study. Davison notes, alternatively, that “only a fraction of European cinema is actually ‘modernist’ in the sense of being ‘alternative’ to

⁸⁸ James Wierzbicki, *Film Music: A History* (New York: Routledge, 2009), 197.

⁸⁹ Dean W. Duncan, *Charms that Soothe: Classical Music and the Narrative Film* (New York: Fordham University Press, 2003), 27.

⁹⁰ Duncan, *Charms that Soothe*, 27.

⁹¹ Althusser, Louis. “Ideology and Ideological State Apparatuses (Notes towards an Investigation).” In *On Ideology*. [Collected essays by Louis Althusser translated by Ben R. Brewster], 1-60. London; New York: Verso, 2008. [Originally published as “Idéologie et appareils idéologiques d’État. (Notes pour une recherche).” *La pensée: revue du rationalisme moderne* 151, (1970): 3-38.]

Hollywood's classical practice."⁹² However, she concedes that "cinema's industrial production practices...make it a clear exemplar of social modernity."⁹³ Mera and Burnand offer the closest to a theoretical perspective, identifying four formal techniques that could be read as modernist from an aesthetic perspective, namely the avoidance of nondiegetic music, music that is anempathetic, music that underplays musical expression, and the processes of "speculative collaboration" between the composer and director. As they note, there is no consistent relationship between the material of musical modernism, such as atonality, dodecaphony or extended playing techniques, and modernist cinema,⁹⁴ although this musical language can be found in certain post-war art films by Antonioni and Resnais.⁹⁵ Instead, I wish to propose that the widespread presence of eighteenth-century music of both a religious and secular nature (c. 1680-1830) in post-war European art cinema can be understood by interrogating the shared cultural values and aesthetic aims common both to late-cinematic and musical modernism,⁹⁶ vis-à-vis their shared historical referent, or what we might better identify as the discursive constructs of early Romanticism. Such concerns will be the key focus of the second chapter as I investigate and contextualise eighteenth-century music's contribution to the inception of post-war modernism in the mid-1950s.

While the specific relationship between modernist film and the soundtrack may not have been considered separately heretofore, an important early study to treat pre-existing music within cinema as a discrete category worthy of separate investigation

⁹² Davison, *Hollywood Theory, Non-Hollywood Practice*, 10. Fn. 15

⁹³ Davison, *Hollywood Theory, Non-Hollywood Practice*, 10.

⁹⁴ Mera and Burnand, *European Film Music*, 5.

⁹⁵ For instance, in Antonioni's alienation trilogy and Resnais's films such as *Last Year at Marienbad* (1961) and *Muriel* (1963).

⁹⁶ Historiographic periodisation debates recognise the fact that ideas and movements do not respect arbitrary chronological centuries, as already noted implicitly above – see, Table 1.1 for example. Beethoven (1770-1827) and Schubert (1797-1828) are paradigmatic examples of transitional composers.

and theorisation was Anahid Kassabian's account *Hearing Film: Tracking Identifications in Contemporary Hollywood Film* (2001). Like Davison, Kassabian looks at films primarily from the 1980s and 1990s, arguing that their differing socio-historical context invites different theoretical challenges. Her central contribution with this work was the coining of terms for what she saw as differing reader-responses to, on the one hand, classical Hollywood cinema that used originally-composed underscores, and establishes, in her terms, "assimilating identifications," and, on the other hand, then-contemporary popular film's use of pre-existing popular musics. These compiled scores, instead, offer what she terms "affiliating identifications," or scores that "depend on histories forged outside the film scene, and they allow for a fair bit of mobility within it."⁹⁷ This use of pre-existing music she describes as involving an act of "quotation," which "has become one of the staple forms of music in contemporary scores."⁹⁸

Drawing on Jeff Smith, she traces the use of pre-existing music to popular films from the late 1960s, but without acknowledging that these processes had, in fact, been occurring within art cinema for over a decade earlier, since the early 1950s, and reanimating theoretical debates that occurred within silent film. Nevertheless, Kassabian's study is a useful point of departure, not because of the obvious differences between the particular types of pre-existing music involved (classical versus popular), but because in her argument "a perceiver may derive pleasure from an instance of film music because it evokes an accumulation of meanings from previous film

⁹⁷ Kassabian, *Hearing Film*, 3. As she argues, "unlike assimilating identifications, affiliating identifications can accommodate axes of identity and the conditions of subjectivity they create. They can permit resistances and allow multiple and mobile identifications." *Ibid.*, 139. However, she also concedes that there may be "another trajectory of assimilating identifications: they are never completely successful, and therefore always up for grabs." *Ibid.*, 114.

⁹⁸ Kassabian, *Hearing Film*, 49. She notes that "many compiled scores of the 1980s and 1990s build a whole score based on quotation."

experiences.”⁹⁹ Whilst pre-existing eighteenth-century music in European art cinema does not establish the same level of spectator-character identification fostered by pre-existing popular music’s appeal to certain axes of identity—that which is the crux of her argument—it suggests a level of procedural sonic continuity between more recent art cinema, which draws upon post-war antecedents, and more popular mainstream filmmaking practices. As a result, the value-laden distinction between these supposedly distinct branches of the cinematic institution may be considered more carefully, as I referred to above, drawing on Franklin’s observations.

A much more recent study that unconsciously returns to some of the arguments made by Kassabian, regarding pre-existing music in film as a separate category vis-à-vis reader-response theory, is Jonathan Godsall’s *Reeled In: Pre-existing Music in Narrative Film* (2019). Like Kassabian, he views the use of pre-existing music in cinema as one involving quotation, which is distinct from appropriation, to the end that it “more accurately reflects than ‘appropriation’ the fact that the music is not entirely absorbed by a film, but rather continues to exist independently alongside it.”¹⁰⁰ Godsall draws on Serge Lacasse to propose a distinction between *allosonic* and *autosonic* quotation, the former instancing where an abstract musical structure is quoted in a film and the latter where a specific recording is used.¹⁰¹ Thus, the majority of quotations of pre-existing eighteenth-century music within post-war European art cinema can be held uncomplicatedly as autosonic, since they reproduce recordings of eighteenth-century music without any re-orchestration or arrangement to the point of splicing and repeating segments.

⁹⁹ Ibid., 88.

¹⁰⁰ Jonathan Godsall, *Reeled In: Pre-Existing Music in Narrative Film* (Abingdon, Oxon: Routledge, 2019), 9.

¹⁰¹ Ibid., 10.

Godsall goes further, however, to propose that filmic appropriation uniquely changes pre-existing music,¹⁰² even leading to what he terms “post-existing music,” or that music to which we now listen to in new ways because of its use in film.¹⁰³ More contentiously, he avers that “distinctions of musical style and genre have no great significance in regard to these effects [of influencing post-cinematic re-reception],” and that “uses of pre-existing music situate that music as belonging to the world more than any individual.”¹⁰⁴ Yet, for many post-war directors, such as Bach for Bergman and Pasolini, or Beethoven for Godard, an intense bond was formed that rivals that of any collaboration between a living composer and director. Nevertheless, Godsall concedes that “textual study also has much to reveal about how the forms of specific cues and scores relate to those of their various musical cousins, [...] and how their effects might be conditioned by such intertextual relationships.”¹⁰⁵ It is precisely this task which I take up here in this thesis, in tracing the intertextual affiliations between auteurs of different nationalities, to appropriate Kassabian’s phraseology, in their use of pre-existing eighteenth-century music.

ORGANISATION, FRAME OF REFERENCE AND SUMMARY OF CHAPTERS

The material set forth in the following chapters is organised in concert: historically, thematically, and according to individual directors, without a single approach dominating. The findings of my research, highlighted through appropriate case studies, are arranged after having consulted and audiovisually analysed (using relevant music scores while viewing), films contained within taxonomic lists that Bordwell initially

¹⁰² Ibid., 163.

¹⁰³ Ibid., 13.

¹⁰⁴ Ibid., 153.

¹⁰⁵ Ibid., 168.

began to construct in the 1980s,¹⁰⁶ and latterly which Kovács has continued, in relation to the post-war canon. This is in addition to more recent filmmakers Betz has identified as presenting a recuperation of post-war modernism. By extension, I have listed my findings in a table contained within the aforementioned Annotated Filmography in the appendix, including films released since the early 1990s, which conform to the models propagated in the 1960s and 1970s that I have identified. This process has been greatly aided through the fact that in virtually every instance it is possible to “re-construct” these film soundtracks to the matter of each bar by consulting the published scores of the pre-existing music being used. It is for this reason that I have prioritised this facet of the soundtrack in these films, to the exclusion of other sonic elements. It is clear that popular musics were not treated in the same manner, with filmmakers intertextually paying homage to each other through their use. With sound effects, attribution of authorship can be extremely difficult, not least because they are often dependent upon other non-artistic constraints, such as financial budget and the technical capacities of film studios in individual countries. Many of the directors considered in this thesis were musically literate and edited their own work, such that often the choice, placement and editing of pre-existing music can be attributed to them with a high degree of certainty.

Eighteenth-century music is not a constant presence in every filmmaker’s oeuvre; consequently, I have found it more productive to identify and highlight films which seem to share a distinctive formal trait that departs from classical norms. Rather than viewing these tendencies as merely reactive to classical Hollywood, I instead set forth propositional analyses that show how post-war European art cinema created its

¹⁰⁶ Bordwell provides a list of art cinema produced between 1957 and 1969 on pp. 230-231 of *Narration and the Fiction Film*, whilst Kovács similarly creates a chronology of modern cinema stretching from 1958 to 1978 organised by country in the Appendix of *Screening Modernism*. Both databases proved to be useful starting points as a means to supplement my own knowledge.

own stylistic paradigms with an internal coherence and aesthetic purpose. I divide these between two dominant trends that appear to have emerged in the 1950s and 1960s. The first I term “cinematic ritornello form,” in accordance with the Baroque formal principle of recurrence and structural repetition, rather than the contrast between refrain and episode played by a soloist. The second pattern I link to the late-nineteenth-century phenomenon of the symphonic “finale problem,” which I hear reflected in the uniquely stylised musical endings of certain films. Both patterns are linked, I maintain, to the extent that the problematic ending is engendered through the structural exhaustion of cinematic ritornello form, brought about principally by Godard’s experimentation and increasing politicisation in the late 1960s essay films, whose development occurs surrounding the events of May ‘68 in Paris.

The thesis does not seek to radically redefine art cinema. Rather, it aims to draw critical attention to a specific aesthetic constellation of texts within the historical window of post-war European art film that gave birth to a still-ongoing cinematic tradition. A full account of this institutional lineage, extending through the final decades of the twentieth century and into the twenty-first, is beyond the scope of this dissertation. To do so, would necessitate engaging with films made outside of European borders and thereby entice complex and necessary questions relating to issues of cultural and racial imperialism that scholars such as Mark Betz have gestured to. As I argue in Chapter 2, the cinematic-aesthetic tradition under examination here should be understood first and foremost as a late twentieth-century outpost of German Romanticism’s continuing cultural work within neighbouring national contexts. Contemporary examples of “global” artists from the past thirty years who have sought to join this tradition, yet whose work falls outside of Western Europe, include filmmakers such as Yorgos Lanthimos (Greece), Nuri Bilge Ceylan (Turkey), Carlos

Reygadas (Mexico), and Abbas Kiarostami (Iran), listed in the Filmography in the Appendix.

Beyond occurring within an explicitly white racialised frame of reference, post-war European art cinema's use of eighteenth-century music was part of a self-consciously elitist project that was not initially aiming to cater to a mass-market audience, let alone a globalised one. Indeed, as Andreas Huyssen has argued, "the nightmare of being devoured by mass culture through co-option, commodification, and the "wrong" kind of success is the constant fear of the modernist artist, who tries to stake out his territory by fortifying the boundaries between genuine art and inauthentic mass culture."¹⁰⁷ Though women film directors were part of this post-war project, they did not have parity in terms of representation and their involvement was conditional upon other pre-existing socio-patriarchal structures. For Huyssen, at around the beginning of the twentieth century there was indeed a "powerful masculinist and misogynist current within the trajectory of modernism, a current which time and again openly states its contempt for women and for the masses."¹⁰⁸ Susan McCabe has even suggested that "the word 'celluloid' (itself derived from the word for skin), [meant that] cinema was associated [in the early twentieth century] with the body and the feminine", and it is from this that "the modern crisis in poetic and bodily representation escalated into a 'masculinity crisis' or male hysteria."¹⁰⁹ However, it was precisely women's increasing public involvement within "high" art that helped shift the universalising ascription of femininity to mass culture.¹¹⁰ Such a shift has occurred too within art cinema, and contemporary female directors of the twenty-first century

¹⁰⁷ Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1986), 53.

¹⁰⁸ Huyssen, *After the Great Divide*, 49.

¹⁰⁹ Susan McCabe, *Cinematic Modernism: Modernist Poetry and Film* (Cambridge: Cambridge University Press, 2005), 19.

¹¹⁰ *Ibid.*, 62.

belonging to the tradition I am identifying here include Jessica Hausner (Austria) and, much more recently, Alice Rohrwacher (Italy). A future study of recent art cinema texts within this tradition would necessarily consider their output in detail.

In this thesis, the work of Danièle Huillet, alongside her husband Jean-Marie Straub, is considered in some depth in chapters 4 and 5 with regards to their use of J.S. Bach's religious music. This artistic couple had a true partnership in working alongside each other, both writing, directing, producing and editing their work together.¹¹¹ Indeed, the remaining case studies are about filmmakers who themselves were solely true cinematic "auteurs" in the formal sense of both writing and directing their own films, unlike in the Hollywood Production system of the 1930s and 1940s. Beyond Huillet, two other prominent post-war female, white, French writer-directors to use Western art music include the Left Bank (*Rive Gauche*) New Wave filmmaker Agnes Varda and *nouveau roman* author and filmmaker Marguerite Duras, both noted in the filmography.¹¹² Varda's engagement with eighteenth-century music is restricted, however, to two films of the mid-1960s that are thematically linked as marital dramas: Mozart (K. 546 and 581) in *Le Bonheur* [*Happiness*] (1965) and Purcell's duet, "Sound the trumpet," heard once in *Les Créatures* [*The Creatures*] (1965). However, neither film confirms to the broader patterns of cinematic ritornello form, or the use of music to achieve narrative closure, despite it being likely that Varda was influenced by the contemporary mid-1960s work of Godard and her husband, the filmmaker Jacques Demy. Similarly, although a number of Duras's films resemble cinematic ritornello form with Beethoven's piano music, their hyper-fragmentation and saturation of the musical soundtrack surpasses that of Godard and owes more to the work of fellow

¹¹¹ The exception here being *Not Reconciled* [*Nicht versöhnt*] (1965) where Huillet was only involved in the screenplay and editing, not the direction.

¹¹² Whilst it seems apparent that Coline Serreau used Vivaldi in her 1977 film *Mais qu'est ce qu'elles veulent*, I have been unable to locate a copy to verify this.

nouveau roman filmmakers Resnais and Robbe-Grillet. A future study of the soundtracks of Duras's films would need to carefully dissect their position between these two post-war audiovisual traditions of neoclassical mélomania with eighteenth-century music, together with the *nouveau roman* film text that often contained originally-composed modernist music as an alienating device.

Chapters 2 and 4 are designed to complement the close readings of chapters 3 and 5 by considering, respectively, the underlying historical and hermeneutic issues that pertain to these formalist patterns. To this extent, whilst my study shares many sympathies with Bordwell's neoformalist project of constructing a historical poetics of film and assuming the semiautonomy of the soundtrack, it departs from it in both listening to these films with and against their grain; or, as James Buhler describes this process, "the way the film asks to be viewed."¹¹³ In the second chapter, this involves considering *why* post-war filmmakers should make recourse to these historical music texts and the preceding context in the twentieth century. In the fourth chapter, the question of intended and implied meaning is investigated, since many of these pre-existing musical works are originally religious in nature. The driving question, therefore, becomes *how* these musical citations were intended to be received by audiences in the 1960s, considering their new, supposedly secular, cinematic context of storytelling. By contrast, a narrowly neoformalist approach would instead attempt to understand these films as works of art in their own terms,¹¹⁴ a process that often would require disregarding the soundtrack, especially where pre-existing music occurs. I thereby affirm David Neumeyer's recently expressed belief that it is possible

¹¹³ James Buhler, *Theories of the Soundtrack* (New York; Oxford: Oxford University Press, 2019), 122. As he notes, "suspicious of overt hermeneutic activity, an interpretive drive in search of meaning, neoformalist analysis tends to favour instead identifying and tracking the formal devices that make the meaning and coherence of a film possible in the first place." *Ibid.*, 121.

¹¹⁴ Buhler, *Theories of the Soundtrack*, 120.

to construct a hermeneutic response which respects Bordwell's stipulation for interpretation to be based upon conventions of style, over theory.¹¹⁵

Post-1945 European art cinema is often seen as a manifestation of cultural modernism, yet this view is not without contention. I take this view as my point of departure in the following chapter, having gestured towards this conflict in the review of existing literature, outlined above. I argue that understanding the broader use of eighteenth-century music as part of modernist aestheticism can indeed help to illuminate that music's position in post-war art films. Such an undertaking can help to shed light on the cultural meanings mediated in these films. In the first subsection I trace how, in the early decades of the twentieth century, artists of various sorts turned to pre-Romantic musical classicism as a route to rejecting nineteenth-century styles and finding new methods of abstraction. Beyond the reworkings of J. S. Bach's music by composers such as Schoenberg, I argue that visual art's interest in the composer's music remained largely heuristic until the late 1940s, and the aesthetic project was only finally realised in late cinematic modernism of the 1960s and 1970s. The course of this transferal is suggested and elaborated in the second part of the chapter. In an attempt to self-canonise and obtain legitimacy, post-second-world-war film directors, like their 1920s forebears, sought musical strategies that would aid audiovisual abstraction and distinguish their films from those of the mass market. In the third subsection, I then consider Bergman as a *sui generis* example, both as a director, along with Bresson, whose works precede the post-war Golden Age of European art cinema in the 1960s, but who also does not fit into any of the models elaborated in the subsequent chapters, neither using religious music nor what I come to term cinematic ritornello form. Collectively, I assert that these auteurs' embrace of eighteenth-century

¹¹⁵ David Neumeyer, with contributions by James Buhler, *Meaning and Interpretation of Music in Cinema* (Bloomington: Indiana University Press, 2015), 6.

music represented a similar instance of modernist prejudice against Romanticism, in this case the musical underscores of 1930s and 1940s classical Hollywood cinema, both actual, and their received image. I suggest that eighteenth-century music might be considered to constitute a generic feature of European art cinema, in alignment with its participatory role within the wider cultural project of artistic modernism in the twentieth century. This critical reflection has heretofore been unrecorded and forms the backbone for the remaining chapters of the thesis, which delve more closely into this relationship, finding further structural-historical continuities and consistencies of purpose, while narrowing in upon specific works of leading directors.

In the third chapter I explore the ways in which music from the Baroque and Classical periods afforded directors the opportunity to explore the formal modernism that is at the heart of Bordwell's concept of parametric narration. I consider the use of musical refrains and fragmentary quotations and their relation to discontinuous editing styles and the recontextualisation of musical form. I argue that this constitutes one type of formal paradigm discernible across a number of auteurs' work, which is distinctly different from Hollywood's leitmotivic approach to underscoring drama. In what we may describe as the Wagnerian-indebted model, a web of characters' themes is presented and created through harmonic associativity that is then gradually tonally manipulated and re-orchestrated for the purpose of taking on emotive and extra-musical significance within the fictional narrative.¹¹⁶ Two formative directors who laid the foundations for European art cinema's alternative practice were Bresson and Godard. In close studies of *A Man Escaped* [*Un condamné à mort s'est échappé ou Le*

¹¹⁶ Matthew Bribitzer-Stull, *Understanding the Leitmotif: from Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015), 131. As I noted above, Mera and Burnand identify anempathy as potential characteristic of modernist European cinema soundtracks. The use of newly fashioned refrains, akin to "purely musical" ritornellos of the eighteenth-century, as I explore in chapter 3, is not designed to elicit an emotive response which can be recalled, as Bribitzer-Stull argues of Wagner's leitmotivic composition in his music dramas. *Ibid.*, 28.

vent souffle où il veut] (1956) and *Pickpocket* (1959), I argue that Bresson reveals the arbitrary relationship between music and narrative in remodeling sonata form structures, which is broken down further in Godard's films of the mid-1960s that use Beethoven's string quartets as an auteurist signifier of the director. Pasolini also used a variant of this form; yet this was partly to achieve distance from his native pre-war Italian neorealism of the 1930s and 1940s. His cinematic ritornello forms either use Baroque classical music or Mozart's music. I consider his own idiosyncratic theorisation of art cinema as a type of self-professed "poetic" filmmaking and how this might relate to his own soundtracks and their structures.

In the succeeding fourth chapter, I turn to a close study of a particular type of eighteenth-century religious music, recognisable across a number of thematically diverse films, namely musical settings of chorales and religious texts. In the first subsection, I elaborate on the idea of "romantic modernism," previously outlined in the second chapter on post-war modernism's apparent neoclassical *mélomania*, suggesting direct continuities lie with the very type of eighteenth-century music used vis-à-vis Mendelssohn's Romantic reconstruction and staging of the Matthew Passion. In historiographic accounts of the reception of J. S. Bach's music, post-war European art cinema's unique role is seldom mentioned, if not entirely overlooked. The distant aftermath of Bach's Romantic revivalism can be seen in Schoenberg and Stravinsky's modernist orchestrations of Bach's organ chorale preludes during the 1920s and in 1956, respectively. In the second and third section I turn in closer detail to the audiovisual texts under discussion and how the films comment upon, or manipulate, the form of musical works and their relationship to time. Of the movements sampled from the Passions, the majority of these are *da capo* arias and choruses, which themselves follow a similar formal scheme to the solo movements and do not draw

from scripture. Particular attention is paid to how Bach's religious music functions semiotically as a signifier of Tarkovskian art cinema. Of equal significance, in this respect, are the organ chorale preludes drawn from the *Orgelbüchlein* (BWV 599-644), first used by Tarkovsky in the 1970s, and which modern art cinema directors have similarly turned to as a means of evoking the Russian director. In conclusion, I argue that, unlike the other two aesthetic qualities considered here pertaining to formal patterns, the native context of institutionalised religion cannot be disregarded when critically assessing the meaning of these pre-existing musical citations of other musico-dramatic works (i.e., Bach's Passions as particular manifestations of the Oratorio tradition).

Finally, in chapter 5 I look at an alternative, converse structural paradigm to that of cinematic ritornello form, from which its development derives: the use of pre-existing Western art music at the ending of these films. Where directors such as Bresson and Godard used fragmentary, discontinuous types of editing, other directors, like Tarkovsky, used an aesthetic that favoured a much longer shot length. I maintain, that instead of using refrains of eighteenth-century music, the final moments of the film might be aestheticised by using such music, either as the only place where any music is used in the film, or, alternatively, the whole piece may be heard. This conception allows me to return to ideas given voice in chapters 3 and 4. This careful shaping represents a quarrelsome relationship with the problem of narrative as teleological and cinema as a time-bound art form. My two case studies are *History Lessons* [*Geschichtsunterricht*] (Straub-Huillet, 1972) and Tarkovsky's *Mirror* [*Zerkalo*] (1975), where these agogic accents achieve different emotional effects. In the case of the former, I contextualise *History Lessons* with regard to Straub-Huillet's work made during the 1960s, the endings of which are prototypical. I link this

phenomenon to Romantic precepts, for example the idea of indefinite deferral and closure, and the nineteenth-century Romantic phenomenon of the “finale problem” amongst post-Beethoven composers in the wake of the celebrated Ninth Symphony, with which it shares some intellectual similarities. We encounter this actual work on the soundtrack in succeeding Tarkovsky films. This cinematic finale problem, as I term the strategy, represents a “late” device within post-war art cinema, before its decline in popularity, of using pre-existing art music in the 1980s and early 1990s.

As a whole, this thesis represents an intervention in debates about pre-existing music in cinema, and makes a critical contribution to film musicology as an academic interdiscipline caught between new musicology and film studies. It argues that any account of European art cinema’s audiovisual style must assess each film’s wider context, not only within an auteur’s own output, but its place within art cinema as a distinct late twentieth-century cultural institution. Whilst its primary method is one of close textual reading from a neoformalist perspective, its exegesis is informed through music theory and historiography. Paying critical attention to the soundtracks of European art cinema can highly enrich and problematise debates regarding the establishment and persistence of cinematic modernism. It also has the potential to enrich the reception history of eighteenth-century music—originally intended for both church and secular concert performance—that has continued to hold significance as an aesthetic source for audiovisual formalism within narrative filmmaking to this day.

CHAPTER 2

Eighteenth-century Music, Early Modernism, and the Inception of Post-War European Art Cinema

INTRODUCTION

Many scholars have noted that there is a close relationship between eighteenth-century concert music and post-World War II (WWII) European art cinema of the 1950s and 1960s. Thus far, however, the extra-cinematic historic precedents and aesthetic legacies from neighbouring artforms that inform and expand this relationship have been missing from such characterisations. The affiliation between eighteenth-century music and European filmmaking of this post-war period from 1955 to 1980 is, instead, treated as a localised, historical phenomenon in the mid-twentieth century facilitated through technological advance.¹ This mid-century, approximately two-decade period similarly saw changes with American film scoring practices, as an even wider palette of musical styles and tonal idioms were adopted from outside the European art-music traditions that composers such as Steiner and Korngold had been educated in, including Jazz and rock ‘n’ roll.²

In this chapter, I begin to historicise this music-film relationship in more detail, tracing how, in the early decades of the twentieth century, many different modern artists turned to musical classicism of the period c.1680–1830. For certain composers, the strategy was a means of rejecting late nineteenth-century styles that had come to

¹ Russell Lack, *Twenty Four Frames Under: A Buried History of Film Music* (London: Quartet Books, 1997), 297. Lack observes, for instance, that in the 1960s there was an “apparent preference of many auteurs for the classical sources of Mozart, Beethoven and Bach over the commissioning of new music by contemporary composers.” Although Lack points to the rise of the long-playing record in the 1950s and classical music’s public reception *qua* “classical music”—that is, as traditional, sophisticated, and above all emblematic of high culture—he devotes little attention to the most relevant potential explanation for this, such as the musical education of directors and mentions of Western art music in criticism published in film journals, as I shall outline.

² As Bribitzer-Stull notes, “from the late 1950s until *Jaws* in 1975, composers diverged so much from the classical, leitmotivic, film-score model that the European orchestral version virtually disappeared (the American ‘pop score’ arose as its main challenger, though the synth score and the jazz score was also fashionable).” *Understanding the Leitmotif*, 272.

be viewed as passé, whilst in the visual arts musical classicism was seen as exemplary of non-mimetic, abstract artistic representation. Though eighteenth-century music only pervaded narrative art cinema to a significant degree after 1945, I argue that the embrace of particular pre-existing works from the Western art music canon in European art films of the 1950s and 1960s can be seen as the delayed, or slow-release actualisation in cinema of this earlier, inchoate fascination with J. S. Bach's music found within *fin de siècle* modernism extending through to the 1920s.

Beyond the reworkings of Bach's music by musical practitioners such as Gustav Mahler and Arnold Schoenberg, visual art's interest in Bach's music remained largely heuristic until the 1940s; it was primarily a source from which to draw inspiration and to serve as a theoretical prop in criticism published in private journals. Between approximately 1915 and 1930, interest in Bach's music was manifested in the writings and practice of figures like Jean Cocteau, whilst during the 1920s experimental silent film directors (such as Hans Richter and Walter Ruttmann) drew on metaphorical language to describe their filmmaking and cinematography as a process homologous with that of creating music.³ This musical analogy continued to be expressed by French film critics, who were also beginning to make their first films, writing in the film journal *Cahiers du cinéma* in the 1950s and 1960s, and also by the Swedish director Ingmar Bergman whose work Scandinavian theatre informs. Bergman's middle-period work conforms to many of the music-philosophical claims of other European directors, which I consider in this chapter in particular and throughout the thesis as a whole. However, their execution is often expressed non-stylistically and instead internalised within the drama as part of the story (for instance,

³ As Holly Rogers notes, "although early film throws up several examples of visualising music in film, it was members of the 'absolute' school of filmmaking [c. 1920] that developed most fully the idea of visual music." Holly Rogers, *Sounding the Gallery: Video and the Rise of Art-Music* (New York: Oxford University Press, 2013), 66.

in diegetic performance, or even spoken dialogue). I therefore consider his modernist films of the 1960s discretely in the latter half of this chapter, as qualified exceptions to those broader stylistic trends displayed elsewhere and analysed in later chapters as paradigmatic.

In an attempt to self-canonise, post-WWII film directors working in Europe sought musical strategies that would aid aesthetic abstraction in the musical domain and distinguish their work from mass-market classical film style. I argue that their films demonstrate these auteurs had internalised the highly romanticised “musical analogy” used by the earlier silent-film generation of interwar modernists. This was previously used to characterise, if not actively legitimate, film’s idealised but complex medium-specific ontology before the coming of synchronised sound in 1927. Contemporary directors of art cinema working today continue to pay homage to these post-WWII art films as Urtexts of cinematic modernism, as I identified and described in the previous chapter.⁴ These filmmakers thus ensure the continuing propagation of this discursive cinematic paradigm. In light of this genealogy, I would argue that eighteenth-century music constitutes a generic feature of modernist European art cinema of the late twentieth century, as both an unfinished and ongoing project, in line

⁴ For instance, in *Japón* (Carlos Reygadas, 2002), Reygadas uses the aria “Erbarme dich, mein Gott, um meiner Zähren Willen!” from the *St. Matthew Passion* (BWV 244) which had previously been used in Pasolini’s *The Gospel According to St. Matthew* [*Il vangelo secondo Matteo*] (1964) and Tarkovsky’s *The Sacrifice* [*Offret*] (1986). Reygadas has talked openly in interviews about the influence of the Russian film director and Robert Eford has traced the visual references in *Japón* to earlier art cinema, including Tarkovsky. See Robert Eford, “Solzhenitsyn, Tarkovsky and the Coarse Spirituality of Carlos Reygadas’s *Japón*,” *Transnational Cinemas* 5, no. 1 (2014): 14-27. Eford draws out the connection between the protagonist of *Japón* and the classical music-listening main character of Aleksandr Solzhenitsyn’s 1963 short story *Matrenin Dvor* (*Matryona’s Home*) on which the narrative of Reygadas’s film is based (Ibid., 17), but fails to note the musical connection via Bach. Joanne Hershfield likewise notes the connection with earlier art cinemas, and describes Bach’s music as “orchestrating” visual “modernist stylistic strategies,” specifically Reygadas’s use of long takes and recurring 360-degree pans. Joanne Hershfield, “Nation and Post-nationalism: The Contemporary Modernist Films of Carlos Reygadas,” *Transnational Cinemas* 5, no. 1 (2014): 31. That the specific use of Bach’s music, in and of itself, might be conceptually modernist is absent from her account.

with its more commonly charted role within the wider expression of *fin de siècle* artistic modernism of the past century (c. 1890 -1920).

EIGHTEENTH-CENTURY MUSICAL CLASSICISM AND EARLY MODERNISM

Post-WWII European art cinema's utilisation of eighteenth-century music demands to be understood in light of early twentieth-century modernism's fascination with the same repertoire. Certain aesthetic aims, namely those of abstraction and reflexivity, were shared by the two ventures. The trend of using Bach's music as part of the non-classical film styles that emerged in the late 1950s can be explained historically as stemming from the prior artistic period to which it was most closely related intellectually, as a form of practical resumption. Figures like Jean Cocteau and Igor Stravinsky were active in both pre- and post-WWII periods of classicist appropriation and homage, whilst other artists, such as the filmmaker Robert Bresson and his collaborator, the pianist and film composer Jean Wiéner, circulated in the same cultural milieu as these polymaths and neoclassicists. Such transitional historical figures provide points of continuity and suggest possible linkages between the 1920s and the middle of the twentieth century, where directors including Cocteau, Godard and Bresson were using eighteenth-century music in their films for the first time. The reaction of post-WWII art cinema directors to classical Hollywood, and their use of pre-existing music in their films, has strong historical parallels with early twentieth-century composers' rejection of nineteenth-century antecedents and their championing of eighteenth-century classicism. However, these resonances are intensified by the emergence of the musical metaphor for the visual arts around 1920. Although the analogy was not motivated by the same set of partisan attitudes to historical artworks, they were sympathetic developments and mutually implicated. Indeed, many artists in

different domains—musical, visual (both pictorial and plastic), and literary—were interested in applying musical techniques of the eighteenth century to their creative practices during the 1910s and 1920s.⁵ Notable among these were Paul Klee, Heinrich Neugeboren, Hans Richter, Viking Eggeling, and James Joyce.

As Walter Frisch notes, artists working around 1900 appropriated the past in significant ways and their historicism is an integral part of their modernism.⁶ Summarising his argument, Frisch notes that David Morgan has likewise pointed out that it was only around the *fin de siècle* that artists, who were part of a pan-artistic movement known as *Jugendstil*, began to put into practice theoretical ideas about “ornament and abstraction” which until that point had “remained on the more theoretical level of aesthetics and history through much of the nineteenth century.”⁷ Proponents of the purely decorative ornament that characterized *Jugendstil* looked upon the ornamental qualities of musical counterpoint favourably. Coupled with this formalist drive towards abstraction was a broader cultural reaction against Romanticism. Beginning with Nietzsche’s rejection of Wagner, from the end of the nineteenth century conservative critics often described contemporary musical styles as corrupted or “degenerative,” as most famously exemplified in Max Nordau’s 1892 work *Entartung* (Degeneration) where decadent modern art is seen as reflective of society’s moral ills. As Frisch argues, within the Austro-German context Bach was seen as a remedy for this sickness and a means of achieving distance from late Romantic style.⁸ Composers such as Max Reger and Ferruccio Busoni used traditional

⁵ See Robert Robertson, *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema* (London: I. B. Tauris, 2009), 16-20.

⁶ Walter Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005), 5.

⁷ Frisch, *German Modernism*, 108. For further detail see David Morgan, “The Idea of Abstraction in German Theories of the Ornament from Kant to Kandinsky.” *The Journal of Aesthetics and Art Criticism* 50, no. 3 (1992): 231-242.

⁸ Frisch, *German Modernism*, 139.

musical techniques of counterpoint and chorale-based writing in their works as a form of what Frisch terms historicist modernism, which was neither nostalgic nor conservative, and lacked the irony of the neoclassicism that would emerge after World War I (WWI).

From the end of the nineteenth century composers began to turn explicitly to eighteenth-century models. Reger had dedicated his first organ suite, op. 16 composed in 1894–5, “To the Memory of Johann Sebastian Bach” (Den Manen Johann Sebastian Bachs), and a decade later produced his *Variations and Fugue on a Theme of Bach* (op. 81) for piano.⁹ The year after his Bach variations Reger began editing the *Brandenburg Concertos*, whilst during this same period, between 1902 and 1908 precisely, Alma Mahler relates that her husband was studying Bach’s music in his summer composing hut in Maiernigg, where “the only music he had on his shelves was Bach.”¹⁰ In the last full year of his life, 1910, Gustav Mahler produced his *Suite aus den Orchesterwerken*, which contained five reorchestrated movements from two different orchestral suites by Bach.¹¹ In the same year as Mahler’s Bach suite, Schoenberg had completed his pedagogical *Harmonielehre* (Theory of Harmony), which likewise took inspiration from the Baroque composer’s handling of dissonance, and would, in turn, be highly resonant for the painter Wassily Kandinsky who recognised his own spiritual thinking in it. Anton Webern, meanwhile, was completing

⁹ The theme in question is the introductory instrumental ritornello of the duet “Sein Allmacht zu ergründen” [“To Fathom His Omnipotence”] from the cantata *Auf Christi Himmelfahrt allein* [*On Christ’s Ascension Alone*] (BWV 128).

¹⁰ Frisch, *German Modernism*, 182.

¹¹ The Overture, Rondeau, and Badinerie from the Orchestral Suite No. 2 in B min (BWV 1067) and the Air and Gavotte I & II from the Orchestral Suite No. 3 in D (BWV 1068). Both Frisch and Scott Messing have, moreover, identified Bachian influences in earlier works, such as the second and fifth symphonies. Messing relates that “the French composers [Debussy, Dukas, Pierné] apparently did not notice that, if the theme of the second movement of the [Mahler’s] Second Symphony is indebted to any specific work at all, it appears to be borrowed from a well-known Minuet from Bach’s *Notebook for Anna Magdalena Bach*.” Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester, NY: University of Rochester Press, 1988), 16.

his doctoral study with Guido Adler, which included producing an edition of the second volume of the Renaissance Netherlandish composer Heinrich Isaac's polyphonic *Choralis Constantinus*.

In late nineteenth-century France, anti-Romantic sentiments formed a nationally chauvinistic response to the Austro-Germanic traditions of the nineteenth century, due to the “disbelief...that the progeny of decadence and symbolism could any longer supply useful models for creative expression.”¹² These traditions were represented on the one hand by decadent Wagnerian opera, and on the other by the supposed neoclassical nature of music by Brahms and Mahler, which was seen by French critics, including Debussy, as structurally stereotypical with “vapid thematic content.”¹³ In Germany, some composers continued to write in dense chromatic tonal idioms and sonorities associated with late Romanticism, whilst other artists such as Thomas Mann, propagated Nietzsche's anti-Wagnerian attitudes in his literary output.¹⁴ Mann viewed the composer's music and operas as symbols of a licentious *fin-de-siècle* culture in need of restoration, much like his French contemporaries. Mann's remedy, as articulated in a 1911 essay, was for “*eine neue Klassizität*” (“a new classicism”) derived from his belief in the regenerative qualities of Johann Wolfgang von Goethe's writing that he saw as representing the sublime.

Goethe was an important influence on the decision of many artists to turn to eighteenth-century sources in the years leading up to WWI and his influence was subsumed into the visual domain as well. Kandinsky took up this analogy of artistic growth and professed Goethe's ideas as a way for painting's style to develop. In his

¹² Messing, *Neoclassicism in Music*, 6-7.

¹³ *Ibid.*, 24.

¹⁴ *Ibid.*, 62-63. Mann's essay was published in two German journals: Thomas Mann, “Auseinandersetzung mit Richard Wagner,” [“Confrontation with Richard Wagner”] *Der Merker*, 2.9 (1911): 21-23; and *Neue Zeitschrift für Musik* (3 August 1911): 476-77.

article “On the Question of Form,” published in *Der Blaue Reiter Almanach* (The Blue Rider Almanac) in 1912, Kandinsky quotes from Goethe that “in painting the knowledge of the thorough bass has been missing for a long time; a recognized theory of painting, as it exists in music, is lacking.”¹⁵ Yet still, in his essay “The Language of Form and Color,” from *Concerning the Spiritual in Art*, Kandinsky continued to draw on the ideas of a “bass” or “ground,” arguing that, by using bass and ground, painting will become more abstract and the artform will achieve the status of a musical “composition.”¹⁶ Kandinsky’s inference was that a theory of painting should be based on music theory, a thought motivated in part by Schoenberg’s *Theory of Harmony*. Kandinsky had corresponded with the composer after attending a concert including Schoenberg’s works, believing them to share similar spiritual interests.¹⁷ In essence, the painter desired to create his own version of a *Theory of Harmony of Painting* (*Harmonielehre der Malerei*).¹⁸

In addition to groups of artists based in Vienna and Munich who drew upon ideas of musical classicism and representation, a Zürich-based group of artists in parallel attempted to apply technical precepts from eighteenth-century music to visual works of art. The Swedish avant-garde artist and—crucial to this discussion—filmmaker, Viktor Eggeling, took up Kandinsky’s musical analogy of painting and the Goethean “thorough bass” to produce a systematic sequence of abstract motifs, his *Thorough-Bass of Painting* (*Generalbass der Malerei*).¹⁹ At the same time, he sought

¹⁵ James Leggio, “Kandinsky, Schoenberg, and the Music of the Spheres,” in *Music and Modern Art*, ed. James Leggio (New York: Routledge, 2002), 102.

¹⁶ Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. Michael Sadleir and others (Mansfield Centre, CT: Martino Publishing, 2014), 46.

¹⁷ Moshe Barasch, *Modern Theories of Art 2: From Impressionism to Kandinsky* (New York and London: New York University Press, 1998), 333.

¹⁸ This was eventually realised after the interruption of the First World War in 1926, with the publication by Kandinsky of *Punkt und Linie zu Fläche: Beitrag zur Analyse der malerischen Elemente* [*Point and Line to Plane: Contribution to Analysis of Pictorial Elements*] (Munich: Verlag Albert Langen, 1926).

¹⁹ Robertson, *Eisenstein on the Audiovisual*, 22.

out the advice of Busoni who was living in the city, and recommended the exploration of counterpoint and fugue.²⁰ Hans Richter, another member of the Cabaret Voltaire, a Dadaist group established in 1916 to which Eggeling belonged, similarly sought out Busoni's help and was advised to study the preludes and fugues by Bach. As Robert Robertson notes, their "aim was to use the analogy of counterpoint and fugue to solve their formal problems, not to create one-to-one visual transcriptions of music."²¹ Thereafter followed numerous musicalised visual works, such as Eggeling's *Horizontal-Vertical Orchestra* (1919) based on the tradition of Chinese scroll paintings and Richter's *Preludium* scroll from the same year, to which he added *Fugue* (1920), *Rhythm 23*, *Fugue* (1923) and the abstract film *Symphonie Diagonale* (1924). Another visual artist to adapt the musical metaphor of counterpoint to his work was Paul Klee.²² Although Klee's writing contains references to fugue and "polyphonic paintings," this was only nominally represented in his works, such as *Fugue in Red* (1921), following the First World War, and whilst teaching at the Bauhaus (1921-1931). I would suggest that these early interrelations between the visual arts and musical classicism during the 1920s, influenced in turn by musical practitioners of the 1900s and 1910s such as Busoni, serve as early prototypes for post-WWII art cinema that uses forms of modernist audiovisual narration.

During the 1920s, at the same time that painters and sculptors were making artworks out of Baroque music,²³ this conceptual use of music as a metaphor for visual representation began to be transported into discourses about the medium-specific

²⁰ Robertson, *Eisenstein on the Audiovisual*, 24.

²¹ *Ibid.*, 25.

²² The Swiss painter had become involved with the Blaue Reiter group and Kandinsky in 1911, whose friendship he resumed in the 1920s whilst teaching together at the Bauhaus after the interregnum of the First World War.

²³ In 1928 the sculptor Heinrich Neugeboren created his *Plastic Depiction of Measures 52-55 of the Eb minor Fugue by J. S. Bach*, a sculptural transcription of four bars from a fugue by Bach in steel: see Robertson, *Eisenstein on the Audiovisual*, 18.

ontology of cinema and filmmaking as a distinct artform. Early film theorists and practitioners argued that “the cinematic” should aspire to “the musical”, the most sublime of arts due to its ineffability. The historical construction of instrumental music in both the public and scholastic imaginary as a pure artform beyond, or supposedly “without,” meaning, unlike realist narrative forms of literature and theatre, allowed it to become this theoretical prop. The musical analogy of “the cinematographic” held great currency in the 1920s for both French avant-garde filmmakers and the Soviet filmmaker Sergei Eisenstein, with Eggeling and Richter using musical metaphorical titles for their abstract films, as was noted earlier.²⁴ As the French filmmaker and critic Germaine Dulac stated in a 1927 essay, “The Aesthetics. The Obstacles. Integral Cinegraphie,”

Music does not disdain to accompany dramas or poems, but music would never have been music if it had been restricted to uniting notes with words or actions. The symphony, pure music exists. Why doesn't the cinema have its own symphonic school? (The word ‘symphonic’ is used here only by way of analogy.)²⁵

Nevertheless, as David Bordwell notes,²⁶ the musical analogy may simply express “the snobbery of an era when cineastes were anxious to justify the medium as worthy of intellectual notice and that to call a film ‘visual music’ justifies its existence under a new aesthetic.”²⁷ “*Integral Cinégraphie*,” the type of film Dulac describes as

²⁴ For instance, the films *Rhythmus 21* (Hans Richter, 1923-24) and Eggeling’s aforementioned *Symphonie Diagonale*.

²⁵ Germaine Dulac, “The Aesthetics. The Obstacles. Integral Cinegraphie,” trans. Stuart Liebman, *Framework* 19 (1982): 9.

²⁶ David Bordwell, “The Musical Analogy,” *Yale French Studies* 60 (1980): 141. As James Buhler notes, Bordwell’s desire in this essay to unite his own neoformalist methods with the positivist tenets of (old) academic musicology, especially that of theory and analysis, was driven by his wish to force “attention to the constructive element in film; the connection to music helped underscore that however much film seemed driven, by its investment in mechanical reproduction, along a path of realism, it was also irreducibly a construction, a product of human choice and intelligence.” Buhler, *Theories of the Soundtrack*, 123.

²⁷ In her essay Dulac displays certain partisan attitudes, arguing that the cinema should learn from its initial mistakes and find its own aesthetic truth through refusing to draw “its life’s breath from the other arts” (Dulac, “The Aesthetics,” 6), become the conduit for “bad literature” (Ibid.), or carry a “property

possessing her desired aesthetic, is different from both narrative and realist films, and constructs itself from the rhythmic movement of lines and forms within a structure created through visual editing, expressed in films such as *Thèmes et variations* [“*Themes and Variations*”] (1928) and *Étude cinégraphique sur une arabesque* [“*Cinegraphic Study on an Arabesque*”] (1929).²⁸ Her ideas have proved remarkably enduring among post-war auteurs; such arguments as to the fundamentally artistic nature of cinematography were similarly expressed by such art cinema directors as Bresson, Pasolini and Tarkovsky, who all use eighteenth-century music heavily in their films.²⁹

EIGHTEENTH-CENTURY MUSIC AND THE INCEPTION OF POST-WWII MODERNISM: FROM THE 1920S TO THE 1950S

The reason underlying the revival of the musical analogy within post-WWII art cinema can best be comprehended through the interpersonal connections between Cocteau, Bresson and Wiéner, and their wider influence upon later figures, such as Godard, and other post-war directors, including Bergman, Pasolini and Tarkovsky.³⁰ European

alien to it” (Ibid., 9). Instead, each image should be like “a responsive chord, a baroque chord, a dissonant chord within the larger movement of the succession of images” (Ibid., 8).

²⁸ Of the former film, Dulac has noted, “I picture a dancer! A woman? No. A line bouncing to harmonious rhythms. I picture a luminous projection on veils. A precise substance! No. Fluid rhythms. ...The harmony of lines. Harmony of light. Lines, surfaces, volumes directly changing, without anything artificial, in the logic of their forms, stripped of all overly human meaning to better rise towards abstraction and give more room to feelings and dreams. INTEGRAL CINEMA.” Germaine Dulac, “From a Sentiment to a Line,” in *Writings on Cinema [Ecrits sur le cinéma] (1919-1937)*. Texts collected and presented by Prosper Hillairet. Translated by Scott Hammen. E-book version. Paris: Editions Paris Expérimental, 2018.

²⁹ For instance, Pasolini’s advocacy of a “poetic cinema” in his famous 1965 essay (see Pier Paolo Pasolini, “The ‘Cinema of Poetry,’” in *Heretical Empiricism*, ed. Louise K. Barnett, trans. Ben Lawton and Louise K. Barnett (Bloomington, Indianapolis: Indiana University Press, 1988), 167–186); Tarkovsky’s description of his personal filmmaking practices as “sculpting in time,” (Andrei Tarkovsky, *Sculpting in Time: Reflections on the Cinema*, trans. K. Hunter-Blair (Austin, TX: University of Texas Press, 1986) and Bresson’s delineation of a (theatrically-derived) cinema and the artistically superior *cinematography* (Robert Bresson, *Notes on Cinematography*, trans. Jonathan Griffin (New York: Urizen Books, 1977), 37). In Tarkovsky and Bresson’s case, these concerns are reflected in the titles of the autobiographical volumes published, wherein the directors reflect on their methods and personal views of cinema and the history of art (*Sculpting in Time* and *Notes on Cinematography*, respectively).

³⁰ It should be noted that these aesthetic debates and experiments with cinematic-musical absolutism continued into the 1930s and 1940s. A notable example is Oskar Fischinger’s film, *Motion Painting*

post-WWII art cinema may be seen as “the final modernist project” in cinema, as Emilie Bickerton had described the French New Wave,³¹ whereby the cinematic music metaphor is reappraised in both criticism and practice in an interlinked fashion. However, what might here have been held previously as a specifically cinematic form of musical neoclassicism, takes on a new salience, not least because Stravinsky’s own neoclassicist works were influential stimuli for certain auteurs. Cocteau provides the clearest and most important link between the worlds of modernist visual art and music of the 1920s, and the post-WWII cinematic modernism, which is my concern here. Alongside Bresson and Wiéner, all three artists either collaborated together in the course of their filmmaking careers, or were aware of each other’s broader paracinematic activities, such as concert programming and theatrical production. The 1950 film adaptation of Cocteau’s 1929 novel *Les enfants terribles*, directed by Jean-Pierre Melville, was generative in establishing the trend of using Baroque and Classical music in post-WWII European cinema.³² Much ambiguity surrounds the artistic decision to use Bach and Vivaldi on the soundtrack; however, I would argue that, viewed in the context of the influences Cocteau had in turn absorbed during the 1920s, and considering the director’s subsequent influence on key filmmakers of the French New Wave, the film’s soundtrack transcends authorial identity. Rather, it forms a focal point in the lineage of musical classicism’s appropriation within visual art, leading into, or perhaps terminating in, narrative sound cinema in the latter half of the twentieth century.

It is clear that Cocteau’s interest in eighteenth-century music was constant throughout his career and his admiration of Bach is expressed in his writing from *Le*

No. 1 (1947), which used Bach’s Brandenburg Concerto No. 3 in G (BWV 1048) with images of his eponymous visual painting: Rogers, *Sounding the Gallery*, 67-68.

³¹ Emilie Bickerton, *A Short History of Cahiers du cinéma* (London: Verso, 2009), 1.

³² Directed and produced by Jean-Pierre Melville from a screenplay by himself and Cocteau.

coq et l'arlequin up until the early 1960s.³³ Cocteau's engagement with eighteenth-century concert music in his other artistic works is less consistent.³⁴ Although Cocteau's early interest in Stravinsky was somewhat overtaken by his subsequent interest in Erik Satie in the late 1910s, he collaborated with the composer on the opera *Oedipus rex* in 1927 as librettist.³⁵ Indeed, Cocteau's works modeled on much earlier sources, such as *Antigone* (1922) and *Plain-chant: poème* (1923), were produced in the wake of contemporary precedents,³⁶ whilst we find Cocteau's interest in eighteenth-century music further reflected in the contemporary theatrical staging of many ballets choreographed to arrangements of eighteenth-century music.³⁷ Cocteau

³³ Jean Cocteau, *Le coq et l'arlequin: Notes autour de la musique* (Paris: Éditions de la Sirène, 1918). Translated by Rollo H. Myers as *Cock and Harlequin: Notes Concerning Music* (London: Egoist Press, 1921).

³⁴ Amongst his early works the artist had composed poems on favourite classical compositions including Mozart's Symphony in C Major and Bach's Fugue in C Major. See: Laura Anderson, "The Poetry of Sound: Jean Cocteau, Film and Early Sound Design" (PhD diss., Royal Holloway University of London, 2012), 73. In *Le coq et l'arlequin* he describes his preference for Bach's music over Beethoven, stating that "Beethoven is irksome in his developments, but not Bach, because Beethoven develops the form and Bach the idea." ["Beethoven est fastidieux lorsqu'il développe, Bach pas, parce que Beethoven fait du développement de forme, et Bach du développement d'idée."] Cocteau, *Le coq et l'arlequin*, 16. Cocteau's first published novel, a fantasy called *Le Potomak* (1919), was dedicated to Stravinsky and initially published a year after *Le coq et l'arlequin*. Jean Cocteau, *Le Potomak, 1913-1914: précédé d'un prospectus, 1916, et suivi des Eugènes de la guerre, 1915* (Paris: Stock, 1924). In the course of the lyrical fantasy Cocteau describes a Bach fugue and Dostoyevsky becoming akin to a face that he loves (Ibid., 19), whilst a character listens to and plays a piece of Bach (Ibid., 25). In his 1930 autobiographical and self-illustrated novel *Opium: Diary of a Cure (Opium: journal d'une désintoxication)*, Cocteau writes that "telling a smoker in a constant state of euphoria that it degrades them amounts to saying that the marble is damaged by Michelangelo, the canvas is stained by Raphaël, that the paper is soiled by Shakespeare, the silence that is broken by Bach." ["Dire d'un fumeur en état continu d'euphorie qu'il se dégrade, revient à dire du marbre qu'il est détérioré par Michel-Ange, de la toile qu'elle est tachée par Raphaël, du papier qu'il est sali par Shakespeare, du silence qu'il est rompu par Bach."] Jean Cocteau, *Opium: journal d'une désintoxication* (Paris: Stock, Delamain et Boutelleau, 1930), 115. As discussed below, this quote in particular has resonances with Bergman's modern period. Further later references to Bach include a reference to a fugue in his 1953 poem, "Appoggiaturas and the Goldberg Variations," in a 1957 letter to Lucien Clergue. "Dix exactement... je suis loin des 33 Variations Goldberg de J. S. Bach!" ["Exactly ten... I am far from the 33 Goldberg Variations by J.S. Bach!"] Jean Cocteau, *Correspondence: Jean Cocteau-Lucien Clergue* (Actes Sud: Paris, 1989), 31.

³⁵ Cocteau had been introduced to the composer's music in the 1910s through the *Ballets Russes* and Diaghilev, and attempted to instigate a collaboration with them as early as 1914. Messing, *Neoclassicism in Music*, 78.

³⁶ Messing, *Neoclassicism in Music*, 79.

³⁷ A 1917 production at the *Ballets Russes* of *Les femmes de bonne humeur* [*The Good-Humoured Ladies*] was choreographed to orchestrated arrangements of sonatas by Domenico Scarlatti. Such retrospective classicism can be traced further to the Paris Opera in 1921 where *Le rêve de la marquise* [*The Dream of the Marquise*] was staged to Mozart's music. During the early 1920s Cocteau was involved with the *Soirées de Paris*, which in 1924 put on two ballets that combined contemporary and eighteenth-century themes at the Théâtre de la Cigale in Montmartre. The second, *Gigue*, featured designs by the fauvist André Derain and music by Bach and Handel. A 1925 production by Bronislav

revived the practice of staging ballets with eighteenth-century music immediately after WWII and four years before the film version of *Les enfants terribles*, with the 1946 work *Le jeune homme et la mort*. Originally the ballet had been rehearsed to music played by a percussion jazz band, yet, at the last general rehearsal, the music was changed to Respighi's orchestration of Bach's Passacaglia in C minor (BWV 582) from 1930.³⁸ Cocteau's decision to use Respighi's independent arrangement creates a form of feedback loop to this earlier period of classicist appropriation and revisionism, paving the way for its late instantiation in film.

The replacement of jazz with the alternative of Bach harks back to a series of Parisian concerts organised by the pianist, and later Bresson's musical collaborator, Jean Wiéner, which became known as the "Concerts Wiéner" (1921–24). Here many works of contemporary modern music, including Schoenberg and Stravinsky, were introduced to Parisian audiences. In his critical writing, Cocteau makes references to these concerts and it is clear the two men had met at the Bar Goya in Paris during the 1920s where Wiéner was the house pianist.³⁹ Following the success of this series of concerts, and indeed his own neoclassicist compositions,⁴⁰ Wiéner formed a piano-duet partnership with Clément Doucet, touring with programmes that replicated those

Nijinsky (who had recently left Diaghilev's company) and the painter Alexandra Exter, entitled *Holy Etudes*, was apparently an abstract work choreographed to Bach's music.

³⁸ Incidentally Godard uses the work in its original setting for organ in *Hail Mary* [*Je vous salue, Marie*] (1985) and *Oh Woe is Me* [*Hélas pour moi*] (1993), whilst the Respighi orchestration features in the Turkish director Nuri Bilge Ceylan's recent film, *The Wild Pear Tree* [*Ahlat Ağacı*] (2018), as a refrain alternating between piano and orchestral versions. Cocteau further intended to use quotations from Mozart's *The Magic Flute* in later American performances although this was never realised: see Frank W. D. Ries, *The Dance Theatre of Jean Cocteau* (Ann Arbor, MI: UMI Research Press, 1986), 221n14.

³⁹ In Cocteau's collection of critical texts published under the title *Le rappel à l'ordre: Discipline et liberté*, a work in which he argues originality need not be lost if individuals choose to embrace the classicism that was currently flourishing, Cocteau describes these concerts where the music programming set Schoenberg against Jazz, and Bach alongside *chansons réalistes*: see *Oeuvres complètes de Jean Cocteau*, Volume 9 (Lausanne: Marguerat, 1950), 212-213.

⁴⁰ For instance, the *Concerto Franco-Américain* from 1924 that mixes Bach-like passages with popular topical registers. David Drew, "Wiéner, Jean," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30279>. (Accessed 18 November 2016).

of “Concerts Wiéner,” interspersing Bach and Mozart with popular musics.⁴¹ With respect to the choice of music in *Les enfants terribles*, Melville later claimed that Cocteau had in mind music “in the style of Wiéner and Doucet.”⁴² However, in later press releases for the film, Cocteau maintained that the decision to use the eighteenth-century music had been his alone.⁴³ Laura Anderson has argued that archival evidence would seem to support Melville’s claim as to the authorial role of the film’s musical aesthetics.⁴⁴ However, such a judgement is less clear-cut in light of the intertextual parallels that can be interpreted, with both Wiéner’s concerts featuring eighteenth-century music, in addition to earlier precedents of combining theatrical drama with eighteenth-century music, such as the ballet productions utilising Baroque music, with which Cocteau was involved.

With the classical-music-inflected *Les enfants terribles*, Cocteau was working for the first time without his regular musical collaborator Georges Auric whose film scores drew on the stylistic legacies of the late nineteenth century. In 1956 Bresson would make a similar artistic decision to sever ties with the equally Romantic cinematic soundworld created by French organist and film composer Jean-Jacques Grünenwald in favour of fragments from the Kyrie of Mozart’s Mass in C Minor (K. 427) for *A Man Escaped* [*Un condamné à mort s'est échappé ou Le vent souffle où il veut*]. Bresson and Cocteau collaborated on the dialogue of Bresson’s second feature film *Les dames du bois de Boulogne* [“*The Ladies of the Bois de Boulogne*”] (1945), and it is possible that Bresson met Cocteau during the 1930s through Wiéner, since he and Bresson had worked together on the soundtrack of Bresson’s short sound film *Les*

⁴¹ Drew, “Wiéner, Jean,” *Ibid.*

⁴² Melville quoted in Anderson, “The Poetry of Sound,” 243.

⁴³ Anderson, “The Poetry of Sound,” 244.

⁴⁴ *Ibid.*, 244.

affaires publiques [“Public Affairs”] (1934). Bresson again turned to eighteenth-century classicism for his next film *Pickpocket* (1959), using two movements of a suite by Johann Caspar Ferdinand Fischer. In the mid-1960s, Bresson’s relationship with Wiéner resumed, with the composer providing original popular music and jazz for his films *Au hasard Balthazar* (1966), *Mouchette* (1967), and *A Gentle Woman* [*Une femme douce*] (1969). For the nondiegetic soundtrack, however, Bresson maintained his practice of using fragments of eighteenth-century music, including Schubert and Monteverdi. Thereby he created further cinematic parallels with Wiéner’s earlier musical programming at his concerts, which had juxtaposed the classical and the popular, the “high” and the “low.” Bresson’s decision to change the musical register of his films seems likely to have been influenced by Jean Cocteau’s own creative decision to use eighteenth-century music for *Les enfants terribles*, or certainly his later assertion that he had intended to do so, in addition to the contemporary influence of Godard and Bergman from the late 1950s.

Besides his likely influence upon Bresson, Cocteau also proved an authoritative figure for the French New Wave, as Anderson has explored.⁴⁵ Alongside Bresson, Tati, and Becker, François Truffaut praised the director’s work as that of a true “*auteur*” distinguishable from other filmmakers in his famous 1954 essay,⁴⁶ whilst Godard makes many explicit references across a range of films.⁴⁷ As Michael Witt has recently argued, following Cocteau’s death in 1963 Godard sought posthumously to

⁴⁵ See Laura Anderson, “Musique concrète, French New Wave cinema, and Jean Cocteau's *Le testament d'Orphée* (1960),” *Twentieth-Century Music* 12, no. 2 (2015): 197–224. Anderson argues *Le testament d'Orphée* “acts as a precursor to Godard’s later editing of classical music in film.” (Ibid., 199) However, as I contend below, *Les enfants terribles* is arguably the more formative film here and that Godard’s experimentation with eighteenth-century music was coterminous with that of Cocteau. These developments are represented visually in Table 2.1 on page 76-77, below.

⁴⁶ François Truffaut, “Une certaine tendance du cinéma français,” *Cahiers du cinéma* 31 (1954): 15-29.

⁴⁷ Following Cocteau’s death in October 1963, the February 1964 edition of *Cahiers* contained articles from critics on their favourite Cocteau film with one author per film, Godard choosing *Orphée* (1950) and Truffaut *Le testament d'Orphée* (1960).

reclaim him as a formally innovative critic-filmmaker, placing him higher in his hierarchy than other members of the French New Wave.⁴⁸ Intricately tied to Cocteau's influence upon the French New Wave was the French film journal *Cahiers du cinéma*, founded in 1951.⁴⁹ Orlene Denice McMahon has noted that despite seeming to lack influence upon the developments of contemporary post-WWII French music, the critical conversation that emerged from *Cahiers*, including that surrounding modernism, was extended into the films of its contributors.⁵⁰ Many of the future agents involved with the French New Wave and *Cahiers* met by socialising at screenings of films and discussions held at Parisian ciné-clubs.⁵¹ *Objectif '49*, the most important of these societies for our discussion,⁵² was founded with the aim of establishing a “*nouvelle avant-garde*” in post-WWII cinema and drawing attention to new forms of narrative filmmaking in general,⁵³ with Cocteau and Bresson serving as co-presidents for the club's duration between 1948 and 1950.⁵⁴

The establishment of ciné-clubs and film communities immediately precedes the making of *Les enfants terribles* and it is clear that members of the French New Wave, and Bresson, would have been familiar with Melville and Cocteau's adaptation,

⁴⁸ Michael Witt, *Jean-Luc Godard, Cinema Historian* (Indiana & Bloomington: Indiana University Press, 2013), 155.

⁴⁹ By André Bazin, Jacques Doniol-Valcroze and Joseph-Marie Lo Duca. The first 300 issues of *Cahiers du cinéma*, from 1951 to 1979 have been digitised and are available online via the Internet Archive at: <https://archive.org/details/CahiersDuCinema/mode/2up>.

⁵⁰ Orlene Denis McMahon, *Listening to the French New Wave: The Film Music and Composers of Postwar French Art Cinema* (Bern: Peter Lang, 2014), 116.

⁵¹ The most famous activity was the films consumed at the Cinémathèque Française, founded in 1936 by Henri Langlois.

⁵² Cocteau and Bresson founded the club in 1948 with the critic and film director Roger Leenhardt; its inauguration was marked by the premiere of Cocteau's film *Les parents terribles*: see Colin Burnett, “Under the Auspices of Simplicity: New Realism and the Aesthetic History of Objectif 49,” *Film History: An International Journal* 27, no. 2 (2015): 35. The following year Cocteau and Bresson, along with the critic (and future co-founder of *Cahiers*) André Bazin and novelist Raymond Queneau, organised a film festival in Biarritz and christened the “Festival du Film Maudit.” Cocteau chose this the title of the festival as an allusion to Verlaine's phrase “les poètes maudits,” [“accursed poets”] referring to symbolist poets, such as Rimbaud and Mallarmé. Bickerton, *A Short History of Cahiers du cinéma*, 12n13.

⁵³ Burnett, “Under the Auspices of Simplicity,” 35, 67n8.

⁵⁴ *Ibid.*, 42. Their films were screened in 1950 alongside earlier silent films by Eisenstein and Chaplin.

including the aesthetic decision to use Bach and Vivaldi on the soundtrack. In 1952 Joseph-Marie Lo Duca, an Italian critic and joint founder of *Cahiers* who had been active in the French film culture of the late 1940s, released a new version of the 1928 silent film by Carl Theodor Dreyer, *The Passion of Joan of Arc* [*La passion de Jeanne d'Arc*], after discovering a negative print.⁵⁵ Most likely unaware of Dreyer's stipulations that no music should be used, Lo Duca added subtitling, a voice-over prologue, credit sequence and, most importantly, Baroque religious eighteenth-century music. Again, it is very likely that the members of the French New Wave and Bresson would have been familiar with Lo Duca's edited copy of Dreyer's film due both to its wide dissemination in Europe and Lo Duca's relationship with *Cahiers*, and aware that Cocteau and Melville had in turn provided a stimulus for Lo Duca's sonic presentation of the silent film.⁵⁶ This textually edited version of *The Passion of Joan of Arc* and *Les enfants terribles* were important contemporary precursors to Godard's formative short films in which he likewise uses music by J. S. Bach and Handel on the soundtrack. The thematic content and narratives of Godard's early short films, a documentary about the construction of a Swiss dam (*Opération béton* ["*Operation*

⁵⁵ Casper Tybjerg, "Two Passions—One Film?" In booklet included with the special DVD release of Carl Theodor Dreyer, *The Passion of Joan of Arc* (1928), 67-73. [Masters of Cinema Series No. 125.]. London: Eureka Entertainment Ltd., 2012.

⁵⁶ As Casper Tybjerg points out, Lo Duca's version was widely disseminated in both France and abroad, enjoying successful runs at the cinema Lo Duca had established in Paris and even received a special presentation at the Venice Film Festival (Tybjerg, "Two Passions-One Film?," 70). In 1956 the film company Gaumont produced a 16mm version of the 1952 copy and this version was exhibited widely until another negative was discovered in the early 1980s in Oslo. In 1962 Bresson released his own version of the tale, titled *The Trial of Joan of Arc* featuring only brief drum cues written by Francis Seyrig. In *Notes on Cinematography* he argued that "historical films whose effect would be 'theater' or 'masquerade'" should be rejected. He argues that he had tried to avoid these in his own version of Joan of Arc, whilst arriving still at a "non-historical truth by using historical words." Bresson, *Notes on Cinematography*, 66. He further commends the lachrymal effect of Renée Jeanne Falconetti's performance in Dreyer's original silent version. *Ibid.*, 65. In the same year as Bresson's film, in Godard's *Vivre sa vie: film en douze tableaux* [*My Life to Live: A Film in Twelve Scenes*] the main protagonist Nana (Anna Karina) watches *The Passion of Joan of Arc* in a cinema and no sound is included during the sequence. It is unclear whether this was Godard respecting Dreyer's wishes, or that this was merely incidental. Tarkovsky also refers to the affecting quality of Dreyer's film in *Sculpting in Time* (Tarkovsky, *Sculpting in Time*, 151). During the 1970s he considered making a contemporary version of the story as he reveals in his diaries. Andrei Tarkovsky, *Time within Times: The Diaries 1970–1986*, trans. K. Hunter-Blair (London: Faber and Faber, 1994), 14, 110, 153.

Concrete”] (1954, 16min)) and a Guy de Maupassant adaptation (*Une femme coquette* [“*A Flirtatious Woman*”] (1955, 10min)) are unrelated to the choice of eighteenth-century music, namely Handel and Bach, respectively, and as a result create a deliberately estranging effect for the spectator. Nonetheless, it should be briefly noted here that *Opération béton* features 1930s Hollywood-style “wall-to-wall” scoring throughout,⁵⁷ similarly encountered in silent film music practices, as heard in Lo Duca’s re-sonorisation of Dreyer’s film. It is therefore formally different from those *vérité*-style films made in the mid-1960s, released after Bresson’s own films of the late 1950s, *A Man Escaped* and *Pickpocket*, that are the subjects of the following chapter.

Throughout the 1950s, alongside these ongoing experimental developments, a critical discourse concerning the beauty of “classical music,” and its ideal qualities, was propagated in *Cahiers*. In writing about eighteenth-century music along these lines, many critic-filmmakers thus unconsciously revived the musical analogy of the 1920s to create new analogies with their own desired conceptions of filmmaking. Indeed, as the curatorial activities of *Objectif ’49* and Lo Duca attest, silent film from the earlier modernist period of the 1920s and the cinematic works of this earlier historical cultural context were far from marginal in the consciousness of these newly productive auteurs. Most frequently these metaphors involve examples of eighteenth-century music, typically works by Bach, Mozart, or Beethoven,⁵⁸ whilst some pieces of criticism eponymously feature references to music in their titles, such as “Naissance

⁵⁷ Lehman, *Hollywood Harmony*, 21.

⁵⁸ See, for instance, Rivette’s comparison of Michelangelo’s fresco technique with Bach: “L’age des metteurs en scène,” *Cahiers du cinéma* 31, (January 1954): 45-48. And Godard’s discussion of Mozart: “Au-dela des étoiles,” *Cahiers du cinéma* 79, (January 1958): 44-45. Rivette also alludes to Mozart: “Lettre sur Rossellini,” *Cahiers du cinéma* 46, (April 1955): 14-24. Rohmer again utilised the musical metaphor of Fürtwangler’s conducting of Beethoven as consonant with that of the director’s use of his actors: “Redécouvrir l’Amerique,” *Cahiers du cinéma* 54, (Noël 1955): 11-16.

de la Musique” (an article on King Vidor’s *Hallelujah!* (1929)) and “L’Art de la fugue” (a review of Hitchcock’s *I Confess* (1952)).⁵⁹ However, contemporary modernist works, including those by Stravinsky and Picasso, enter the dialogue and are juxtaposed with eighteenth-century pieces of music and contemporary films as further points of comparison. More paradoxically still, the original music written for the films under comment does not feature in these discussions. In many of these directors’ own early short films, eighteenth-century classical works are used on the soundtrack, whilst other directors asked composers to provide original scores in the style of eighteenth-century music.⁶⁰ Direct continuities can therefore be traced between the critical writing and practice of these filmmakers; in both cases classicism is rehabilitated as being equidistant from their desired aesthetics as the formalist praxis of modernism. (See Table 2.1, below, where these short formative films are listed alongside influential contemporary works by established filmmakers and generative figures.)

Year	Film	Director	Classical Music
1949	<i>La silence de la mer</i>	Jean-Pierre Melville	J. S. Bach
1950	<i>Orphée</i>	Jean Cocteau	Christoph Willibald Gluck

⁵⁹ See Eric Rohmer, “Naissance de la musique,” *Cahiers du cinéma* 53, (December 1955): 43-44; and Rohmer’s late book *De Mozart en Beethoven: Essai sur la notion de profondeur en musique* (Arles: Actes Sud, 1996). See also Jacques Rivette, “L’Art de la fugue,” *Cahiers du cinéma* 26, (August-September 1953): 49-52.

⁶⁰ Pierre Kast asked George Delerue to write music in the style of specific Baroque works by Bach and Couperin for his films: Orlene Denise McMahon, *Listening to the French New Wave*, 118. Agnès Varda had initially imagined a Baroque soundtrack for her debut film *La pointe courte* (1955). References in her journal suggest Buxtehude’s *Contrapuncter*, Monteverdi’s *Il combattimento di Tancredi e Clorinda* (SV 153), and allegro movements of Vivaldi’s *L’estro armónico*. Betsy Ann Bogart, “Music and Narrative in the French New Wave: The Films of Agnès Varda and Jacques Demy” (PhD diss., University of California, 2001), 89. The eventual original score by Pierre Barbaud nonetheless made use of imitative counterpoint in a cue for three clarinets. Varda would later go on to use Mozart’s clarinet quintet and the Adagio and Fugue in C Minor (K. 546) in *Le Bonheur* (1966).

⁶¹ Films marked with a * indicate a short film and French New Wave films are shaded white.

Table 2.1. Eighteenth-century music in French New Wave films and their contemporaries – (<i>continued</i>).			
Year	Film	Director	Classical Music
1950	<i>Les enfants terribles</i>	Jean-Pierre Melville	J. S. Bach, Antonio Vivaldi, Bach-Vivaldi
1951	<i>Les horizons mort*</i>	Jacques Demy	Baroque eighteenth-century music, Fauré
1928/1952	<i>La passion de Jeanne d'Arc</i>	Carl Theodor Dreyer/Joseph-Marie Lo Duca	J. S. Bach, Antonio Vivaldi, T. Albinoni, F. Geminiani, G. B. Sammartini, A. Scarlatti
1954	<i>Bérénice*</i>	Eric Rohmer	Ludwig van Beethoven, W. A. Mozart
1954	<i>Opération béton*</i>	Jean-Luc Godard	J. S. Bach G. F. Handel
1955	<i>Une femme coquette*</i>	Jean-Luc Godard	J. S. Bach
1956	<i>La sonata à Kreutzer*</i>	Eric Rohmer	Ludwig van Beethoven
1956	<i>Le coup du berger*</i>	Jacques Rivette Jean-Marie Straub	François Couperin
1956	<i>A Man Escaped</i>	Robert Bresson	W. A. Mozart
1957	<i>Charlotte et Véronique, ou tous les garçons s'appellent Patrick*</i>	Jean-Luc Godard	Ludwig van Beethoven
1957	<i>Wild Strawberries</i>	Ingmar Bergman	J. S. Bach
1958	<i>Une histoire d'eau*</i>	Jean-Luc Godard François Truffaut	W. A. Mozart
1959	<i>Pickpocket</i>	Robert Bresson	Johann Caspar Ferdinand Fischer
1959	<i>La mère et l'enfant*</i>	Jacques Demy	J. S. Bach
1960	<i>Testament of Orpheus</i>	Jean Cocteau	J. S. Bach, G. F. Handel, Christoph Willibald Gluck, Luigi Boccherini, Richard Wagner
1961	<i>Accattone</i>	Pier Paolo Pasolini	J. S. Bach

The early short films of French New Wave directors made in the 1950s were produced in a climate that had seen increasing changes in the material conditions of film production in Western Europe with regards to tax and post-war government economic stimuli, as I alluded to in the previous chapter. The variety of aspect ratios had increased and now included the significantly different frame shape of widescreen photography, which changed the way directors staged their compositions.⁶² At the same time, falling production costs meant colour stock was more easily available. Indicative of these changes are comments made in *Cahiers* about the supposedly Bach-like, quasi-contrapuntal nature of the alternating monochrome and colour photography and widescreen framing in the short films of another director, Alain Resnais, made in the 1950s, which feature originally-composed music.⁶³ In the late 1950s the cinematic musical metaphor is once more used for Resnais's films; however, here it switches from Bach to Stravinsky in the context of *Cahiers*'s reception of his first feature film *Hiroshima mon amour* (1959), the montage of which Godard compared to the composer's music.⁶⁴ Incidentally, Resnais himself professed that he sought inspiration

⁶² This was different from the square frame of the Academy Ratio of 1.375:1. Widescreen photography was introduced partly to compete with the growing dominance of television and to combat declining cinema attendance during the early 1950s: see Annette Kuhn and Guy Westwell, *A Dictionary of Film Studies* (Oxford: Oxford University Press, 2012), 52.

⁶³ In a February 1956 *Cahiers du cinéma* article Pierre Kast compares the alternation of monochrome and colour photography in Resnais's short Holocaust documentary *Night and Fog* [*Nuit et brouillard*] (1955) to the counterpoint of two voices in a Bach invention. Pierre Kast, "Le petit journal du cinéma: 17-19-26 et 27 Janvier 1956," *Cahiers du cinéma* 56, (February 1956): 34. In 1959 Godard compares the colour cinemascope photography and montage of Resnais's short film *Le chant du styrène* (1958) (literally, "The Song of the Styrene") to the "great cantatas of Johan Sebastian Bach ["les grandes cantates de Jean-Sébastien Bach"]." Jean-Luc Godard, "Chacun son tour," *Cahiers du cinéma* 92, (February 1959): 38. Quoted in Gwenaële Rot, "Le travail de contrôleur de flux de Pierre Naville à Alain Resnais. Propos sur *Le chant du styrène* (1958)." *Histoire & Sociétés* 24, (2007): 57.

⁶⁴ A special *Cahiers* roundtable discussion between Jean Domarchi, Jacques Doniol-Valcroze, Jean-Luc Godard, Pierre Kast, Jacques Rivette, and Eric Rohmer was conducted in 1959 to discuss and promote the film as a leading example of modern French cinema. Godard promptly describes the film as "Faulkner plus Stravinsky": Jean Domarchi et al., "Hiroshima, notre amour," *Cahiers du cinéma* 97, (July 1959): 2. This substitution of Bach with Stravinsky is itself interesting; however, neither is it without precedent. Alongside works by Bach, Mozart and Beethoven, Stravinsky—at that moment moving from his neoclassical to serialist period—is the most often referenced living composer of art music and the only example of modernist music cited by the critic-filmmakers during the 1950s. To take one example, in the 1955 article on Rossellini cited in footnote 58 above, Rivette compares

from Cocteau's *Orphée* since both films were concerned with voyages in time.⁶⁵ The triangulation of Bach, Stravinsky and Resnais is lent further resonance by the fact that during the mid-1950s Stravinsky himself was turning to musical models from the seventeenth and eighteenth centuries, as earlier modernists, including Schoenberg, had done in the 1920s. Stravinsky's 1956 orchestration of Bach's *Canonic Variations on Vom Himmel hoch da komm' ich her* ["From Heaven above to Earth I come"] (BWV 769) was concurrent with his gravitation towards twelve-tone and serialist techniques,⁶⁶ having earlier disdained these methods as decadently modernist, thus mirroring Schoenberg's own artistic journey in the 1920s.⁶⁷ Stravinsky's turn to counterpoint as a means of progressivist innovation points back to the 1920s and early modernist ideas of the music metaphor and the power of fugue, corresponding with the persistence of these ideas that were concurrently being disseminated in the *Cahiers* discourse of the 1950s.⁶⁸

Stravinsky to Picasso, and highlights his 1952 neoclassical work *Cantata*. Jacques Rivette, "Lettre sur Rossellini," *Cahiers du cinéma* 15, 22.

⁶⁵ Resnais, Alain. Interview by Luc Lagier. "Hiroshima ou le temps d'un retour." Paris: Point du Jour International, 2004. Included on DVD1 (30'). DVD reissue of Alain Resnais, *Hiroshima mon amour* (1959). Paris: Arte Éditions, 2004. Quoted in Anderson, "The Poetry of Sound", 211.

⁶⁶ The work was made to fulfill a commission from the Venice Biennale, which had asked for a "Passion according to St. Mark." For this he produced the *Canticum sacrum*, and the orchestration to complement the work.

⁶⁷ Schoenberg orchestrated three organ pieces by Bach during the 1920s: in 1922 the chorale preludes *Schmücke dich, o liebe Seele* ["Deck Thyself, My Soul, With Gladness"] (BWV 654) and *Komm, Gott, Schöpfer, heiliger Geist* ["Come, God, Creator, Holy Ghost"] (BWV 631), and in 1928 the Prelude and Fugue in Eb (BWV 552), from *Clavier-Übung III*. With the notable exception of *Pulcinella*, Stravinsky's earlier orchestrations in the 1910s and 1920s had mostly been of music of Russian origin (Tchaikovsky, Mussorgsky, in addition to Grieg and Chopin) partly due to the disregard with which Austro-Germanic music was held in France during the 1920s. A year after the Bach variations Stravinsky turned further to polyphony and Gesualdo's music leading to the *Monumentum pro Gesualdo di Venosa*. As Stephen Walsh notes, "the sound of such music and its often intricate canonic and isorhythmic structures were in Stravinsky's mind as he turned to the composition of his last few sacred vocal and choral works." Stephen Walsh, "Stravinsky, Igor," *Grove Music Online*. (Oxford: Oxford University Press, 2001), accessed 21 November 2016, <https://doi.org/10.1093/gmo/9781561592630.article.52818>.

⁶⁸ The relationship between *Cahiers* and Stravinsky lasted into the 1960s. In 1963 Rivette and François Weyergans interviewed Pierre Boulez just after the composer had conducted a concert featuring Stravinsky's music. This was published in the subsequent year. Jacques Rivette and François Weyergans, "Entretien avec Pierre Boulez," *Cahiers du cinéma* 152, (February 1964): 19-29. In the course of the interview Boulez is asked whether he was aware of Resnais's films, seemingly harking back to the earlier discourse surrounding their high musical-like properties, replying that he only knows the short films and that his knowledge of "cinematographic culture" is limited (*Ibid.*, 27). They discuss

BACH AND BERGMAN'S MODERNIST PERIOD

Within the context of post-war European art cinema, it is important to acknowledge the work of Ingmar Bergman who is renowned for his use of pre-existing eighteenth-century music, especially that of Bach's chamber music for solo instruments. However, his work stands outside the body of films that is my main focus and does not contain the same formalist patterns identifiable across other directors' work, such as Godard and Pasolini, including cinematic ritornello form and end-oriented devices. Nevertheless, there are important points of contact between Bergman and the French New Wave that suggest mutual influence. Stravinsky's neoclassicism proved to be influential not only for the French New Wave, and the critical dialogue put forth in *Cahiers*, but also for the Swedish director. In 1961, and in the presence of the composer, Bergman had staged a production of *The Rake's Progress* (1951) at the Royal Opera House in Stockholm, which Stravinsky himself praised.⁶⁹ A year later, in a diary entry from July 1962, Vilgot Sjöman reveals that *The Rake's Progress* had given Bergman the inspiration for his next film, *Winter Light* [*Nattvardsgästerna*] (1963),⁷⁰ in which he had at one stage planned to use Bach's Sarabande from the Cello Suite No. 2 in D min (BWV 1008).⁷¹ In the preceding decade, it is likely that Bergman had similarly sought to emulate Cocteau's own mobilisation of eighteenth-century music. On the soundtrack of *Orphée*, alongside Georges Auric's arrangement of the "Complainte d'Eurydice" from Gluck's opera *Orfeo ed Euridice* (1762), there appears

Stravinsky's *Symphonies for Wind Instruments* which he conducted and, unprompted, Boulez compares the work to the collage technique of "Braque or Picasso", as Rivette had written in *Cahiers* (Ibid., 28).
⁶⁹ Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (New York: Routledge 2016), 13.

⁷⁰ Bergman's interest in contemporary music persisted throughout the 1960s, with an anniversary staging of *The Rake's Progress* in 1967 as part of Montreal's World Fair.

⁷¹ Bergman had originally planned to use Bach's Sarabande from the Second Cello Suite nondiegetically, yet felt the symbolism of such a gesture would be too overt. This was to be for the scene where the body of the congregant who has committed suicide is retrieved, as revealed in Victor Sjöman's diary. Luko, *Sonatas, Screams, and Silence*, 206.

the “Dance of the Blessed Spirits” from the second scene of act two of the opera. Two years later in his film *Secrets of Women/Waiting Woman* [*Kvinnors väntan*] (1952), Bergman would use the “Dance of the Blessed Spirits” nondiegetically, and it is possible that he had in mind its use in Cocteau’s film given his awareness and admiration of *Orphée*.⁷²

Throughout the 1950s Bergman’s work was in turn well received in *Cahiers*,⁷³ and often compared favourably against France’s own national *tradition de qualité* (“cinema of quality”), detested by Truffaut and other *nouvelle vague* directors, creating a two-way feedback loop. His Swedish studio films were viewed as “the transformation of Hollywood romance into a new ontology of passion that freed itself from the strictures of melodrama, an existential cinema of enchantment and disillusion.”⁷⁴ It is highly likely, therefore, that Bergman would have been familiar with wider developments within post-war European film culture especially in France, including Godard’s short films and Bresson’s modern films of the late 1950s. When Bergman was once questioned about his use of alienating effects in his films, he

⁷² In his 1960 monograph on the director, Jean Béranger raised the issue of the influence of *Orphée*, leading Bergman to profess it as “one of the most beautiful French films of all-time.” Jean Béranger, *Ingmar Bergman et ses films* (Paris: Éditions Le Terrain Vague, 1960); cited in Charlotte Renaud, “Bergman’s Legacy,” (Stockholm: The Ingmar Bergman Foundation), essay published online, 23 November 2014, accessed 5 August 2016, <https://ingmarbergman.se/en/universe/bergmans-legacy>. Pechter has argued that Bergman borrowed images from earlier directors such as Dreyer, Renoir and Cocteau. William Pechter, *Twenty-four Times a Second: Films and Film-makers* (New York: Harper & Row, 1971), whilst Charlotte Renaud also points to the similarity between the image of Orphée (Jean Marais) with his outstretched hands and the boy (Jörgen Lindström) in the prologue sequence of *Persona* (1966) (Renaud, “Bergman’s Legacy,” 7. *Persona* – Theme of the Double – On Cinema).

⁷³ In a 1958 article, Godard had lionised the Swedish director in the piece entitled “Bergmanorama” prompted by the re-release of his 1953 film *Summer with Monika* (Jean-Luc Godard, “Bergmanorama,” *Cahiers du cinéma* 85, (1958): 1–5). In particular, Godard sought to cast Bergman as a true artist, rather than as a simple craftsman akin to the “metteur en scène” (Ibid., 2); not only that, but “the most original and consummate auteur in all of modern European cinema,” (Ibid., 2) following Truffaut’s earlier affirmation of Bresson and Cocteau (Luko, *Sonatas, Screams, and Silence*, xxv). Bergman was featured amongst the *Cahiers du cinéma*’s annual ten best films lists in 1957, 1958, and 1959, being eventually awarded the prime position for *Persona* in 1967. In the interceding years, Bergman received the Academy award for best foreign film for *The Virgin Spring* [*Jungfrukällan*] (1960) and *Through a Glass Darkly* [*Såsom i en spegel*] (1961).

⁷⁴ John Orr, *The Demons of Modernity: Ingmar Bergman and European Cinema* (New York; Oxford: Berghahn Books, 2014), 63.

explained that it was in fact his use that had influenced the French New Wave, and not the reverse.⁷⁵

In the same year as Bergman's own production of Stravinsky's neoclassical opera, the director had used Bach's music nondiegetically in *Through A Glass Darkly* [*Såsom i en spegel*] (1961). This was an unusual positioning of the music with relation to the diegesis for the director, which we can now hear as marking the beginning of the modernist period at the heart of Bergman's filmmaker career, extending from approximately 1960 until 1975. Bergman relied upon Bach's secular chamber music, often for a solo instrument, such as the cello or keyboard, to help him bridge the stylistic gap between his romantic, studio-based, and modern-auteurist, periods, following the precedents of Cocteau, Bresson, and Godard. This formalist change was not, of course, wholly musical, and accordingly Bergman visually reoriented his montage turning towards pictorial abstraction and rarefied continuity at the service of constructing elliptical narratives. As an audiovisual extension of this rarefaction, Bach's music is used nondiegetically only in two films during this modern period. These texts mark the first full realisation of this process and the start of its abandonment; they can thereby be conceived as this period's delimiters. In *Through a Glass Darkly*, the opening musical sentence (bb. 1-12, subsequently 1-8) of the Sarabande from the Cello Suite No. 2 in D min (BWV 1008) is heard four times, delimiting the three acts of the film after the title sequence, where it is first heard.⁷⁶ In the later work, *Cries and Whispers* [*Viskningar och rop*] (1972), the Sarabande of the Cello Suite No. 5 in C min (BWV 1011) is used internally twice to create a voice-over-like effect, replacing dialogue of the female characters, with accompanying red-outs

⁷⁵ Kovács, *Screening Modernism*, 362.

⁷⁶ Each of these four uses is a different recorded performance by the cellist Erling Blondal Bengtsson. Per F. Broman, "Music, Sound, and Silence in the Films of Ingmar Bergman," in *Music, Sound and Filmmakers: Sonic Style in Cinema*, ed. James Wierzbicki, (New York and London: Routledge), 27.

at the end of two scenes between different pairs of women.⁷⁷ Expanding upon this musical-aesthetic periodisation,⁷⁸ *Wild Strawberries* [*Smultronstället*] (1957) and *Autumn Sonata* [*Höstsonaten*] (1978) can in turn be thought of as outlying liminal works, “fading” into and out of this chapter in his filmmaking. Here modernist stylistic norms—namely non-narrating, nondiegetic uses of Baroque eighteenth-century music—can be detected inchoately.

A brief fantasy sequence in *Wild Strawberries* encapsulates and foreshadows Bergman’s turn away from musical Romanticism in favour of Bach’s solo instrumental music in narrative terms. In the dreamlike sequence, Isak Borg, a medical professor, encounters his childhood sweetheart, Sara, whom he observes through a window, performing the opening of Bach’s Fugue in Eb Minor (BWV 853) from the first book of *Das wohltemperierte Klavier*. The musical underscore timbrally cross-fades from the original keyboard melody into a solo cello line that acts as a mock sonic fugal answer to the beginning of the real exposition heard moments previously (see Fig. 2.1 below).⁷⁹ This occurs after Sara stops playing and the spectator therefore understands the music to be metadiegetic, relating to Isak’s subjectivity. This character’s chancing upon the performance of the Bach fugue is foreshadowed considerably in the originally-composed underscore by Nordgren, through using the three-note opening rising motif of the fugue’s *kopfmotiv*, Eb-Bb-Cb. This chivalric topic, creating a sense of urgency and suspense through its allusion to horn motifs, is woven into the underscore in a highly romanticised musical idiom, including a descending whole tone

⁷⁷ In the first scene bars 1-8 are heard (01:10:20–01:11:34) and in the second 13-20 (01:20:34–01:21:13).

⁷⁸ *All These Women* [*För att inte tala om alla dessa kvinnor*] (1964) is a notable exception here which proves the rule. Anomalous on account of its straying into genre (comedy) and the use colour photography, it was written with the actor Erland Josephson.

⁷⁹ Bars 1–5 and a modified bar 6, followed by a repeat of bars 1–4¹ again before the cello entry which reiterates the subject in the tonic.

scale, switching from high to low registers in the strings and thereby partly preempting the solo cello version that takes over from the piano and is to be heard a minute later. When listened to with no attendant visual images, the underscore here could be easily mistaken for a late Romantic, Austro-German programmatic symphonic work, such as a Strauss tone poem, or early twentieth-century French impressionism.⁸⁰ Indeed, as Lehman notes, “for most of the Classical Hollywood Era, whole-tone derived harmony stood as a near-obligatory signifier of dreams...” such that “the average twenty-first century cinemagoer is more likely to understand whole-tone harmony in terms of film and television precedents...than its late Romantic origins.”⁸¹ Through the means of the fantasy sequence, which creates ambiguity via the underscore regarding the scene’s relation to questions of realism and illusion, Bergman thus prepares his spectator for more abstractly constructed sequences in later films, whilst acting as a synecdoche for his turn away from the aesthetics of late Romanticism to eighteenth-century classicism that would characterise his mid-career modernist period. Most notably this occurs in *Cries and Whispers*, where Bach’s solo instrumental music is used with red chromatic iris-outs and no diegetic sound, as a distinct, impressionistic audiovisual combination of image and sound (see Fig 2.2 below).

⁸⁰ This sequence could also be compared with that towards the end of Bresson’s *The Devil, Probably* [*Le diable probablement*] (1977) where Charles and his friend encounter the sounds of the second movement of Mozart’s Piano Concerto in A (K. 488) coming from an open window as they walk down a street. In the case of Bresson’s films this scene is tied to notions of “realism” through the diegetic status, but not necessarily verisimilitude, in the sense of being truthful, or the probability of it occurring.

⁸¹ Lehman, *Hollywood Harmony*, 52.



FIGURE 2.1. Isak looking at the Bach performance in *Wild Strawberries* (1957).



FIGURE 2.2. The Bach sequences in *Cries and Whispers* (1972).

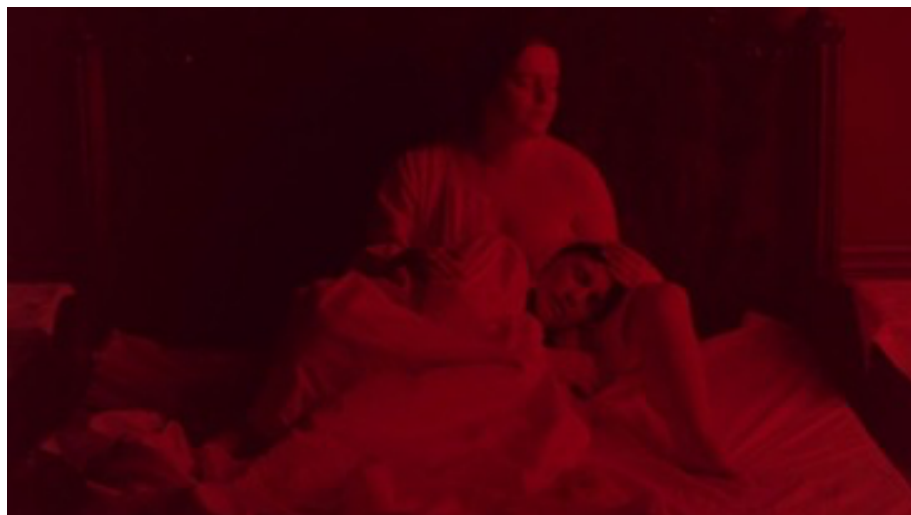


FIGURE 2.2. The Bach sequences in *Cries and Whispers* (1972) – (continued).

Beyond the influence of predominantly Francophonic European contemporaries, Bergman's turn to Bach's music and a more radical filmmaking style can be understood through several key contextual and biographical developments during the 1960s and 1970s that befell him personally and can help elucidate his aesthetic exceptionalism. In 1961, Bergman took on the role of the artistic advisor for *Svensk Filmindustri* and two years later the Swedish government established the Swedish Film Institute leading to a new national vitality.⁸² However, Laura Hubner has argued that *Through a Glass Darkly*, made in the same year as his appointment, was conceived in response to critical demand for a change in style and as a result of the director's perceived unfashionability by the end of the 1950s.⁸³ At this same moment, Hollywood had attempted to lure Bergman with lucrative offers to work within the studio system when they were similarly struggling to compete with a strengthened post-war European art cinema aided through tax exemptions.⁸⁴ Unlike

⁸² Kovács, *Screening Modernism*, 314.

⁸³ Laura Hubner, *The Films of Ingmar Bergman: Illusions of Light and Darkness* (Basingstoke; New York: Palgrave Macmillan, 2007), 62.

⁸⁴ Hubner, *The Films of Ingmar Bergman*, 60. As Hubner notes, "Svensk Filmindustri, at which the 'bright directional star Bergman' preferred to work, free to edit from beginning to end, came to represent

Pasolini and Tarkovsky, Bergman does not use any religious works by Bach in his modernist period, despite the fact it is clear he possessed several recordings in his private collection, including of the Matthew Passion.⁸⁵ The absence of this specific repertory, unusual in the broader context of post-war European art cinema, can be comprehended in the context of the music's association with his childhood and his father, including his unhappily attending multiple performances of the Matthew Passion on Maundy Thursday.⁸⁶ Similarly, it is clear that the director's fourth marriage in 1959 to Käbi Laretei, a Swedish concert pianist, introduced him to music by Stravinsky, Hindemith, and Bartók; Laretei performed these composers' music professionally and domestically,⁸⁷ potentially contributing to the staging of *The Rake's Progress*. Finally, Bergman's eventual return to the comparatively conservative aesthetic of "transparent" continuity editing in the 1980s can likewise be understood in relation to the negative reaction that his staging of Mozart's *The Magic Flute* generated in 1975.⁸⁸ From the late 1960s onwards Mozart's operatic works seem to have increasingly supplemented those of Bach, before Bergman returned to the music of Romantic composers, including Brahms and Chopin, as in *Fanny and Alexander* [*Fanny och Alexander*] (1982).

independence from US censorship and economic power and the triumph of art over commercialism." (Ibid., 61).

⁸⁵ Luko, *Sonatas, Screams, and Silence*, 232.

⁸⁶ Ibid., 66.

⁸⁷ This biographical detail is reflected in Bergman's record collection, which features LPs of these composers. Indeed, Bergman's writings reveal the direct musical inspiration for certain films much akin to the *Cahiers* comparative discourse. Surprisingly, however, these musical stimuli are never used intertextually and are often modern, twentieth-century works of contemporary Western art music which themselves use older techniques of musical form, such as thematic counterpoint, in a neoclassicist fashion. These include Frank Martin's *Petite symphonie concertante* for *Through a Glass Darkly*; Bartók's Third Piano Concerto for *The Silence* [*Tystnaden*] (1963); and Stravinsky's *A Symphony of Psalms* for *Cries and Whispers*. Ibid., 46.

⁸⁸ Ibid., 15.

Whilst the diegetic scenes of listening to Bach's music across Bergman's films may demonstrate "rituals of art" as Paisley Livingston terms them,⁸⁹ caution should be exercised when interpreting and attributing philosophical meaning to Bergman's fictional constructs. Although it is tempting to apply the Romantic metaphor of art-as-religion to the nondiegetic, secular Bach quotations in Bergman's films, it is clear Bergman himself felt a great deal of ambivalence about a straightforward analogy and instead conceived of Strindberg and contemporary art as the twentieth century's secular alternatives to faith and politics, not as their replacements or analogues, much in sympathy with the *Cahiers* critical discourse.⁹⁰ The nondiegetic uses of Bach's music in Bergman's modern period do not occur in the context of underscoring any spiritually suggestive moments of fantasy, or earthly transcendence, and in this respect are distinctly unlike, for instance, Tarkovsky's levitation scenes in *Solaris* [*Solyaris*] (1972) and *Mirror* [*Zerkalo*] (1975) discussed in chapter 4. As Charles Ketcham notes, in *Through a Glass Darkly*, Bergman "uses Christian symbolism to convey an existential dimension of religious meaning rather than an objective dimension of doctrinal certainty."⁹¹ Similarly as Hubner reports, "*The Silence*, implying of sound, assumes 'The Silence' not only of God, but also the collapse of communication between human beings,"⁹² an argument he wished to articulate in *Winter Light* without the use of any artistic or spiritual symbols, despite having initially considered using Bach's monodic music. Bergman's films do not necessarily collectively articulate a coherent metaphysical perspective that may help explicate his soundtracks.⁹³

⁸⁹ See Paisley Nathan Livingston's study, *Ingmar Bergman and the Rituals of Art* (New York: Cornell University Press, 1982).

⁹⁰ Orr, *The Demons of Modernity*, 11.

⁹¹ Charles B. Ketcham, *The Influence of Existentialism on Ingmar Bergman: An Analysis of the Theological Ideas Shaping a Filmmakers's Art* (Lewiston/Queenston: The Edwin Mellen Press, 1986), 116.

⁹² Hubner, *The Films of Ingmar Bergman*, 59.

⁹³ Carlo Cenciarelli, "'What Never Was Has Ended': Bach, Bergman and the Beatles in Christopher Münch's 'The Hours and Times'," *Music and Letters* 94, no. 1 (2013): 125.

Bergman's personal philosophy of Bach's music, as articulated in private writings, is moreover paradoxical and somewhat contradictory. On the one hand, he is noted as observing that, "Bach's music lifts us beyond the raw concretion of ritual and dogma, and takes us to a communion with a holiness that remains nameless," whilst on the other hand he claims that "Bach speaks directly to the religious feelings missing today...[and] supplies a lucid reflection of otherworldliness, a sense of eternity that no church can offer today."⁹⁴ More generally, Bergman's journals afford a special position to music's ability for aesthetic abstraction. As Maaret Koskinen notes, around the time of writing the screenplay for *The Silence*, references to music become much more frequent, with Bergman going so far as to express the wish "to break out of all conventions and take the step *from narration to music*."⁹⁵ Indeed, she argues that in references to music and other art forms, Bergman "seems to do everything to flee 'literariness'."⁹⁶ Peter Cowie even notes that Bergman had planned to title *Persona* "Cinematography," an echo of Dulac's ideas noted earlier.⁹⁷ It is perhaps no surprise that the film is his most formally complex and self-reflexive work.

Bergman's admission that he considered this alternative title for *Persona* is unsurprising, when considered against many of the titles eventually chosen for his films dating from the 1950s to the 1970s, which reiterate the titles of earlier avant-garde silent films discussed above and reflect the change in audiovisual register that occurred during the 1960s. Whilst the names of some Bergman films signal a concern with the formal aesthetics of eighteenth-century music, specifically the genres of the Sarabande and Sonata, it is notable that these modernist-musical films occur in his

⁹⁴ Quoted in Luko, *Sonatas, Screams, and Silence*, 66.

⁹⁵ Quoted in Maaret Koskinen, *Ingmar Bergman's "The Silence": Pictures in the Typewriter, Writings on the Screen* (Seattle: University of Washington Press, 2011), 75. My emphasis.

⁹⁶ Koskinen, *Ingmar Bergman's "The Silence"*, 82.

⁹⁷ Peter Cowie, "Persona's Prologue: A Poem in Images." Visual essay on the first seven minutes of *Persona* (2013). On DVD reissue of Ingmar Bergman, *Persona* (1966). New York: Janus Films, 2014.

filmography following the religious designations of *The Seventh Seal* [*Det sjunde inseglet*] (1957) and *Through a Glass Darkly*. Indeed, the latter title is taken from the thirteenth chapter of the First Epistle to the Corinthians in the New Testament.⁹⁸ Furthermore, as P. Adams Sitney notes of *Cries and Whispers*, itself derived from a review of a Mozart string quartet,⁹⁹ “the title of the film describes two limits of expressive language.”¹⁰⁰ It is true that Bergman’s pre-modern films of the 1940s and 1950s did possess “musical,” or musically suggestive, titles, such as *Music in Darkness* [*Musik i mörker*] (1948), *To Joy* [*Till glädje*] (1950), and *Summer Interlude* [*Sommarlek*] (1951). However, these phrases have strong programmatic overtones implying the existence of a narrative. This is especially the case for *To Joy*, which refers to Friedrich Schiller’s ode set in Beethoven’s Ninth Symphony, featured in the film. By turn, these titles pre-date his religiously oriented films of the late 1950s, suggesting a sense of evolution, from the musically-programmatic, to religious metaphor, and lastly aesthetic abstraction via the musical analogy of film’s medium-specificity.

In the final analysis, the musical quotations contained within Bergman’s modernist cinema of the 1960s might be best understood from a semiotic perspective, as a system of recurring intertextual signifiers, including musical ones. Therein, the articulative ability of words and pictures to convey human subjectivity is simultaneously questioned and undermined, leading to the sort of ambiguity that Bordwell argued was pervasive in much post-war European art cinema, especially also in Godard’s essayistic work as discussed in chapter 3. Bach is interpellated into

⁹⁸ It is possible to draw parallels again with Bresson’s religious nomination of the subtitle of *A Man Escaped*. Being mindful of Bach’s settings, to this we can add here *The Passion of Anna* (1969) whose original Swedish biblical title of *En passion* translates as “A passion.”

⁹⁹ Luko, *Sonatas, Screams, and Silence*, 46.

¹⁰⁰ P. Adams Sitney, “Color and Myth in *Cries and Whispers*,” *Film Criticism* 13, no. 3 (1989): 39.

Through a Glass Darkly and *Cries and Whispers* as an auteurial signifier, floating above the narrative discourse.¹⁰¹ As Carlo Cenciarelli notes, “as a repertory that has been successfully incorporated into the Romantic paradigm of absolute music, Bach can support the notion of music as a transcendental sign, an unmediated, privileged mode of communication—a notion that is dear to cinema and is particularly significant here because of *The Silence*’s explicit thematization of language and meaning.”¹⁰² In *Cries and Whispers* the effects of the two Bach quotations highlighted above are further heightened through a lack of historical congruity with the additional quotations from Chopin, the Mazurka in A Minor (op. 17/4), which connotes the film’s late nineteenth-century setting.¹⁰³ This critical mobilisation is once again foreshadowed in a scene from *Wild Strawberries*, where Isak is invited into a lecture theatre and asked by a medical colleague to explain the meaning of a nonsense sentence written on a blackboard,¹⁰⁴ to which Isak testily replies that he is doctor and not a linguist.¹⁰⁵

The questioning of written language’s ability to signify vis-à-vis Bach occurs most explicitly in *The Silence* between the three central characters of a young pre-

¹⁰¹ As Robin Wood argues, “the role of Bach in Bergman’s work...is far more integral than the ‘cultural’ references in Godard, a matter of profound inner commitment rather than would-be alignments.” See Robin Wood and Richard Lippe, *Ingmar Bergman: New Edition* (Detroit: Wayne State University Press, 2012), 258. As discussed below, and in relation to Tarkovsky films of the 1970s, the differences between these three filmmakers and their use of eighteenth-century music can be conceived of in varying proximities to metaphysical auteurial interpretations of the quoted musical texts.

¹⁰² Cenciarelli, “‘What Never Was Has Ended’,” 127.

¹⁰³ These are heard in the profilmic context of a grand piano as a prominent part of the set. Broman relates that his piece was chosen partly due to the influence of Bergman’s fourth wife, the Swedish pianist Käbi Laretei, who would practice at home: Broman, “Music, Sound and Silence,” 20. These latter quotations, despite operating acousmatically, are designed to reflect the late nineteenth-century setting of the film and accurately reproduce the quotidian social practices of the female characters within their confined domesticity. Chopin is also involved with representing a problematic relationship with the Maternal—a connection similarly sketched in *Autumn Sonata* through his Prelude in A min (op. 28/2) and differing interpretations.

¹⁰⁴ The sentence is “INKE TAN MAGROV / STAK FARSIN LOS / KRET FAJNE KASERTE / MJOTRON PRESETE”. Frank Gado has attempted to adduce meaning from these words, and notes their recurrence in *The Communicants*, the literal translation of *Winter Light*’s original Swedish title, although it is clear he is referring to *The Silence*. See Frank Gado, *The Passion of Ingmar Bergman* (Durham: Duke University Press, 1986), 223.

¹⁰⁵ This blackboard scene is echoed in two of Godard’s later films, *Bande à part* [*Band of Outsiders*] (1964) and *Every Man for Himself* [*Sauve qui peut (la vie)*] (1980), where the artistic sign systems (literature, film, etc.) are questioned.

pubescent boy, Johan, his mother, Anna, and her sister, Ester. The invented language previously encountered in *Wild Strawberries* is rehabilitated here as the language “Timokan,” the native tongue of the fictional war-torn city the family is staying in. The final scene of the film was originally intended to include an additional verbal reference to Bach’s name, where Johan is rehearsing the foreign words he has learnt from Ester, who is a translator, to his mother. Maaret Kosinen has shown that in his original script Bergman had intended the following:

JOHAN.

At least I know two words.

ANNA.

Oh.

JOHAN.

One is Bach, and of course that means Bach. Don’t you think so?

Silence

The other is KASI, and that means hand. This I know. I remember it. Ester told me...

Such a sequence would, in turn, serve anaphorically as a reminder of the earlier moment in the film, to feature Bach’s name like a logo, where the spectator catches sight of a concert advertised in a newspaper that Anna reads in a café in the city. As Charles Ketcham notes, the composer’s name is surrounded by the incomprehensible local language.¹⁰⁶ “Bach” is therefore afforded the possibility of a universalist signification and subject position beyond national borders, much as his music similarly helped blur the distinction between national filmmaking schools at the post-war zenith. Daniel Humphrey has argued that “in a sense, during the course of [*The Silence*], Johan

¹⁰⁶ Ketcham, *The Influence of Existentialism on Ingmar Bergman*, 215.

emerges from a preideological state of overwhelming image (what Lacan would label ‘the imaginary’) and begins to move toward a fully symbolic world compromised by ideology.”¹⁰⁷ This transference from the imaginary to the symbolic is re-articulated in *Persona*, which features the same child actor who played Johan, starring as Elisabet’s young son, who is seen in the experimental title prologue. Here, this movement is enacted through Elisabet’s abandonment of the theatre (the imaginary) towards her consumption of Bach’s music on the radio, the second movement of the Violin Concerto in E (BWV 1042), as she rests in a hospital, along with images of the Vietnam War on the television. Such a scene has strong parallels with Straub-Huillet’s contemporary work in the mid-1960s, in which they strive to nationally counter-monumentalise Bach’s music through representational de-Nazification. Here, by contrast and with more pessimism, Bach’s music is heard to offer no protection from the atrocities of contemporary American imperialism in the Global South, that are mediated through the images on the monitor.

POST-WWII EUROPEAN ART CINEMA AND CLASSICAL HOLLYWOOD

In a scene from Godard’s 1964 film *Bande à part* a character writes on a blackboard “classique = moderne” (see Figure 2.3, below). The extent to which eighteenth-century music from Western art music traditions participates in this equation has been significantly marginalised in existing debates surrounding post-WWII European art cinema, as have the origins of this practice, which I have argued are in the interwar avant-garde of the 1920s. Notwithstanding this historical corrective, the cinematic use of eighteenth-century music in the 1950s and 60s diverges from the earlier music metaphor of the 1920s in certain key respects. This is principally in

¹⁰⁷ Daniel Humphrey, *Queer Bergman: Sexuality, Gender, and the European Art Cinema* (Austin, TX: University of Texas Press, 2013), 132.

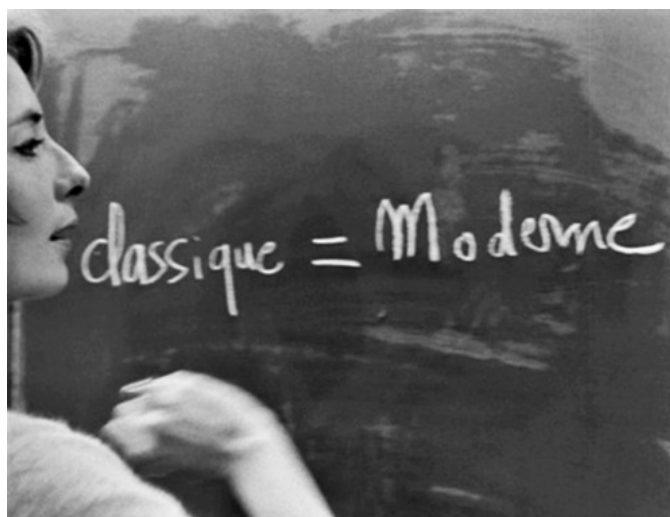


FIGURE 2.3. The classroom scene in Godard's *Bande à part* (1964).

relation to the later cinema's response to the effects of the coming of synchronous sound in 1927, and secondly in its critique of the classical Hollywood cinema of the 1930s and 1940s that followed this technological development. Where technical devices of musical composition, such as fugal writing and counterpoint, were used as a means of revitalising abstraction, the turn to eighteenth-century music by post-WWII directors occurred alongside the development of more abstract visual film styles, to which I have alluded. This included varying combinations of both longer shot lengths and non-analytical methods of continuity editing. Similarly, the classical realist strategies of narration facilitated by the late Romantic musical underscore of Hollywood cinema—including musical leitmotifs, the generation of expressive affect and the conveying of interiority and character subjectivity—were foregone. Directors including Godard, Bresson, and Pasolini instead favoured a non-mimetic and anempathetic approach inclined towards a combined structuralism of image and music, of repeated narrative “actions,” or events in the story, and recurrent, corresponding fragmentary quotations of pre-existing eighteenth-century music that may be better heard and understood as cinematic ritornellos.

The coming of sound in 1927 provided new aesthetic-audiovisual problems for filmmakers and theorists who valued the abstract features of the medium that Richter and Eggeling had exploited in their early 1920s films. For them, the arrival of synchronous sound represented a move towards shallow realism and theatricality and was to be lamented; cinema in the sound era needed to be rehabilitated among the modern arts again. As Kovács argues, “narrative art-film practice had to reinvent cinematic abstraction against the enhanced realism caused by the synchronic sound.”¹⁰⁸ The turn to music from the eighteenth century was one of many devices deployed to revitalise film style away from the overly mimetic approach of filmmaking establishments. This included both Hollywood and national studio-based production on the continent, such as the *tradition de qualité* films that had dominated French national cinema in the 1940s and 1950s and which favoured literary adaptations often with historical subject matter.¹⁰⁹ Such counter-hegemonic aims were nascent in Eisenstein’s 1920s dialectical version of the musical analogy, which went against the romantic conception of the Wagnerian *Gesamtkunstwerk* inherited from the nineteenth century. The Soviet filmmaker envisaged cinematic form as one created of independent materials, and in such a way that cinematic structure could be distinct from narrative and function as a type of counterpoint between form and drama.¹¹⁰ Montage consisted of four “musical” types: metric, rhythmic, tonal or overtonal. Eisenstein conceived of narrative in terms of rhythm and melody because it progressed horizontally, whilst he likened film form to metre and harmony, namely, something

¹⁰⁸ Further concerns were raised that the arrival of sound would confine a film to a national market due to the spoken language. See Davison, *Hollywood Theory, Non-Hollywood Practice*, 60.

¹⁰⁹ As McMahon notes, “*tradition de qualité* films were made within the French studio system, which itself was modelled on the Hollywood style of film production.” McMahon, *Listening to the French New Wave*, 59.

¹¹⁰ In 1928 Eisenstein, V. I. Pudovkin and G. V. Alexandrov bemoaned the development of sonic synchronicity, arguing in their “Statement [on Sound]” that synchronous sound should not be used in a “naturalistic” or synchronous manner, and that its role was to add meaning, through its contrapuntal nature. Davison, *Hollywood Theory, Non-Hollywood Practice*, 60.

unfolding vertically. I would argue that this dialectical practice of narrative filmmaking in the sound era was only fully realised in the art cinema of the late 1950s and 1960s with the use of eighteenth-century music, most notably in Godard's films, where pre-existing Western art music is often used.¹¹¹

Godard's Brechtian audiovisual practice also corresponds strongly with recommendations laid out in *Composing for the Films* by Adorno and Eisler,¹¹² in particular that the separation, or alienation, of sound and image could be a valid type of artistic expression, rather than a deficiency to conceal.¹¹³ Adorno and Eisler's study, first published in 1947, was an important early theoretical text on the use of music in cinema and immediately preceded these widespread changes in filmmaking practices in Europe. Having worked with Eisler on *Night and Fog* (1955), which was praised in *Cahiers* and compared to Bach,¹¹⁴ Alain Resnais later recalled that the book guided his filmmaking practices; it had recently been translated into French, and was one of the only books about film music then available.¹¹⁵ Alongside Adorno's rejection of Hollywood's transparent style of continuity editing was a similar rejection of musical Romanticism, a position he argued across a number of essays.¹¹⁶ In films by Godard,

¹¹¹ Particularly the use of Mozart in *The Story of Water* [*Une histoire d'eau*] (1958), Beethoven's string quartets in *The New World* [*Le Nouveau Monde*] (1963), *A Married Woman* [*Une femme mariée*] (1964) and *Two or Three Things I Know About Her* [*Deux ou trois choses que je sais d'elle*] (1967), and Baroque music in *La Chinoise* (1967) and *The Joy of Learning* [*Le Gai savoir*] (1969).

¹¹² As Nora M. Alter has remarked "it might be argued that Godard is one of the few directors, along with Alexander Kluge, who today is producing films marked by an aesthetic practice that has affinities to Adorno." Nora M. Alter, "Composing in Fragments: Music in the Essay Films of Resnais and Godard," *Substance: A Review of Theory and Literary Criticism* 41, no. 2 (2012): 35.

¹¹³ Theodor W. Adorno and Hans Eisler, *Composing for the Films* (London: Continuum, 2007), 50.

¹¹⁴ See footnote 63, p. 74, above.

¹¹⁵ Resnais quoted in McMahon, *Listening to the French New Wave*, 228.

¹¹⁶ Six years before *Composing for the Films*, most notably in Adorno's essay, "The Radio Symphony (1941)," where late Romanticism is aligned with current entertainment, as opposed to art. Here he argues that Romanticism failed to participate in a developmental history of art music, since after Beethoven musical affect becomes more important than form: "Romanticism failed to produce symphonic works of this exacting character because the increase in importance of the expressive detail as against the whole, rendered impossible the determination of every moment by the totality." Theodor W. Adorno, "The Radio Symphony (1941)," in *Essays on Music*, ed. Richard Leppert. trans. Susan Gillespie (Berkeley: University of California Press, 2002), 255. The idea of unity is jettisoned and this result is akin to the deleterious effect of radio transmission on autonomous, eighteenth-century music ("Radio disintegrates classical music in much the same way as romanticism reacted to it." Adorno, "The

Bresson and Pasolini, where fragments of eighteenth-century music are used, these two discursive threads—the championing of dialectical methods of editing and disdain of musical Romanticism—intersected and came to be amalgamated in a new form of critical filmmaking practice.

That a type of filmmaking conceivable as “art cinema” might even exist was a proposition foreign to Adorno. In *Composing for the Films* the authors essentialise cinema as a mass-market institution and as part of what Adorno and Horkheimer had recently christened “the culture industry,” representing the consolidation of populist art forms such as theatrical drama, psychological and dime novels, operetta, the symphony concert, and revue.¹¹⁷ Peter Franklin has argued that cinema was not merely problematic for modernist figures such as Adorno, but as an artistic institution was in some ways threatening.¹¹⁸ Lehman has implicitly pushed this argument further more recently, noting that “far from reaching a terminal apex with the music of late Romantics like Strauss and Mahler, chromaticism using consonant triads witnessed expansion and innovation in cinematic repertoires that went far beyond what was imaginable in the ‘long’ nineteenth century, and this expansion was made possible specifically because of the aesthetic goals and constraints of the medium of film.”¹¹⁹ The musical language of the Hollywood underscore therefore created a vernacular that was less “an anachronistic and geographically dislocated relic of institutionalized

Radio Symphony,” 265). This backlash against Romanticism was even felt in Hollywood, with Erich Wolfgang Korngold noting in a letter in the early 1950s that Romanticism seemed to have come to be despised: “No, I have *not* become atonal and I also think that my new Symphony will prove to the World that monotony and ‘modernism’ at the cost of abandoning invention, form, expression, beauty, melody—in short, all things connected with the despised ‘romanticism’—which after all has produced some not so negligible masterpieces! - will ultimately result in disaster for the art of music.” Quoted in Ben Winters, *Music, Performance, and the Realities of Film: Shared Concert Experiences in Screen Fiction* (New York: Routledge, 2014), 131; Emphasis original.) Ben Winters has argued that the composer’s Symphony in F sharp (1947-1952) may be read as an “artistic journey from modernism back to Romanticism.” Winters, *Music, Performance, and the Realities of Film*, 131.

¹¹⁷ Adorno and Eisler, *Composing for the Films*, xxxvi.

¹¹⁸ Franklin, *Seeing Through Music*, 37.

¹¹⁹ Lehman, *Hollywood Harmony*, 6.

European High Art than the function of an oppositional impulse within that institution,” due to its enculturation of pleasure and popularity.¹²⁰ In certain respects this could be held to be paradoxical, for as a product of a progressive history of advancing technological apparatuses, narrative sound film, as a mass entertainment, was an expression of early twentieth-century cultural modernity. But through its populist participation, it “came to be construed as the very opposite of what artistic Modernism was seeking to achieve in its critical response to mass-cultural Modernity.”¹²¹ The use of pre-existing eighteenth-century music in post-WWII European cinema contains many similar intellectual ironies. However, its presence is not paradoxical in light of the cultural and intellectual lineages from which it emerged, as I have traced in this chapter. Where classical Hollywood used Romantic narratives and music, modernist art cinema maximalised the Romantic ideology of absolute (“pure,” or autonomous) music, inherited from the nineteenth century.¹²² Works by Bach, Handel, and Vivaldi underscored narratives that dramatised the alienation of the protagonist because of the character’s situation within late capitalist modernity. The use of musical classicism, or stereotypically art music, was therefore conceptually modern, analogous to the use of classical mythology in films by Cocteau and, latterly, Pasolini.¹²³

CONCLUSION: ROMANTIC MODERNISM?

Not only Bresson, Cocteau and Bergman switched to using pre-existing eighteenth-century music in the 1950s. Significantly, many other directors, likewise, used such

¹²⁰ Franklin, *Seeing Through Music*, 37.

¹²¹ *Ibid.*, 15.

¹²² Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 10.

¹²³ For instance, the use of Mozart’s string quartets in *Oedipus Rex* (1967) and *Arabian Nights* (1974), and the self-reflexive use of mythology in Cocteau’s *The Testament of Orpheus* (1960).

music in the works with which they began their filmmaking careers.¹²⁴ In his periodisation of the development of cinematic modernism from the late 1950s until the early 1970s, Kovács described this historic early stage within the development of art cinema as involving a period of “romantic modernism,” or, where modernism disputed its relationship with classical forms, and stylistic, narrative, and technical inventions began to spread quickly.¹²⁵ In short, “modern cinema was not a homogenous movement...[but] a set of different modernist trends relying on various cinematic and extracinematic traditions.”¹²⁶ As we have seen, two such important extracinematic traditions that came to be interpolated included musical neoclassicism and 1920s abstract visual art that drew on the preceding musical analogy. However, other scholars have adopted the phrase “romantic modernism” to describe the historicist practices of reorchestrations of Bach’s music,¹²⁷ and the ideology driving numerous modernist projects throughout the twentieth century. Franklin goes so far as to argue, “European high modernism of the period c.1909–c.1970 was profoundly and primarily a product and function of European Romanticism—perhaps it even marked a late, decadent phase of Romanticism.”¹²⁸ In relation to film, as Lehman avers, “it is not an exaggeration to regard American film scoring as the arm of the ‘long’ nineteenth century that stretched furthest into the twentieth.”¹²⁹

¹²⁴ Directors such as Godard and Pasolini would later go on to use originally composed music and soundtracks featuring a variety of musical registers, in addition to eighteenth-century music. (The musical filmmaking parables of Bresson and Bergman have been noted earlier.)

¹²⁵ Kovács, *Screening Modernism*, 290.

¹²⁶ *Ibid.*, 276.

¹²⁷ See Mark Berry’s delineation of a type of Romantic modernist re-creation characteristic of both the “late Romantic” generation of Strauss and Furtwängler and the modernist avant-garde of the Darmstadt Summer Schools, and on the other hand the positivist-historicist reconstructive approach of historically-informed performance and authenticity movements, which is closer to a postmodern approach. Mark Berry, “Romantic Modernism: Bach, Furtwängler, and Adorno,” *New German Critique* 104, (2008): 72.

¹²⁸ Peter Franklin, “Round Table: Modernism and its Others,” *Journal of the Royal Musical Association* 139, no. 1 (2014): 184.

¹²⁹ Lehman, *Hollywood Harmony*, 20.

Many directors may initially have rejected the soundscapes of late Romanticism that characterised much of classical Hollywood in all their chromatic and timbral diversity. Nonetheless, the sets of cultural values and ideologies attendant historically with such musics—and which had in turn been bequeathed from late Romantics, like Reger and Mahler, to twentieth-century modernists, such as Schoenberg and Stravinsky, as described by Adorno in his polemical essay, “Bach Defended Against His Devotees”—were drawn upon by these post-WWII auteurs as legatees.¹³⁰ The final intellectual irony is that, in carrying out its Romantic critique of the established aesthetic and institutional norms of classical filmmaking—precisely in putting distance between itself and late musical Romanticism vis-à-vis eighteenth-century “classical music”—post-WWII art cinema closely situated itself within what were the actually-existing, cultural beneficiaries of the ideo-intellectual tradition it was criticising. It was therefore itself, conceptually, as much “late Romantic” as modern, and perhaps even more utopian than Classical Hollywood in artistic aspiration, whether we judge it to have been artistically successful or not.¹³¹ The use of eighteenth-century music in such films, what we might metaphorically refer to as one of “*neoclassical mélomania*,” returning to Gorbman’s singular term, was neither an ironic, incipiently postmodernist, re-construction of the past, nor a straightforwardly

¹³⁰ Specifically, Adorno’s claim that “the few instrumentations contributed by Schoenberg and Anton von Webern [of Bach’s music] ... are models of an attitude to Bach which corresponds to the stage of his truth. Perhaps the traditional Bach can indeed no longer be interpreted. If this is true, his heritage has passed on to composition, which is loyal to him in being disloyal; it calls his music by name in producing it anew.” Theodor W. Adorno, “Bach Defended Against His Devotees,” in *Prisms*, trans. Samuel Weber and Shierry Weber. (Cambridge, Mass.: The MIT Press, 1981), 146.

¹³¹ Following these developments within art cinema, many musical modernists, such as Arvo Pärt in the 1960s, and later Dieter Schnebel, Helmut Lachenmann, and Harrison Birtwistle have continued this tradition of Romantically reorchestrating eighteenth-century music. For further detail see chapter 4. Techniques used by Lachenmann in his 1976 clarinet concerto *Accanto*, as discussed by Alastair Williams, such as turning down the volume of a recording, and the use of Mozart’s clarinet concerto, were integral facets of Godard’s audiovisual modernism in 1960s a decade previously, particularly in the films *Breathless* [*À bout de souffle*] (1960) and *Masculine Feminine* [*Masculin féminin*] (1967). Alastair Williams, “Mixing with Mozart: Aesthetics and Tradition in Helmut Lachenmann’s *Accanto*,” *Twentieth-Century Music* 8, no. 1 (2011): 75.

modernist re-creative approach to its rubble within the present.¹³² Instead, it demands to be freshly heard today as a shared, critical response to the mediated reception of a range of musical aesthetics, both high and low, from the late nineteenth century, through until the middle of the twentieth, from whence European art cinema of the sound era emerged in full.

I now turn to analyse in close detail just how these pre-existing musical works of the eighteenth century were textually repurposed and arranged in this modern-cinematic repertory, in order to fulfil the aesthetic aims which I have interrogated here.

¹³² As Williams argues of Lachenmann's concerto, "*Accanto* seeks not to recreate the past but to use the rubble of Mozart's style to defamiliarize the present: it is not authentic Mozart we hear in *Accanto*, but a contemporary response to the discourses that envelope Mozart." Williams, "Mixing with Mozart," 92.

CHAPTER 3

Pre-Existing Musical Form and Post-War Film Style (1956-1968): The Cinematic Ritornello-Refrain

INTRODUCTION

In this chapter, I develop an argument about how the use of eighteenth-century concert and religious music, within a particular strand of post-war European art cinema, closely mirrors the strategies of ritornello form in eighteenth-century musical works themselves. Peter Franklin has recently proposed that Hollywood film, as a twentieth-century medium, “reveals and clarifies aspects of late-Romantic, post-Wagnerian music’s ability to mean.”¹ I propose to apply this line of thinking to a type of modern art cinema that creates its own cinematic ritornellos. I argue that in their filmmaking, Bresson, Pasolini, and Godard utilise particular formal principles of concert music from the eighteenth and early nineteenth centuries, such as the repetition of a refrain and structural recapitulation, and in doing so illuminate and revitalise them as cinematic form. I maintain that these films collectively constitute a specific cinematic stylistic paradigm within European filmmaking practices of the 1950s and 1960s, one that was achieved via deliberate imitation among a group of directors who—as outlined in the previous chapter—were aware of each other’s work. Whilst not a national project in any strict sense, significant continuities exist between Bresson and Godard as French auteurs.

In chapter 2, I discussed how eighteenth-century music serves in these films as an alternative to the classical-Hollywood-style of narrative underscoring, with its often seemingly “formless” nineteenth-century expressive vernacular register deployed for

¹ Peter Franklin, “Mystical intimations, the Scenic Sublime, and the Opening of the vault: De-classicizing the Late-romantic Revival in the Scoring of ‘New Hollywood’ Blockbusters c. 1977-1993,” in *The Routledge Companion to Screen Music and Sound*, eds. Miguel Mera, Ronald Sadoff, and Ben Winters (New York: Routledge, 2017), 30.

mass pleasure in films of the 1930s and 1940s. The aspect of Hollywood scoring that serves to recall prior narrative events is often characterised in relation to the Wagnerian concept of the musical “leitmotif.” This is not the same as “ritornello form,” which is self-consciously deployed as a filmic narrative “superstructure.” The leitmotif is a short piece of music, typically a matter of bars, defined through its melodic and chordal profile, and may come to be seen as representative of certain narrative themes (“love,” “war” etc.), fictional characters (leading or secondary), or settings within which the action occurs, which is successively varied through orchestration or key—while retaining its fundamental harmonic identity.² The concept of *leitmotiven* (literally “leading motifs”) had, in reality, been popularised in the 1870s and 1880s within the referential opera guides of Wagner’s acolyte, Hans von Wolzogen.³ However, as Arnold Whittall has noted, Wolzogen’s remarks were never meant to be analytical, but rather descriptive glosses, couched in organicist language and designed to cover Wagner against charges of incomprehensibility owing to the long duration of the operas. Instead, as Whittall notes, “Wolzogen’s remarks reinforce the fact that ‘leitmotif’, and its subsequent usage, tells us as much (if not more) about the reception of [Wagner’s] works as about his working methods or creative intentions.”⁴ Whittall’s

² Matthew Bribitzer-Stull has explored how various science fiction and fantasy films use what he terms the “Tarnhelm progression,” the occurrence of two minor triads where the root of each chord is a major third apart. Although this progression can be identified in earlier works from the 1820s, such as in Schubert’s chamber music, it only takes on thematic salience as a recurring element from the 1850s. For cinematic examples in mass-entertainment film, see Appendix to chapter 6 in Bribitzer-Stull, *Understanding the Leitmotif*, 154-155.

³ See Hans von Wolzogen, *Thematischer Leitfaden durch die Musik von R. Wagners Festspiel “Der Ring des Nibelungen”* (Leipzig, 1876; Eng. trans., 1882); “Die Motive in Wagners ‘Götterdämmerung’,” *Musikalisches Wochenblatt* 8 (1877): 109–446; 9 (1878), 430–542; 10 (1879), 249–531; “*Parsifal*”: *ein thematischer Leitfaden durch Dichtung und Musik* (Leipzig, 1882); Eng. trans. in *Music Analysis in the Nineteenth Century*, Ed. Ian Bent (Cambridge, 1994), 2, 88–105. Thomas S. Grey, *Wagner’s Musical Prose: Texts and Contexts* (Cambridge: Cambridge University Press, 1995), 352. The term first appeared in 1860 used by August Wilhelm Ambros in an essay about the composer and Liszt regarding their “*so-genannte Zukunftsmusik*” [“so-called music of the future”].

⁴ Arnold Whittall, “Leitmotif (from Ger. *Leitmotiv*: ‘leading motif’).” *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001, accessed March 26, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.16360>.

argument concerning the meaningfulness of the term “leitmotif,” with respect to Wagner’s reception, can similarly be applied to understanding the discursive construction of Hollywood film scores.

In post-war European art cinema, a different approach to that of both classical and post-classical Hollywood is used, which represents a significant break from the “leitmotivic” principle first identified by modernist critics such as Adorno in the 1940s.⁵ In the following decade Bresson ceased using original music in his films and, instead, began adapting pre-existing material from eighteenth-century composers, such as Mozart and Johann Caspar Ferdinand Fischer, as I have noted. Re-contextualised eighteenth-century music is repeated within *A Man Escaped* (1956), *Pickpocket* (1959), and *Au hasard Balthazar* (1966), to the extent that a kind of structural repetition permeates the whole of the film text itself. In the following decade, Pasolini embraces a highly similar method of soundtrack construction in his monochromatic, post-neorealist early period, in *Accattone* (1961) and *Mamma Roma* (1962), as well as later films. Finally, across a number of his more personal and essayistic films, such as *A Married Woman* (1964) and *Two or Three Things I Know About Her* (1967), Godard constructs even shorter cinematic ritornello-refrains that are often fragmentary or syntactically incomplete as a means of self-reflexively drawing attention to themselves. Most of the musical works that these three directors draw from are either influenced by, derive from, or written explicitly within, Baroque ritornello form. This classical principle of musical composition is based around the idea of a recurring instrumental refrain that opens and closes the work securing tonal closure in the tonic. Likewise, within post-war European art film a specific section of

⁵ For two recent leitmotivic readings of music in popular media see: Rod Rodman, “The Popular Song as Leitmotif in 1990s Film,” in *Changing Tunes*, eds. Phil Powrie and Robynn Stilwell. (Aldershot: Ashgate, 2006), 119–136; and Robynn J. Stilwell, ““Bad Wolf”: Leitmotif in *Doctor Who* (2005),” in *Music in Television*, ed. James Deaville (New York: Routledge, 2011), 119–142.

pre-existing music may be heard at the film's opening and ending, the same quotation having recurred intermittently throughout the film.⁶

As Laurence Dreyfus maintains, Bach's musical rhetoric in his ritornello forms "differs greatly from the mood-setting *Vorspiel* to a romantic *Lied* or a motive or presentiment from a Wagner opera,"⁷ whereby "the phenomenal experience of the music is both recursive and rhetorical at the same time."⁸ Indeed, the Wagnerian leitmotif, by contrast, existed as an associative theme often tied to a specific emotion through a chord progression that its reuse was designed to recall and dramatically build upon, e.g. through tonal transposition or re-orchestration.⁹ Ritornello form itself is not related to one specific genre of eighteenth-century music, but instead functions paradigmatically. As Dreyfus describes it, individual movements from larger works in this form "present less a linear, or syntagmatic, narration of events than a conceptual, paradigmatic working-out of an invention in the 'top-to-bottom' manner."¹⁰ On this point, Dreyfus further notes that "within a specific genre his [Bach's] patterns of invention often took predictable forms, forms that were often conceived 'against the grain' of typical expectations for that genre."¹¹ To this end, I argue, cinematic ritornello form represents a predictable type of film style that transcends film genre and works against the grain of an expected formal layout, namely, a web of distinct character themes or musical "leitmotifs," composed within a late Romantic vernacular of frequently pantriadic tonal chromaticism and timbral impressionism in the style of Strauss, or even Debussy. Post-war European art cinema thereby responds in a

⁶ Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA and London: Harvard University Press, 1996), 60. As Dreyfus notes, "what many commentators tend to slight is that Bach's concerto ritornellos are, nearly without exception, tonally closed."

⁷ *Ibid.*, 98.

⁸ *Ibid.*, 99.

⁹ Brititzer-Stull, *Understanding the Leitmotif*, 9-10.

¹⁰ Dreyfus, *Bach and the Patterns of Invention*, 63.

¹¹ *Ibid.*, 189-90.

critically self-aware fashion to the aesthetics of the musical objects that it might seem otherwise to draw upon lazily.

Throughout the chapter, I refer back to the original musical-formal contexts, both tonal and structural, from which these quotations are isolated and “heard without” at a surface level. As Jonathan Godsall has argued, “by comparing (our conception of) what the quoted [musical] text *is*, and what it *means*, *outside of* the film, with the form and placement of the quotation *within* the film, we can come to an understanding of the latter’s purpose and effect.”¹² I propose that the structure of these otherwise opaque works can be made sense of, by comparing the macrostructural alignment, in montage, of musically pre-existing and original fictional narrative (i.e. sonata, or ritornello structure and narrated story), and furthermore that these musical quotations, in turn, may re-create, or critically re-inscribe, their original pre-existing formal contexts. I now consider Bresson, Pasolini and Godard individually in order to highlight each auteur’s audiovisual fingerprint. I make a fundamental distinction between Bresson and Pasolini as proponents of the cinematic ritornello-refrain, on the one hand, and Godard as exponent of the fragment-refrain, on the other. The former two directors retain many of the basic large-scale structural properties of pre-existing eighteenth-century music, such as a sonata recapitulation section, which they then proceed to deconstruct in the process. In Pasolini’s films, cinematic ritornello form further interacts with diegetic popular music, which throws the formal structure into relief in their stylistic disparity and, in particular, is related to the director’s personal views regarding the supposed realism of cinematographic representation. In Godard’s mid-1960s cine-essays, by contrast, Beethoven’s string quartets are fractured and reconstituted to a degree that their original, wide-reaching formal contexts are fully

¹² Godsall, *Reeled In*, 92. Emphasis original.

abandoned, a practice that is shared with some of Pasolini's mid-career works. In Godard's case, this pointillist-like approach to cinematic ritornello form anticipates his politically-modernist phase first assumed in the late 1960s, then resumed from the early 1980s onwards, with self-reflexive alterations.

BRESSON, MINIMALIST FILM STYLE AND THE 1950S FILMS

Bresson's pioneering use of cinematic ritornello form in his 1950s films—specifically in *A Man Escaped* and *Pickpocket*—has passed unremarked, despite his frequent association with a type of audiovisual “minimalism,” and comparison with both the formalism of Baroque painters and the early modernist period of twentieth-century visual art.¹³ As Keith Potter has noted, whilst minimalist music came to be commonly seen as the primary corrective for modernism, in the 1960s it was fundamentally modernist in certain respects, as was much minimalist art.¹⁴ Minimalism's economic means of expression were rooted in a form of intellectual abstraction akin to that of Abstract Expressionist painters who created artworks that were designed to be read metaphorically. As James Quandt notes, Bresson possessed a “severe, minimalist style with which he became identified and which altered only slightly over the years, though his subjects and sources ranged widely.”¹⁵ Bordwell chose the director as the epigone of the “sparse” type of parametric narration, which he himself later qualified as a type of modernist narration akin to a species of minimalism.¹⁶ Indeed, in his close analysis

¹³ See Sam Rohdie, *Film Modernism* (Manchester: Manchester University Press, 2015), 128-131; James Quandt ed., *Robert Bresson* (Toronto; TIFF Cinematheque, 1998), 3, 7; Kovács, *Screening Modernism*, 140-149; John Belton, “The Phenomenology of Film Sound: Robert Bresson's *A Man Escaped*,” in *Lowering the Boom: Critical Studies in Film Sound*, ed. J. Grajeda Beck (Urbana and Chicago: University of Illinois Press, 2008), 24; Darragh O'Donoghue, “*A Man Escaped* by Jean Thuillier, Alain Poiré, Robert Bresson, André Devigny, Raymond Lamy,” *Cinéaste* 38, no. 4 (Fall 2013): 60.

¹⁴ Keith Potter, “Minimalism.” *Grove Music Online. Oxford Music Online*. (Oxford: Oxford University Press, 2001.) Accessed April 20, 2016, <https://doi.org/10.1093/gmo/9781561592630.article.40603>. 3.

¹⁵ Quandt, *Robert Bresson*, 3.

¹⁶ David Bordwell, “Modernism, Minimalism, Melancholy: Angelopoulos and visual style,” in *The Last Modernist*, ed. Andrew Horton (Trowbridge: Flicks books, 1997), 11.

of narration in *Pickpocket*, Bordwell concludes that “like decorative art, parametric cinema exploits the very limits of the viewer’s capacity...these effects arise from a formal manipulation that is, in a strong sense, *nonsignifying*—closer to music than to the novel.”¹⁷ Most recently Kovács has argued in a sustained fashion that his visual style should be thought of as a particular type of “analytical minimalism.” None of these scholars, however, has considered how the use of music, specifically pre-existent religious and concert music—often of the eighteenth century—that functions as a refrain, might accord with Bresson’s abstract style of visual editing.

It is only in the late fifties’ films, *A Man Escaped* and *Pickpocket*, and also latterly *Au hasard Balthazar*, that quotations from pre-existing musical works are repeated as a refrain akin to a Baroque ritornello. *A Man Escaped* is therefore a key text for discussing the inception of post-war cinematic modernism, since with it Bresson made certain changes in his editing patterns that were highly influential for other directors more generally, including Straub-Huillet and Bergman. Kovács is the only commentator who has offered any in-depth analytical engagement with what is meant by the term minimalism in relation to film style and montage. He refines the term, instead calling Bresson’s own version of minimalist film style “metonymic,” created principally through elliptical narration. Instead of editing analytically—in other words, by breaking a scene down into its constituent parts after an initial establishing shot—only the minimum amount of information is represented in order for the viewer to construct the plot. Thus, sound effects and noise from off-screen space act as metonyms, in that they provide “a considerable amount of narrative information” that is not conveyed visually.¹⁸ In both the first two cinematic-ritornello films, the short musical quotations are heard with the central male protagonist’s voice-

¹⁷ Bordwell, *Narration in the Fiction Film*, 306. Original Emphasis.

¹⁸ Kovács, *Screening Modernism*, 142.

over, which describes the action as a form of pleonastic doubling. However, the abstract quality of the underscore undercuts the descriptive elements of the spoken dialogue through its lack of topical referentiality, a feature reminiscent of the voice-over narration of Cocteau's *Les enfants terribles* with Bach and Vivaldi's music. In turn, Bresson thereby edits and places pre-existent classical works in these films' narratives in a manner that is part and parcel of his overall deployment of a minimalist audiovisual style, and that served as a prototype for the cinematic ritornello form that Godard would maximalise in the following decade through even more abstract methods and shorter quotations.

Although minimalist film style was a particular means of reinventing cinematic abstraction, achieved through what we might think of as parametric methods, in *A Man Escaped* the Kyrie from Mozart's Mass in C Minor (K. 427), still participates in the construction of a linear time-bound narrative, a process almost forgone in Godard's works of the late 1960s. Over the course of the film, the quotations of music are associated with particular actions, such as the desire for escape of the central character, Fontaine, and this associative use is repeated in *Pickpocket*. Allusions to the original structure of the pre-existent musical works in Bresson's films are retained and have a similar effect to those of myth in a modernist text. As Christopher Butler notes of *Ulysses*, "Joyce's making of allusions...lead[s] us to feel the presence of underlying conceptual or formal structures...the book as a whole sets up such echoes, which makes for our awareness of significant structural parallels."¹⁹ Indeed, as Matthew McDonald argues, whilst many films do not preserve the forms of the pieces of music they quote, meaning can be derived from analysing comparatively the function of a pre-existing quotation in its original musical context and comparing this to its role in

¹⁹ Christopher Butler, *Modernism: A Very Short Introduction* (New York: Oxford University Press, 2010), 3.

the new cinematic context.²⁰ The narrative of *A Man Escaped*, which concerns a French prisoner's escape from prison during the Second World War, similarly contains strong structural parallels with the form of the piece of Mozart mentioned above, the Kyrie from his Mass in C Minor (K. 427), that is quoted in the film. In the same manner that Bresson's visual minimalism uses elliptical visual narration to convey the plot, the key, tonal and thematic developments in the Kyrie—as a proto-narrative unto itself—are isolated and conveyed in the quotations arranged across the entire film, from initial imprisonment to eventual escape and freedom at the end.

The removal of “surplus” visual techniques and narrative information in the photographic domain, that results in a type of pictorial minimalism, finds a strong parallel in the cinematic-ritornello-form soundtrack of *A Man Escaped*, which likewise uses a minimum amount of distinctive thematic material, both tonally and melodically. Although Bresson does use continuity editing in this film, the precise patterns, in reality, mask temporal ellipses that cover up radical discontinuities thereby creating a fragmented visual texture.²¹ Similarly, in relation to the soundtrack, throughout the film only the first five bars of the Mozart Kyrie are used as a musical refrain while Fontaine is thinking of escape. Their original “context” is supplied in the title sequence where the first twenty-six bars of the Kyrie are heard, while the entire recapitulation section until the final cadence, is used over the film's conclusion (bb. 71-94, see Table 3.1 and Table 3.2 below).²² Internally, the setting of the Kyrie mirrors this formal

²⁰ Matthew McDonald, “Death and the Donkey: Schubert at Random in *Au hasard, Balthazar*,” *Musical Quarterly* 90, no. 3-4 (2007): 447.

²¹ This description accords with Bordwell's account of *Pickpocket*, where he notes that certain “parameters” are created through the avoidance of other classical grammars such as establishing long shots, low-angle framing, analytical edits and match-on-action cuts. Bordwell, *Narration in the Fiction Film*, 293. Similarly, Quandt maintains that “he scrupulously avoids establishing shots, minimizes the movement of both camera and players, limits camera angles and distances, and severely reduces the number and types of settings, abstaining at all costs from pictorialism and the traditional ‘landscape shot’.” Quandt, *Robert Bresson*, 4.

²² Following my reading of the structure of the Kyrie, outlined below in Table 3.2, it is in the sonata form typical of second “slow movements” of the late-eighteenth-century Classical era by Mozart and

construction, likewise including multiple repetitions of the first subject culminating in its eventual recapitulation. The original musical “context” of the Kyrie’s form is therefore represented, if not actively preserved, in the underlying formal construction of the film, as might the structure of a mythical narrative be present in the form of a work of modernist literature, such as the allusions to Homer’s “Odyssey” in Joyce’s *Ulysses*.

TABLE 3.1. Uses of the Kyrie from Mozart’s Mass in C Minor (K. 427) in *A Man Escaped* (1956).

Cue	In	Out	Bars		Action	Fontaine’s Voice-Over
1	00:00:27	00:02:16	1-26 ³	First Subject (P)	Title Sequence	-
2	00:19:27	00:19:49	1-6 ¹ (in G min)		Fontaine and the inmates walk upstairs after emptying the pails.	“After emptying our pails and washing our faces, we went back to our cells for the rest of the day.”
3	00:27:15	00:27:37	1-6 ¹		Fontaine and the inmates walk downstairs to empty the pails.	-
4	00:38:13	00:38:35	1-6 ¹ (in G min)			“The corporal slept on the ground floor near a door he had the key to. This door remained locked at night. I considered every possible alternative, even impossible ones. I hatched a thousand plans but got nowhere.”
5	00:46:32	00:47:23	71-80, 91-93 ³	Recap	Orsini’s Escape	-

Beethoven. In the sonata theory of Hepokoski and Darcy, this is a bi-rotational Type 2 sonata form: a monothematic exposition maintains the tonic-dominant polarity of first-movement expositions through transposing the first subject (P) to the dominant minor (g minor) at bar 27. The second rotation, forming the effective recapitulation section, begins off-tonic at bar 71 still under the spell of the second-subject in the relative major that stands in for the development section. The secondary theme is only recapitulated obliquely in the tonic minor in bars 91-92, which gesture back to bars 67-68. This gesture thereby helps the movement finally achieve tonal closure in the tonic minor in the recapitulation, therefore attaining the necessary essential structural closure (ESC) to be expected of sonata form. James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (Oxford; New York: Oxford University Press, 2006).

6	00:49:22	00:49:43	1-6 ¹		Orsini being led away. Fontaine is locked in cell.	-
7	00:58:31	00:53:53	1-6 ¹ (in g min)	First Subject	Fontaine and the inmates walk downstairs to empty the pails.	“We were only let out now in small groups of 15. The prison was filling up. It wasn't uncommon to see two prisoners in a cell. People appeared and disappeared like ghosts. I saw one man in a wedding suit.”
8	01:06:06	01:06:28	1-6 ¹ (in g min)	Frist subject	Fontaine and Jost in the room.	“His arrival coinciding with me being sentenced troubled me. I had no time to lose. I was going to have to choose. Either I took Jost with me or I got rid of him. My heaviest hook would make an effective weapon. But killing this kid in cold blood would demand courage.”
9	01:34:56	01:36:39	71-94	Recap	Fontaine and Jost’s escape.	-

TABLE 3.2. Summary of the structure of the Kyrie from Mozart’s Mass in C Minor (K. 427).²³

Section	Theme	Function	Bars	Tonality
Exposition	First Subject (P)	Introduction (R1)	1-8	I
		Ritornello (R2)	9-17	
		Ritornello (R3)	18-25	I – III -V/V
		Transition (TR)	26	V/V-V
		Ritornello (R4) [EEC>MC]	27-33	V
(Development)	Second Subject (S)	Episode (S1)	34-70	III
Recapitulation	First Subject (P)	Ritornello 5 (R5) / Retransition (TR)	71-76	III - V/V –I
		Ritornello 6 (R6)	77-84	I – V
		Transition (TR)	85	V - I
		Ritornello 7 (R7)	86-90	I
		Codetta (CS)/(S2) [ESC]	91-94	

A symbolic connection is purposefully established across the entirety of *A Man Escaped* between the opening phrase of the Kyrie and Fontaine’s thoughts of escape through its associative reuse. Each time the quotation of the Kyrie occurs, Bresson maintains the same minimal style of editing, using two or three medium shots of the characters walking past the camera to or from their cells, along with the character’s voice-over. However, this bond is finally abandoned in the last use at the end of the film, after the final “Fin” end title, where the music continues to play for more than another minute. This structural connection between image and music finally breaks down, becoming abstract. From an initial analytical reading of the form of the Kyrie, the narrative and music seem not to align fully here. As Adorno has noted, divergent media held the potential to be “a legitimate means of expression not merely a regrettable deficiency that has to be concealed as well as possible,”²⁴ amongst which




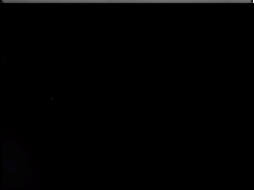
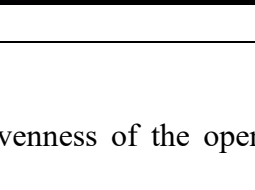
²³ The light grey area indicates music not heard in the film and the dark grey indicates the music that is absent when Orsini escapes.

²⁴ Adorno and Eisler, *Composing for the Films*, 80.

he included the leitmotivic style of scoring he despised.²⁵ To interpret this disjuncture, the original musical-formal “context” to which I alluded needs to be examined. It is clear that the music heard in the title sequence of *A Man Escaped* ends on a tonally open, imperfect cadence in the dominant (V/V), where the music has reached bar 26 (see Table 3.1 above). From a structural viewpoint, at the very end of the film where the recapitulation is heard, large-scale tonal “closure” to the title sequence is achieved through tonal-thematic arrival in the tonic, as occurs at the very end of the Kyrie. This closure is doubly inscribed, resolving both the problems that have been set up in the narrative of the Mozart, and are heard during the title sequence of the film, but also those symbolic problems in the narrative of *A Man Escaped* itself, where these are concerned with the character’s imprisonment and his means of overcoming this.

Indeed, the recapitulation section of the Kyrie, in particular, is associated more generally with the prisoners’ escapes over the course of the film. It is heard earlier when another prisoner, Orsini, tries unsuccessfully to escape, and then again at the very end of the film in this final sequence with Fontaine’s successful escape. Since Orsini’s escape is unsuccessful, the rhetorical functions of the recapitulation are not activated and the specific passage in which they occur in the unfolding of the sonata structure is omitted (see cue 5, Table 3.1 above). Additionally, a second problem requiring resolution is that the phrase that forms the central cinematic ritornello-refrain of the film is metrically unstable and Mozart adds three bars of tonic minor harmony to correct this unevenness in the first complete musical ritornello. The listener hears the complete formal “context” during the title sequence, but this is absent when it

²⁵ In the early twentieth century, and across a number of sources beginning with his 1938 work, *In Search of Wagner*, Adorno had sought to excoriate what he saw as the improper use of leitmotivic principles within Hollywood film. Theodor W. Adorno, *In Search of Wagner*, trans. Rodney Livingstone (London: NLB, 1981), 46. A decade later, in *Composing for the Films*, Adorno repeats this argument more forcefully. Adorno and Eisler, *Composing for the Films*, 3.

TABLE 3.3. The ending of <i>A Man Escaped</i> (1956).					
In	Out	Bars	Section	Action	Image
01:34:55	-	71	R5	Fontaine and Jost walking	
01:35:13		75 ²		Smoke billowing up	
01:35:24		78	R6	“FIN” end title	
01:35:29		79 ²		Fade to black	
01:36:37		94	R6, R7, C, ESC	Black/blank screen	
-	01:36:40	-	-	Film end	

returns on the Soundtrack as the refrain. The metrical unevenness of the opening phrase of the Mozart creates a deficiency when it is reused over the course of the film, which can be interpreted as symptomatic of Fontaine’s setbacks in his plan to escape. The music eventually needs to achieve thematic-tonal closure, with relation to its sonata form structure, and to resolve this additional metrical-formal problematic aspect of the first subject’s phrase. As Kovács has noted, “modernist narratives are typically constructed on delaying or entirely suppressing solutions in the plot.”²⁶ In *A Man Escaped*, this is present in the fact that the aesthetic solutions to the Kyrie’s sonata structure are only shared with the audience in the final scene of the film, producing a large-scale teleological narrative that moves toward this resolution whilst simultaneously being retarded by cinematic ritornello form.

²⁶ Kovács, *Screening Modernism*, 90.

Although the eventual moment of musical-formal closure in the Mozart occurs in the film at its end, its precise moment of happening occurs after the final narrative “closure” in the plot—of Fontaine’s escape that has been visually represented—and, even more, the film has supposedly ended with the “Fin” end title (see Table 3.3 above). How can we explain the motivation for this apparent aesthetic separation of style and content? In the final scene, narrative and music diverge, and, as a result of this estrangement, Fontaine’s success is underscored only with the section of the recapitulation that contains the first subject in the relative major, symbolic of his escape being a success. The Kyrie, on the other hand, resolves its own metrical problems, via phrasal extension, over the black screen at the end of the film—now again in the tonic minor—exterior to the film’s narrative and visual storytelling practices. Like Bresson’s visual minimalist style—which uses elliptical, constructivist-inspired editing to tell the story—the key rhetorical narrative of Mozart’s Kyrie, that takes place in the first subject and the recapitulation, is isolated and “told separately,” thereby deliberately revealing the arbitrary association between style and *syuzhet* as being itself a manufactured form of structuralism (see Fig. 3.1 below and Table 3.2 above). The resolution to the Mozart narrative is conveyed to the viewer without direct audiovisual association with the plot of the film’s narrative at the very end, despite setting up an earlier ongoing structural relationship in the film. Yet, it is precisely because of this structural relationship that the music must continue on after the image has stopped in order to achieve its own internal logical resolution, in the process resulting in the type of alienation of the two media that Adorno argued should legitimately be exposed. This draws attention to the ideological nature of Bresson’s own minimalist style of continuity editing, revealing it as discontinuous and

formally abstract, as befitting an outlook closer to early twentieth-century modernism, than other texturally continuous, minimalist visual art of the 1970s or 1980s.

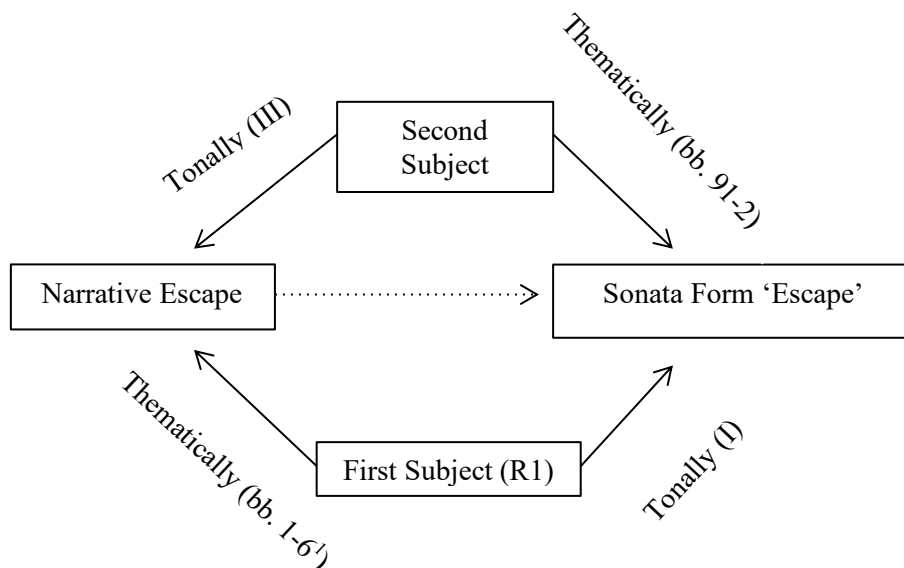


FIGURE. 3.1. Structural interrelationships in *A Man Escaped* (1956).

Bresson builds in complexity to cinematic ritornello form on the soundtrack of *Pickpocket* through the use of two formally and generically distinct musical refrains. Fragments of pre-existing music again serve a similar heterotopian function in underscoring liminal moments in the story, filmed elliptically, such as protagonists shown to be in flight and descending staircases. However, *Pickpocket*'s narrative is an entirely fictional story whose narrative resolution is uncertain; by contrast, in *A Man Escaped* the opening title clearly signals what will happen in the film. As Justin London notes, “the conventions of opening titles can...serve to fix the reference of a leitmotif,”²⁷ or—in the case of Bresson’s 1950s films—the thematic associativity of the pre-existing music quoted. The spectator of *Pickpocket* does not know the fate that

²⁷ Justin London, “Leitmotifs and Musical Reference in the Classical Film Score,” in *Music and Cinema*, eds. Buhler, James, Caryl Flinn, and David Neumeyer (Hanover and London: Wesleyan University Press, 2000), 87.

will befall the petty criminal Michel (eventual incarceration) and the title sequence presents scrolling text attributed merely to “an author.” It tells the spectator abstractly that two paths will be brought together, which might otherwise not have met, namely, the eponymous thief Michel and his friend Jeanne. It is not a thriller, and the author attempts to tell this tale “in pictures and sounds,” that is, using the resources of parametric narration, consisting of a minimalist editing style and cinematic ritornello form.²⁸ Here these refrains are the first and second movements from Johann Caspar Ferdinand Fischer’s Suite in G Minor (I. Overture [Ouverture] and II. Passacaglia [Passacaille]) contained in the collection *Le journal du printemps* (1695).²⁹ Fischer’s suite is used for the first time during these opening titles and list of production credits. Where eighteenth-century music was involved with the previous film’s escape narrative, in *Pickpocket* it is now involved in symbolically representing the process of Michel’s incarceration.



FIGURE 3.2. The double exposure effect in the title sequence of *Pickpocket* (1959).

²⁸ “Ce film n’est pas du style policier. / L’auteur s’efforce d’exprimer, par des images et des sons, le cauchemar d’un jeune homme poussé par sa faiblesse dans une aventure de vol à tire pour laquelle il n’était pas fait. / Seulement cette aventure, pas des chemins étranges, réunira deux âmes qui, sans elle, ne se seraient peut-être jamais connues.” [Opening of scrolling title for *Pickpocket*.]

²⁹ In the title credits the suite is erroneously ascribed to Jean-Baptiste Lully and the misattribution has been repeated in many accounts of the film, as is the case in Donald Richie, “Bresson and Music,” in *Robert Bresson*, ed. James Quandt (Toronto; TIFF Cinematheque, 1998), 299, and Brian Price, *Neither God nor Master: Bresson and Radical Politics* (Minneapolis: University of Minnesota, 2011), 31–33. Alvim speculates that the music may be by another composer, yet places great interpretative emphasis on the fact it *may* be by Lully: Alvim, “Robert Bresson e a Música,” 85.

TABLE 3.4. Cues in <i>Pickpocket</i> (1959).						
No.	In	Out	Mv.	Bars	Action	Michel's V. O.
1	00:00:01	00:01:47	Overture (A)	1-32	Titles	-
2	00:22:01	00:22:47	Passacaglia	81 ² -105 ¹	Pickpocketing lesson	"There in that small cafe, I learnt most of my tricks. He taught me willingly and openly. My fingers needed exercise to become supple."
3	00:27:43	00:28:03		1-9 ¹	Jeanne leaves Michel's apartment. Cross fade to Michel writing a letter.	"A week later, I sat down in the lobby of a famous bank."
4	00:43:07	00:43:22		33 ² -41 ¹	Michel writing a letter.	"I had become incredibly audacious. I got on well with my two accomplices. It couldn't last."
5	00:53:50	00:54:23		81-97 ¹	The policeman leaves Michel's apartment. Michel leaves.	-
6	00:57:24	00:59:00	Overture (B)	32-72 + 67-72	Michel leaves Jeanne's apartment. He goes home and gets a taxi to the station.	"I recall wanting to take a suitcase. [action] I didn't know what I was doing. [action] Would they let me reach the station?"

TABLE 3.4. Cues in <i>Pickpocket</i> (1959) – (continued).						
No.	In	Out	My.	Bars	Action	Michel's V. O.
7	01:00:08	01:00:30	Passacaglia	9 ² -13 ¹	Michel writing a letter describing his destitution.	"From Milan, I went to Rome before travelling to England. I spent two years in London, doing good jobs. But I lost my earnings at cards or wasted them on women. I ended up in Paris, drifting and penniless."
8	01:02:46	01:03:08	Overture (A)	17-32	Michel collecting his pay slip that he gives to Jeanne.	-
9	01:10:57	01:12:33	Passacaglia	1-9 ¹ + 13 ² -16 + 57- 65 ¹ + 33 ² -40 + 89- 105 + 113- 121	In the prison cell Michel kisses Jeanne through the bars.	[Direct Sound] "Oh, Jeanne, to reach you at last, what a path I had to take."

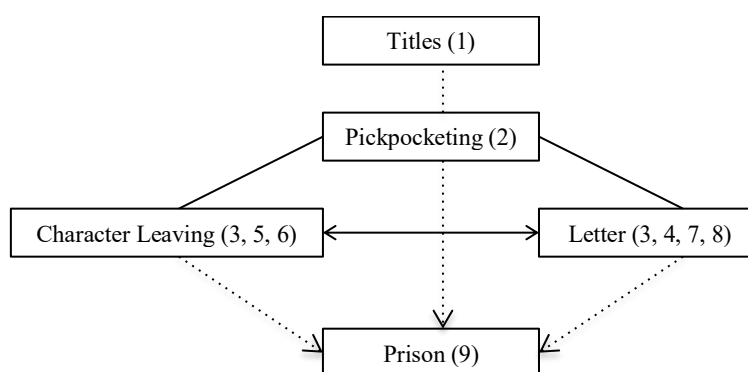


FIGURE 3.3. Relationship of cues (1-9) with narrative actions in *Pickpocket* (1959).

No pre-existing, large-scale formal structure links the two movements from Fischer's suite, and the isolation and rearrangement of these themes by Bresson himself is therefore less dependent on the original musical context of each individual work's total form. Over the course of the film, the two suite movements chart the interconnection of the two main storylines—firstly, Michel's relationship with his mother and friends (Jacques and Jeanne), and, secondly, his robberies—in the same manner that both themes underscore similar repeated events in the plot. At a macrolevel, Fischer's Overture is heard over both the opening intertitles and end credit, and thereby provides a symbolic connection between the characters' meeting (prophesied by the scrolling title) and imprisonment (the credits creating the effect of bars), just as Michel's imprisonment additionally leads to a supposed connection with Jeanne. Despite sharing similarities at surface level—the harmonic sequence of the Passacaglia's ostinato is taken from the overture (bb. 5–7) and they share the same tonality (I: g minor)—these refrains acquire their symbolic role within the narration through their differing musical metres. If we compare for which scenes the two Fischer quotations are used separately on the soundtrack, the Overture, in quadruple metre, is associated with the principal storyline of the characters coming together through Michel's attempt at self-improvement. By contrast, the Passacaglia is in triple metre, and associated with Michel's acts of pickpocketing and moral turpitude (see Table 3.4 above).

In order to understand how and why Bresson makes a distinction between these two cinematic ritornello-refrains, it is useful to examine closely the critical scenes in which they are heard. As in *A Man Escaped*, Bresson underscores the characters as they walk down stairs, but in *Pickpocket* he adds two further actions into the montages: Michel's letter writing and money passing hands, an act that brings the two narratives

together. Because the Overture's structure is in binary form, A and B, and each half possesses a distinct tonal trajectory, they are heard in different scenes. The whole of the Overture is heard across the film, part A is heard twice while part B is heard once (cues 1, 6 and 8 see Table 3.4 above). The first time the Overture is heard is during the credits and titles, which state that two souls are to be brought together (A section). The second time is when Michel is deciding to go to England in order to make things right (B section). The final quotation of the Overture is heard when he has returned to France, is in a legal job, and is giving the money he earns to Jeanne (A section). The eight-bar phrase of the Passacaglia, formed from two tetrachords, is heard six times (cues 2-5, 7 and 9, see Fig. 3.4 below) and some passages from the movement are omitted. This movement has a more complex structure, alternating between trio and *tutti* sections, encompassing fifteen variations of the eight-bar ostinato. The first time we hear the Passacaglia is during the montage of hands, when Michel is being taught in the café how to pickpocket (see Fig. 3.4, below). Each time thereafter it is linked either with his career of petty crime, such as his encounter with the policeman, or with his letter writing, within which he recounts his offenses and misfortunes to Jeanne (see Fig. 3.5 below). Notably, during the montage showing him being taught by the real-life pickpocket, Kassagi, a pen is shown being taken out of his pocket creating a symbolic link with the later acts of letter writing where he tells of his thefts.

EXAMPLE. 3.1. The ground bass of the Passacaglia (bb. 1-9) in *Pickpocket* (1959).

The image shows a musical score for the ground bass of the Passacaglia in *Pickpocket*, measures 1-9. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes a treble clef and a bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with trills and slurs. A box labeled "8-bar Basso Continuo" is positioned above the first measure. Below the staff, there are fingerings (6, 7, 6, 6, 6, 7, 6, 6, 6) and a bracket indicating the 8-bar structure. The score ends with a double bar line and the number 61.



FIGURE 3.4. The montage of pickpocketing showing hands (cue 2) in *Pickpocket* (1959).

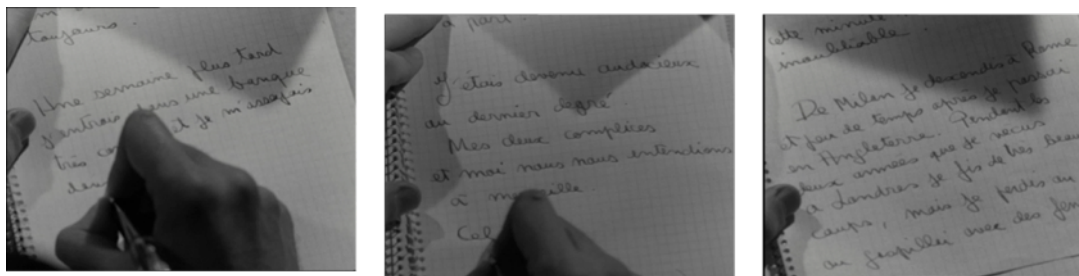


FIGURE 3.5. The letters that Michel writes in cues 3, 4, and 7 in *Pickpocket* (1959).

Repetitions of the Overture not only serve structural functions in creating a pattern within the audiovisual texture, but also accrue symbolic meaning through their repeated placement in the narrative described above. We can interpret the Overture's recurrent use across the film as being associated with ameliorative acts that improve his material and emotional circumstances. When we hear it for the first time during the titles, it is conceptual, that is, associated with signalling the idea of two lost people coming together, rather than generic, that is, showing that the ensuing film narrative is a police procedural, unlike a leitmotif within Classical Hollywood. It is next heard again when Michel leaves behind his pickpocketing career and heads to England in the middle of the film. For the third and final iteration, Michel has a legitimate source of income that he selflessly gives to Jeanne so she might support herself and her baby financially. This act of transferring money from the pay slip to her hands is made explicit to the viewer by means of a tightly framed graphic match between the money in Michel and Jeanne's hands typical of Bresson's elliptically minimalist visual style (see Fig. 3.6, below).

In order to understand why Bresson alternates between the first and second half of the Overture, it is necessary to analyse their syntactic and cadential structure, which demonstrates a similar musical logic in operation to that detected on the soundtrack of *A Man Escaped*. The A section of the Overture contains a sentential structure of two eight-bar, periodic phrases each ending with perfect cadences. This can be seen as

further symbolic of its association with these positive acts of transformation which it underscores. The B section, by contrast, contains a less classical structure of irregular phrase lengths. It is heard when Michel makes his uncertain journey to the station in a restless mood and is therefore fittingly associated with his volatility. Since he is trying to improve his conditions, however, it seems significant that the musical quotation is taken from the same contextual source of symbolic “goodness,” the Overture. Nevertheless, the A section of the Overture ends with a perfect cadence in the dominant (D major), thereby leaving the title sequence tonally open, as was observed of the title sequence of *A Man Escaped*. The A Section is repeated for the final time as the penultimate musical cue (no. 8), which again leaves the underscore tonally open in the sense of not having returned to the tonic, presenting a problem for the soundtrack taken as semiautonomous signifying system (see b. 16 in Ex. 3.2 below). Since the A section is associated with Michel’s betterment, it should in fact end with a perfect cadence in the tonic (G minor) and the attaining of essential structural-tonal closure, as Bresson had undertaken in his play with musical signs in *A Man Escaped*. Nevertheless, tonal closure is indeed eventually achieved in the final scene in the prison where Michel kisses Jeanne through the bars (see Fig. 3.7, below). However, this is enacted through multiple statements of the Passacaglia’s ostinato cadencing in the tonic, which are presented out of chronological order. To the end that Michel is in prison as a result of his pickpocketing at the racetrack, it is therefore referentially appropriate that this alternative theme should be used here vis-à-vis its earlier associations in the film. To wit, the symbolically immoral Passacaglia tonally closes the *Pickpocket’s* large-scale music-narrative structure, in the same way that a positive resolution is ultimately found when Michel emotionally connects with Jeanne after—and despite—his immoral acts of thievery. Within cinematic ritornello form, and

through careful patterns of repeated elliptical montage, Fischer's pre-existing Baroque dance music gradually gains a vital symbolic role in constructing *Pickpocket's* moral tale of larceny.



FIGURE 3.6. The money being exchanged in cue 8 via a graphic match in *Pickpocket* (1959).

EXAMPLE 3.2. The Overture's A section leading into the B section in *Pickpocket* (1959).

A Section

13

B Section



FIGURE 3.7. The shot/reverse-shot in the final scene of *Pickpocket* (1959).

If we are to believe the film's opening declaration of a positive ending, this is ultimately denied *musically* through the associations that the two musical themes have accrued in their specific placement within the structure of *Pickpocket's* narrative and their editing. The Overture is entirely absent from the ending, usurped by the Passacaglia, tonality and form separating, unlike in *A Man Escaped* where this alignment merely occurs off-screen, or extra-diegetically, over the black/blank image. Michel is unlikely to give up his life of crime, and this ending, in retrospect and realistically, is negative. We have heard the wrong music, not the Overture that is seemingly promised in the titles as the accompaniment for this "happy" ending. The quotation of the Passacaglia achieves secure tonal closure by endless rotating around the ostinato, and the passage in the relative major and the dominant (bb. 64²-75) is entirely absent from this final musical cue (9). Where *Pickpocket* repeats the title sequence of *A Man Escaped* in a more abstract manner (eighteenth-century music and a symbolic image of prison bars instead of a real prison) the ending of the film once more consists of a black/blank screen and eighteenth-century music continuing to play after "FIN." Here the ending is likewise made abstract, leaving an aperture. Instead of satisfying a formal need for large-scale closure, as would be required of paradigmatic sonata form, the repetition of the Passacaglia theme over the final black image serves

an arbitrary role in generating closure, which it merely mimes artificially.³⁰ The resolutions of the Mozart-narrative and historical-narrative in *A Man Escaped* are actual, created through the real, pre-existing context of sonata form and André Devigny as an historical figure, but are made abstract and revealed to be in an arbitrary relationship through their representation. In *Pickpocket*, by contrast, the resolution is created purely through symbolism of the two musical themes in an entirely fictional context authored by Bresson as “auteur.”

At the very end of *A Man Escaped*, before Fontaine and Jost walk off into the smoke to Mozart’s music, Jost says, “If only my mother could see me now!” As Donald Ritchie notes, the film’s atmosphere suddenly becomes alienated as a result of the conjunction between this bathetic statement and the entrance of the Kyrie as a quasi-regal style topic.³¹ However, rather than hearing the Mozart entering the soundtrack as a triumphant conclusion despite this estrangement, as Ritchie does, I would argue it is there precisely because of this very alienation. In an essay for *The Criterion Collection*, Gary Indiana offers a “recuperative” reading of *Pickpocket* where he challenges the orthodox reading of a redemptive ending that has similarly been applied to the film. From a musicological perspective, this can be extended to other films by Bresson. For Indiana, Michel’s pickpocketing is not simply a means of theft as labour, but a “psychosexual act” that he commits because he feels deeply alienated from society and is worried about his *lack* of emotions: “redemption has become a business, a commodity, a lucrative premise...[Bresson’s] film’s tragedy, which is finally more important, is that Michel would like to feel guilty for his crimes,

³⁰ To this extent, I echo Richard Neupert’s argument that the final cue “augments the other closure devices and completes the story’s final action by rendering it permanent and eternal,” but I depart from his assessment that “the closing music in *Pickpocket*, however, simply echoes the final images, but without adding new story events or actions.” Richard Neupert, *The End: Narration and Closure in the Cinema* (Detroit: Wayne State University Press, 1995), 29.

³¹ Donald Ritchie, “Bresson and Music,” 300.

and would like to love his mother or Jeanne.”³² In the final scene the protagonists become alienated from the underscore, symptomatic of the film’s thematisation of Michel’s emotional, and Jeanne’s socio-economic, alienation. Through the structuralist use of eighteenth-century music via cinematic ritornello form, *A Man Escaped* and *Pickpocket* achieve a new type of cinematic abstraction that is mimetic of the elliptical visual editing that forms their minimalist film style. It is carefully coordinated over the entire course of each film. In the former film it is dependent on a pre-existing sonata structure, intertextually using the context and pretext of musical form and its repetition. In *Pickpocket* this is artificially manufactured with the aid of the Baroque dance suite, in the same way Michel tries to reconnect with a sense of humanism, only resulting in a deeper sense of estrangement that is closer to a sense of nothingness.

POETRY, POLITICS AND IDENTITY: CINEMATIC RITORNELLO FORM IN PASOLINI’S FILMS

In the 1960s, where certain of Godard’s essay films were indebted to soundtracks of the preceding decade’s works by Bresson and Cocteau, Pasolini used cinematic ritornello form to maintain a distance from post-war Italian neorealism of the 1940s, as practised by filmmakers such as Vittorio de Sica and Roberto Rossellini. Pasolini saw his continuing native institution as outmoded and its films as visually overdetermined by naturalist long takes, rather than seeking to position himself its cultural inheritor.³³ However, his modern period does not follow an earlier period of

³² Gary Indiana. “*Pickpocket*: Robert Bresson: Hidden in Plain Sight,” *The Criterion Collection*. Essay posted on July 15, 2004. Accessed March 30, 2016. <https://www.criterion.com/current/posts/400-pickpocket-robert-bresson-hidden-in-plain-sight>.

³³ In interviews with Stack, Pasolini twice criticises neorealism for being naturalistic. Oswald Stack, *Pasolini on Pasolini: Interviews with Oswald Stack* (London: Thames and Hudson/British Film Institute, 1969), 42, 132.

formally classical works, as had been the case for Bresson and Bergman, and later would be so for Tarkovsky in the 1970s. During the 1950s, prior to turning towards filmmaking, Pasolini had nevertheless found employment as scriptwriter on several Italian films, including for Fellini, having begun as a poet and novelist, much as Cocteau only turned to film as a separate artistic medium towards the end of his career. In the years leading up to his change in narrative medium, it is likely that Pasolini would have been consuming recent contemporary art cinema, including the films of Bresson, Cocteau, and the embryonic works of the French New Wave, which on multiple later occasions paid tribute to Pasolini. Pasolini's use of eighteenth-century religious and concert music—specifically Bach—is present from his first feature-length fictional film, *Accattone* (1961). This formative work does not, therefore, represent a self-conscious development out of a personal variant of cinematic classicism akin to Hollywood films. Rather, it stands as the arrival of a new modernist approach within a specific mid-century cultural milieu, one whose inception lay within French neoclassicism of the 1920s and which became internalised in the 1950s films of Cocteau and Bresson.

In his published academic writing about cinema, Pasolini gives little indication about his own personal views on the use of music in cinema or indeed in his own films. However, it is possible to establish connections between the director's unorthodox semiological theories of literature and his film soundtracks. Whilst his novels and films share many similar animating thematic and political concerns—particularly class oppression experienced by the suburban subproletariat as a distinct socioeconomic group—it would be a mistake to understand his films as cross-media translations of

his literary works.³⁴ Pasolini's cinematic oeuvre (1961–1975) forms the end of both his artistic career and working life. As John David Rhodes argues, this gradual turn from poetry to fiction to scriptwriting, and, finally, to auteurial cinematic discourse itself, was seemingly driven by Pasolini's desire to reconcile the competing forces of modernism and realism, as he understood them, and which he gave voice to in the formative theoretical essay, "The Cinema of Poetry."³⁵ The central heterodox argument voiced by the director here, is that cinema comprises a system of signs, but its language is non-symbolic, unlike writing or speech.³⁶ The filmmaker creates "im-segni" (image-signs), which are taken from images of real life photographed by the camera;³⁷ film therefore comprises a series of objective images of "reality" that are arranged in a subjective fashion by the director, thereby giving cinema a double nature.³⁸ According to Pasolini, it is impossible to show the point-of-view of a working-class character through natural mimesis, and so the director must work stylistically rather than linguistically to raise class-consciousness. This tension between mimetic and diegetic modes of expression—that is, between narrative content (characters, archetypes, etc.) and the means of its representation (film style)—is articulated musically in many of the director's films through the device of the cinematic ritornello-refrain and its contrast with diegetic popular music and nondiegetic originally-composed music. Eighteenth-century concert and religious

³⁴ Indeed, this is despite his own protestation that his nature had not changed in moving between the two modes, potentially as a means of seeking cultural legitimacy for the newer photographic artform. Stack, *Pasolini on Pasolini*, 28.

³⁵ John David Rhodes, "Pasolini's Exquisite Flowers: The 'Cinema of Poetry' as a theory of art cinema," in *Global Art Cinema*, ed. Rosalind Galt and Karl Schoonover (New York, NY: Oxford University Press, 2010), 152.

³⁶ Stack, *Pasolini on Pasolini*, 29.

³⁷ Rhodes, "Pasolini's Exquisite Flowers," 146.

³⁸ Pier Paolo Pasolini, "The 'Cinema of Poetry'," in *Heretical empiricism*, ed. Louise K. Barnett, trans. Ben Lawton and Louise K. Barnett (Bloomington, Indianapolis: Indiana University Press, 1988), 173.

music serves an active role as part of a film style that creates a materialist understanding of society through the apparatus of non-mimetic representation.

Pasolini's use of the cinematic ritornello-refrain across his oeuvre was more extensive than Bresson's, which was limited to the three examples identified above. Pasolini, by contrast, made use of the technique across the entirety of his filmography. Unlike Bresson, Pasolini's chosen musical citations are often of irregular or differing lengths, and may be combined with other musics or repeated, jumping "backwards" in the original music, but without the formally discontinuous effect of Godard's Brechtian approach to citation and rearrangement that, instead, more often cuts citations short before allowing them to cadence. The original musical contexts or structures of his citations are therefore never preserved, or even re-created anew. Not every film of Pasolini uses the ritornello-like structure of repeated musical refrains. Those that do may further be periodised into three film-stylistic categories: (i) two post-neorealist films set and filmed in the peripheral working-class district known as the *borgate* (*Accattone* and *Mamma Roma* (1962));³⁹ (ii) mythical films, including biblical and classical adaptations, made in an ornamental style (*The Gospel According to St. Matthew* (1964) and *Arabian Nights* (1974)); and (iii) political-modernist films that function as parabolic discourse (*Theorem* (1968); see Table 3.5). Pasolini's cinematic-ritornello films may be further split musically between those that use Baroque music of the eighteenth century, primarily that of Bach, within the first half of his career, and later films that use works by Mozart.

³⁹ As Rhodes explains, this was "a pejorative term denoting the large fascist-era mass housing projects built outside the city center.... *Mamma Roma* was shot in a public-housing project built in the 1950s, one of many constructed to address the needs of Rome's under housed citizens, many of them residents of the borgate like the ones seen in *Accattone*." John David Rhodes, *Stupendous Miserable City: Pasolini's City* (Minneapolis: University of Minnesota Press, 2007), xi.

Whilst Pasolini and Godard inherited the musical refrain from Bresson, its manifestation in their filmmaking differs formally. As Kovács has identified, “Godard’s version of radical discontinuity is more genre-based and tends to inspire most of all the essay genre, while Bresson’s discontinuous style is related rather to its highly elliptical narrative technique and the metonymic character of his visual compositions, regardless of the genre in which it is realized.”⁴⁰ From the point of view of Pasolini’s soundtracks, it is clear that he took Bresson’s approach, folding it to the new contexts of neorealism and classical adaptations, demonstrating an irrelevancy of genre, much as cinematic ritornello form itself traverses musical genres and functions paradigmatically. In his earlier works the musical refrain plays an important role in the representation of class politics in post-war Italian society vis-à-vis its relationship to popular Italian song. However, as I argue, this approach quickly became part of a self-myth for Pasolini and his own cinematic style, leading to a change to favouring Mozart’s music and a more ornamental style. I now discuss each of these periods separately, explaining their continuities and divergences.

TABLE 3.5. Pasolini’s cinematic ritornello-refrain films categorised by style.			
Period Style	Date	Title	Refrain
Post-neorealist	1961	<i>Accattone</i>	J. S. Bach
Post-neorealist	1962	<i>Mamma Roma</i>	Antonio Vivaldi
Mythic-Ornamental	1964	<i>The Gospel According to St. Matthew</i>	The Gloria from <i>Missa Luba</i>
Political Modernist	1968	<i>Theorem</i>	W. A. Mozart
Mythic-Ornamental	1974	<i>Arabian Nights</i>	W. A. Mozart

⁴⁰ Kovács, *Screening Modernism*, 131.

Accattone and *Mamma Roma* are the two films by Pasolini that adapt cinematic ritornello form to explicitly post-neorealist settings in the first period of his film making career. In addition to being set in the *borgate*, using pre-existing Baroque music, and featuring the regular Pasolini actor Franco Citti as a pimp, *Accattone* and *Mamma Roma* present narratives whose stories mirror each other. In the first, Vittorio (nicknamed by associates “Accattone,” meaning “beggar,” and played by Citti) runs into difficulty when his regular sex worker, Maddalena, is incarcerated and he coerces a woman recently arrived in the village, Stella, into sex work. Accattone dreams of his own funeral, and is then involved in a fatal accident on a motorcycle after a robbery. In *Mamma Roma*, by contrast, a middle-aged, former sex worker (Anna Magnani), moves to a new district with her teenage son, Ettore, and tries to start a new life selling vegetables at a market stand. After another market vender, Bruna, who has become romantically involved with Ettore, reveals that his mother used to be a sex worker, the filial relationship breaks down leading to Ettore’s petty thieving, incarceration, and death. Throughout the film her former pimp, Carmine (Citti, again) is shown reconnecting with Mamma Roma in her new life and attempting to coerce her into sex work once again, through leveraging Ettore’s innocence of her previous perceived moral transgressions.

In addition to Bach and Vivaldi, both films feature popular musics, which I will discuss briefly before returning to the pre-existing Baroque music, because of their formal distinction and different diegetic position in relation to the story, which allows them to acquire a symbolic significance. In the first half of *Accattone*, a group of boys sing “stornelli,” or popular Italian street songs,⁴¹ while in the scenes where Stella is forced into sex work, a piece of diegetic jazz is heard being played by a band

⁴¹ Calabretto identifies these three songs as “Maddon dell’angeli,” “La Sagra di Jarabub,” and “Barcolo romano.” Roberto Calabretto, *Pasolini e la musica* (Pordenone: Cinemazero, 1999), 375-6.

aboard a ship. In a later scene, “St. James Infirmary Blues” by William Primrose is heard coming diegetically from the car radio of the client who picks her up, having likewise first been heard aboard the boat. In *Mamma Roma*, popular music has a much more important structural role. The popular song “Violin Tzigano” (“Gypsy Violin”), written by Cherubini Bixio and performed by the child star Joselito in the 1950s, is heard from an RCA recording which Mamma Roma owns and plays for her son in an early scene in the film, to which they dance. Further popular musics are encountered on a number of occasions: when the film opens with the wedding of Carmine to his new bride, with the assembled guests taking turns to sing a stornello;⁴² the aria “Una furtiva lacrima” from Gaetano Donizetti’s *Elisir d’amore*, and another popular song, are briefly hummed by a boy;⁴³ a friend of Ettore’s hums rock ‘n’ roll and mimes playing a guitar. Original music composed by Carlo Rustichelli is also placed diegetically in the film, including an easily discernible cha-cha-cha number as Mamma Roma *flâneurs* through the streets at night.

Where in *Accattone* Pasolini makes a clear (neo)realist distinction between various instances of diegetic music associated with the everyday life of his subproletarian fictional characters and the nondiegetic underscore of pre-existing music, in the middle of *Mamma Roma* (cue 11, the third use of “Violin Tzigano”) the popular song is heard *nondiegetically* as a soft orchestral arrangement without any clear source (Mamma Roma is in a church). A similarly pivotal moment occurs in *Accattone* with the use of “Wir Setzen uns mit Tränen nieder” (We sit down in tears), the final *da capo* chorus of the St. Matthew Passion (movement 68) that is used as that film’s dominant refrain, where the chorus is allowed to enter, and the presence of vocality in the music is thereby revealed to the spectator. In the rest of the film, through

⁴² “Fiore de gaggia, Fiore de sabbia, Fiore de menta, Fiore de coccuza, Fiore de merda,” (Ibid., 383).

⁴³ “Addio mia bella, addio,” (Ibid., 383).

looping and cutting, the choir is never heard. How can these two moments be explained analytically and what might their relationship be to each other, bearing in mind that these two films seem to act as mirror images of their characters' narratives? To answer this question the symbolic and structural role of each of the eighteenth-century works in these films must be considered. In Bresson's 1950s films the cinematic ritornello-refrain signifies in a one-to-one relationship throughout the films (i.e., Mozart-escape, or Passacaglia-thieving). By contrast, in Pasolini's post-neorealist films quotations can come to re-signify along semantic chains of association through pre-existing structures of foreknowledge that are not related to particular themes, melodic fragments or chord progression, as in leitmotivic compositional practices found within and without Classical Hollywood.⁴⁴ In *Accattone* (see Table 3.6), the dominant cinematic ritornello-refrain, taken from "Wir Setzen uns mit Tränen nieder," is used eight times. The first four of these appearances are presented expositionally for the relationship between Maddalena and Salvatore, a friend of Accattone's who beats her up with a group of accomplices. In the fifth, where the entry of the chorus is revealed for the first time, a similarly violent scene is shown where Accattone fights with the new partner of his former wife.⁴⁵ This linkage, of street violence by the mob against the individual, with the Matthew Passion chorus, continues in later associations. Where the first half of these quotations are dominated

⁴⁴ Brill has seconded this assessment, commenting that "Pasolini's use of music in both *Accattone* and *Vangelo* is not technically leitmotivic in the Wagnerian sense, in that it does not provide a second level of narrative, which either parallels or contradicts the first." Mark Brill, "The Consecration of the Marginalized: Pasolini's Use of J. S. Bach in *Accattone* (1961) and *Il Vangelo Secondo Matteo* (1964)," *Bach* 50, no. 2 (2019): 230. The following analysis was produced before the publication of Brill's article.

⁴⁵ On this point, Mark Brill has argued that "Pasolini perhaps wished to delay the specific verbal associations of the text that would have commented on the action and the characters, reserving them for the crucial central scene." Mark Brill, "The Consecration of the Marginalized," 213.

by the first statement of the refrain in the tonic C minor, the second half uses the ensuing statement mainly in the relative E♭ major.

The other Bach quotations that Pasolini uses in *Accattone* include the opening orchestral Sinfonia (in E♭ major) from the cantata *Gottes Zeit ist die allerbeste Zeit* (BWV 106) [“God's time is the very best time”], which is initially associated with Accattone visiting his small son, symbolising patrilineality that the visual image fictitiously denotes. In the second and final uses of the Sinfonia, it is, instead, associated with Stella and other peripheral characters of the *borgate*, as she has begun to be coerced into working for Accattone as part of an abusive parent-child relationship. The two Brandenburg concerti are associated with Accattone's sex workers: since Stella is initially shown through the aural lens of the second Brandenburg concerto, her descent into sex work is symbolically predetermined.⁴⁶ Yet, more than this, the tonal identity of the Adagio associated with Maddalena is primarily centered around the dominant of D minor, and thus can be seen as a displaced form of tonal (V) preparation for the “true” local tonic that is contained within the Andante via tonal closure. This movement finishes with a *tierce de Picardie* and could be heard to represent the symbolic moral absolution of Stella. In the pivotal third, and final, use of the First Brandenburg concerto, the final cadence of the movement is sounded for the first time. The tonally preparatory nature of this excerpt could not be clearer here: a descending tetrachord leading to an inauthentic cadence that is preceded through an augmented sixth, with the preceding “attempted” final perfect authentic cadence (PAC) in bb. 35-6 having been melodically aborted at the last minute, leaving the chord to sound silently (see Ex. 3.3 below). In placing this symbolically significant moment of tonal closure in the middle of the film, this approach to cinematic ritornello

⁴⁶ Ibid., 234.

form differs from Bresson's constructions which instead span the length of his works and are related to their teleology.

TABLE 3.6. Summary of musics found in Pasolini's *Accattone* (1961).

<i>Classical</i>	J. S. Bach				<i>Nondiegetic</i>
	Brandenburg Concerti		Church Music		
	<i>Instrumental</i>		<i>Choral</i>		
	1/ii (BWV1046)	2/ii (BWV 1047)	Cantata/i (BWV 106)	St. Matthew/68 (BWV 244)	
<i>Popular</i>	Italian Proletarian Street Song		Jazz		<i>Diegetic</i>

TABLE 3.7. Summary of musics found in Pasolini's *Mamma Roma* (1962).

<i>Nondiegetic</i>	Antonio Vivaldi				<i>Classical</i>
	Concerti				
	<i>String</i>		<i>Woodwind</i>		
<i>Popular</i>	Violin Tzigano	Viola d'amore and Lute (RV 540)/ ii	Sopranino Recorder (RV 443)/ ii	Bassoon (RV 481)/ ii	<i>Diegetic</i>
		Original Music (Rustichelli)	Popular Italian Songs	Rock 'n' Roll	

EXAMPLE 3.3. Descending tetrachord cadential gesture in the slow movement of the Brandenburg Concerto No. 1 in F Major (BWV 1046).

33

Vl. picc.
 Ob.
 Vl.
 Vc. e C.
 VIFr.

f
p
f
p
f
p
 Dmin:
 V₇
 i
 V

The structural use of music in *Mamma Roma* is also closely connected to questions of inter-character identity and relationships. Pasolini uses the triangulation of three solo timbral sounds again, with three Vivaldi concerti for the central characters of the film: the string Concerto for Viola d'amore and Lute in D Minor (RV 540) for Mamma Roma and Ettore; Sopranino Recorder for Carmine (Flautino Concerto in C Major (RV 443); and Bassoon for Bruna (Bassoon Concerto in D Minor (RV 481)—see Table 3.7 above). The woodwind concerti can be seen to symbolize sexual transgressions through their associations with the two characters' sexual partners, Carmine and Bruna, associations that ultimately lead to the film's tragedy. *Mamma Roma* represents very different class relations to *Accattone* which are conveyed through instrumental musics for solo violin. Here the eponymous heroine is a proletarian character who is attempting to become *petit bourgeois* by acquiring a small business (a market stall). Two distinct pieces of music are associated with the relationship between mother and son and the narrative of social betterment: the Vivaldi Viola d'amore and Lute concerto, and the song-cum-tango, "Violin Tzigano." In the course of the film Ettore takes his mother's vinyl recording of Joselito's performance, selling it to another market trader who tests the record and plays it diegetically. The aforementioned soft orchestral arrangement is heard in the following scene between Mamma Roma and the priest, and also in the prison at the end of the film when an inmate whistles the song's central melody to Ettore, driving him berserk. The Vivaldi string concerto, similarly, is heard three times in the film: during the opening titles; for a central sequence where mother and son take a ride through the city on a motorbike that she has bought Ettore; and in the final scene of the film where Mamma Roma learns of her son's death. The Vivaldi Viola d'amore and Lute concerto during the bike ride sequence is significant, as here Pasolini represents the characters' class

relationality and attempted mobility via their acquisition of the motor vehicle as an expensive commodity. Indeed, in the final Vivaldi sequence, as Mamma Roma trudges through town and we hear the same music, Ettore's friend rides past her on the stolen bike. As she rides behind Ettore in the second sequence she mockingly, but half seriously, chastises him for sounding as though he shows allegiance to the communist party and tells him that he should not start calling people "comrade." In her political rubric, any form of solidarity should not be expressed. Metonymically, the Vivaldi string concerto therefore stands in for class pretension as the embourgeoisied, timbrally homophonic, cousin to the subproletarian song, apostrophising a gypsy ("tzigano") violin.

The transfer of "Violin Tzigano" to nondiegetic orchestral arrangement represents its sharing of the same nondiegetic "narrative space" as the Vivaldi string concerto in relation to questions of diegesis and realism, which were critically important film-theoretical concerns for Pasolini. This transfer is the opposite of Pasolini's pivoting of the Bach chorus-aria and the revelation of its vocality to the spectator in *Accattone*: here, inversely, the gypsy song abandons its vocality. The use of the orchestral, "film music"-style arrangement of the Joselito song occurs directly after Ettore has stolen the record and whilst Mamma Roma is in church asking a priest what she should do about her son. The act of stealing this record ultimately leads Ettore on to a dangerous course of crime. In *Accattone*, the heroic utopian vein that is associated with the Matthew Passion chorus as a tragic cinematic ritornello-refrain, is corrupted through the incursion of the popular stornelli's vocality, leading to the narrative undoing of the fictional hero, Accattone. If Ettore, by contrast, is undone narratively in *Mamma Roma* through the equally repressive social forces of class oppression, the music that symbolises his proletarian class identity, "Violin Tzigano,"

triumphs stylistically by occupying this quasi-sacred narrative space in the diegesis, suggested literally by the communal Catholic church building in the *borgate*, in which the spectator is likewise frontally positioned (see Fig. 3.8 below). Yet, this moment is ultimately fleeting, and the class antagonism represented by Pasolini's stylistic dialectic of the Vivaldi-Tzigano ritornelli remains through the final scene of the film with the Baroque Viola d'amore and Lute concerto, continuing after the final "Fine" end credit, in a similar manner to the antagonism between the Passacaglia and Overture refrains in *Pickpocket*.



FIGURE 3.8. The nondiegetic use of "Violin Tzigano" in *Mamma Roma* (1962).

Pasolini would only once more use eighteenth-century music as a formal device to deconstruct class pretensions in *Theorem*, inversely in the context of a Milanese *haute bourgeois* nuclear family. Where the contemporary jazz number, "Tears for Dophy," by Ted Curson is used associatively three times in the film with Emilia, the family's maid and only proletarian character, the heteropatriarchal family, and its disintegration, is represented through quotations of Mozart's Requiem in D Minor (K. 626) and original music by Ennio Morricone. These are juxtaposed, forming a dialectic of two musical styles, in a similar fashion to *Mamma Roma* (see Table 3.8 below). The narrative of the film is intended by Pasolini as a parable that is to be read

symbolically as only one element of the film: a telegram announces the arrival of a central mysterious character, the Visitor (Terence Stamp), who comes to stay with the family, variously seducing each member (mother, father, son, daughter and maid). After he leaves, each family member reacts differently, the father giving up his factory to the workers, the son turning into an artist-semiotician, the daughter becomes catatonic, and is taken to hospital, whilst the mother takes to the streets in her car to pursue younger men. Two other narrative elements adjoin these stories, namely a prologue where a news reporter interviews workers outside the father's factory, questioning them about whether the bourgeoisie can be humanised or whether all the workers should be raised up to join the bourgeoisie. At other moments, the image of a desert is symbolically presented as a motif, serving as a random interpellation into this "irrealist" narrative, as Pasolini might himself have described it in his own theoretical language.⁴⁷

Table 3.8. Summary of music-character-class relationships in *Theorem* (1968).

		CLASS						
		Bourgeoisie				Jazz	Proletarian	
SOUNDTRACK	Pre-existing Music	Mozart Requiem	Mother	Father	Son		Daughter	Maid
			<i>Tears for Dophy</i>					
			<i>I. Introitus</i>					
	Score – E. Morricone	Modern		VI. Agnus Dei	III. Sequentia			
			<i>(i) Theorem</i>					
		Popular			(ii) Frammenti			
			(iii) Fruscio di foglie verdi (v) Beat n.3		(iv) L' ultima corrida			

⁴⁷ Kovács, *Screening Modernism*, 374.

Table 3.9. Mozart's Requiem in D Minor (K. 626) in <i>Theorem</i> (1968).					
Cue	In	Out	Movement	Bars	Image
8	00:29:35	00:30:50	I. Introitus: Requiem Aeternam	1- 10 ³	Close-up shot of the Tolstoy novel the Father has been reading. He lies in bed with the Daughter by his side. The Visitor enters and reads a passage from <i>The Death of Ivan Ilyich</i> . The Mozart is faded out and we cut to the recurring shot of the desert.
9	00:30:53	00:31:48	VI. Agnus Dei	1- 14 ¹	Room now with just Daughter and Father again. The Visitor re-enters, wearing different clothes and symbolically has sex with the Father, lifting his legs up. Mozart is faded out on the perfect cadence. The Father thanks the Visitor.
12	00:40:44	00:45:59	I. Introitus: Requiem Aeternam	10 ² - 48	Each member of the family explains to the Visitor why they can't live without him (Son, Mother, Daughter, Father, Maid).
15	00:56:56	00:57:45		1-7 ¹	The Daughter laid out on her bed with the family and doctor around her.
16	00:58:16	00:59:05		7- 13 ³	The new Maid comes to check on the Daughter. She shakes her and tries to wake her. The two doctors come in.
18	01:04:41	01:07:42	III. Sequentia - Confutatis maledictis	17-	The Son painting in his room and delivering a monologue about The Artist.
	01:07:45	01:08:24	I. Introitus: Requiem Aeternam	33- 37 ³	The Son leaving the home.
20	01:12:31	01:12:58		32- 35 ⁴	The Mother out cruising the streets in her car.
21	01:18:43	01:20:52			32- 48

Table 3.9. Mozart's Requiem in D Minor (K. 626) in <i>Theorem</i> (1968) – (continued).					
Cue	In	Out	Movement	Bars	Image
25	01:32:02	01:34:26		1-7	The Father wandering naked in the desert we had seen earlier. He bellows into the camera as the choir is meant to enter, his voice briefly replacing them.

The beginning of the film and its ending provide the interpretative clues to the intended symbolism of *Theorem*'s cinematic ritornello-refrain, which recurs ten times, although no consistent philosophy or ideology supports Pasolini's theory put forward in the film, which instead blends new left Marxism, Christian salvation theory, and queer politics.⁴⁸ For Kovács, Pasolini's film shows that "the only way that can lead out of the alienated situation of the bourgeois individual is through the total loss of every fundamental link (family, sex, art, property) that relates the individual to the bourgeois world and to the desires preconditioned by it...[therefore] salvation is a desperate search for a new self (walking naked in the desert)."⁴⁹ In the final scene of the film the image of the desert is returned to, but is now presented as symbolic of the wandering of Moses in the desert, a place where enlightenment may be obtained.⁵⁰ Here, the picture of the naked patriarch is adjoined by the Introitus of the Mozart Requiem, both now associated with the previously ephemeral image of the desert that had been left "unaccompanied," or lacking-of-Mozart. Until the ending of the film, the Mozart refrain has been associated with the family both collectively and individually. In the course of the film, whilst each of the bourgeois characters' reaction to the Visitor's departure is initially underscored with the Mozart Requiem, this transfers subsequently to one of Morricone's highly modernist musical cues ("Theorem"

⁴⁸ Kovács, *Screening Modernism*, 375.

⁴⁹ *Ibid.*, 375.

⁵⁰ *Ibid.*, 375.

associated with the mother and daughter, and “Frammenti” with the son and father—see Table 3.8 and 3.9 above).⁵¹ The Mozart Requiem seems to promise a utopian escape through cathartic mourning, akin to the Bach chorus in *Accattone*. Programmatically, as a requiem mass, however, the plights of the family members are ultimately condemned to alienation through the atonal style of Morricone’s original modernist music, as exhorted in “The Cinema of Poetry.” Pasolini argues that a correlative to this is that Mozart’s music, as salvation, belongs with this image of the desert, where the bourgeois individual may be cured of their alienation, which has been misaligned in montage throughout the entirety of the whole film’s running time, as part of cinematic ritornello form. At a stylistic level, Pasolini’s theory is about an aesthetic—and as much a political—quest for a composite audiovisual montage (desert-image-plus-Mozart) that is almost *stylised with fictional narrative*. *Theorem*’s parable is therefore ultimately also self-reflexive, concerning the self-registration of Pasolini’s own bourgeois class identity as a producer of auteurial cinematic discourse—about which he presents as highly pessimistic—realised here musically in the musical refrains taken from Mozart’s Requiem.

Pasolini’s switch from Baroque concerti to Viennese musical classicism after his short film *La Ricotta* (1963) was attendant on Pasolini’s move to films that take their narrative basis from traditional mythologies as a way of creating an ornamental style.⁵² Pasolini’s use of cinematic ritornello-refrains using quotations from Bach and Vivaldi was a form of critical practice against neorealism’s naturalism, and itself

⁵¹ It is possible to listen to Morricone’s original music for *Theorem* online via YouTube: <https://www.youtube.com/watch?v=kRS2pcmMttk&list=PLgq5EK55CawW9TZtv9P-F9ozwrlbHyWcr&index=3> (Accessed November 3, 2018).

⁵² This was part of the omnibus film titled after its four directors (Rossellini, Godard, Pasolini and Gregoretti): *Let's wash our brains: RoGoPaG: four stories by four authors who limit themselves to recounting the joyous beginning of the end of the world* [Laviamoci il cervello: Ro.Go.Pa.G: quattro racconti di quattro autori che si limitano ce raccontare gli allegri principi della fine del mondo](1963).

become a type of “self-myth” for Pasolini’s own auteurial discourse. From the perspective of a style analysis, it could be argued that Pasolini himself recycled his own particular form of cinematic-ritornello structure through different visual and narrative stylistic contexts. Kovács has argued that Pasolini’s turn to mythological narrative finds its basis in Barthes’s collection of essays, *Mythologies*, published in 1957, most notably in their shared idea of free indirect speech that is elaborated upon by Pasolini in “The Cinema of Poetry.”⁵³ For Barthes, traditional art forms are demystified and subverted in modern art, which inherently alienates and demythologises. Understood in Barthes’s semiotic terms, we can see Pasolini to have begun creating his own form of “naïve” artistic myth, by repeatedly using German and Italian Baroque music with subproletarian and proletarian characters engaged in class struggle, as a type of ornamental critique. The director was conscious of these choices and potential fallacies, having received criticism for *Accattone*’s soundtrack that he relayed in an interview, much as Bergman and Tarkovsky would face national criticism in the following decades for inappropriate musical choices.⁵⁴

In both *Accattone* and *Mamma Roma* the quotations of Bach and Vivaldi—aural equivalents of “im-segni” in Pasolini’s theory—are assigned to specific or related characters and treated symbolically, the latter achieved through the former. Compare this approach with that taken in his adaptation of *Oedipus Rex*. Here Mozart’s String Quartet No. 19 in C Major (K.465) known as the “Dissonance,” is associated with the central ancient Greek myth, thereby allowing Mozart’s sonic presence in *Theorem* to politically re-mythicise the bourgeois everyday reality of an upper-middle-class

⁵³ Kovács, *Screening Modernism*, 178.

⁵⁴ In an interview with Stack, Pasolini professed, “I think what scandalized them in *Accattone* was the mixture of the violent Roman subproletariat with the music of Bach, whereas in *Mamma Roma* there is a different kind of combination which was less shocking—ordinary people who are trying to be petit bourgeois with the music of Vivaldi, which is much more Italian and is based on popular music, so the contamination is much less violent and shocking.” Stack, *Pasolini on Pasolini*, 54.

Milanese family. This is only achieved through its assumption as a constitutive part of Pasolini's mythic auteurial discourse, established in the preceding films of the early 1960s. This presented a limit situation for Pasolini, with the result that his further classical adaptation, *Arabian Nights*, presents a synthesis of these two approaches. Here, the slow movements of two nondiegetic Mozart string quartets [String Quartet No. 15 in D minor (K. 421); String Quartet No. 17 in B-flat Major (K. 458)] are linked to the central diegetic narrative of the film in order to establish the nested diegetic levels of the film's narrative. By alternating non-dialectically with Morricone's film music, as two prominent refrains occurring in distinct timeframes—rather than being directly juxtaposed with its stylistic other in the “narrative present” as occurs in *Theorem*—the Mozart Quartets point towards the most open reflection of Pasolini's own theoretical belief in how film style should function as an anti-realist device for inflating class consciousness vis-à-vis cinematic ritornello form.

GODARD, CYCLICISM, AND THE FRAGMENTATION OF THE CINEMATIC RITORNELLO-REFRAIN IN THE 1960s ESSAY FILMS

Godard's repeated use of short fragments of Beethoven's string quartets as refrains across his oeuvre has not passed without critical attention. However, most analyses of these films adopt either a narratological or a phenomenological framework, and do not attempt to contextualise the soundtracks within post-war European art cinema, or in relation to the work of Bresson and Pasolini. This approach, I maintain, cannot fully account for the carefully constructed nature of Godard's montage, and what often seems to be the non-narrative play of audiovisual signification. This filmmaking approach was bequeathed by Bresson's elliptical minimalism; contextual comparisons make it clear that Godard derived this audiovisual style of repeated musical refrains

from Bresson's late 1950s films, where that director begins to work within a modernist formal idiom for the first time.⁵⁵ Similarly, Pasolini's subversion of typical character-music thematic associations, is radically expanded upon in Godard's essay films, and, to this end, it is perhaps unsurprising that Pasolini in turn chose Godard as one of his two contemporary examples to illustrate a "poetic cinema," whereby style may become the organising principle within the narrative logic of the film.⁵⁶ It is unclear whether Godard was aware of the precedents of *Accattone* or *Mamma Roma* with regard to musical refrains, yet the first Godard-Beethoven-film, *The New World* [*Il nuovo mondo*] (1963), forms one part of *Let's Wash Our Brains: RoGoPaG* (1963), a four-director omnibus anthology film to which Pasolini also contributed; the same directors authored segments to the omnibus film *Love and Anger* [*Amore e rabbia*] (1969).⁵⁷

No single film genre, or literary form, serves as the narrative basis and fictional structure for what may be termed the "Godard-Beethoven-film," unlike Pasolini's classical adaptations, for instance. Rather, these quotations of pre-existing music come to re-signify in the course of the same film, appearing instead increasingly to operate

⁵⁵ It is also clear that Godard's use of fragments of original scores in *My Life to Live* [*Vivre sa vie*] (1962) and *Contempt* [*Le Mépris*] (1963) is in much the same manner as a parallel means of experimentation. However, he abandons the use of original music in this fashion before the late 1960s, thereafter prioritising pre-existing Western art music.

⁵⁶ Moreover, it is only relatively recently that Albertine Fox has revealed the full extent of Godard's Beethoven-quartet-use, in identifying hitherto unacknowledged citations in two of his post-1980s works. These include his idiosyncratic adaptation of *King Lear* (1987) and the autodocumentary *JLG/JLG: Self-portrait in December* [*JLG/JLG: Autoportrait de décembre*] (1995). See: Fox, *Godard and Sound*, 131, 147.

⁵⁷ By the middle of the decade, however, it is evident that Godard would have been aware of Pasolini's early films, if we hold *Cahiers'* decision to list *The Gospel According to St. Matthew* amongst its annual top ten films for 1965 as indicative of critical interest in France. Indeed, in the following year, Jean-André Fieschi interviewed Pasolini as part of the television documentary series, *Les cinéastes de notre temps*, revived as *Cinéma, de notre temps* between 1990 and 2003 ("Filmmakers of our time"), whilst the previous year François Weyergans had also interviewed Bresson. This documentary series, which ran from 1964-1972, directed by André S. Labarthe, had been established by Janine Bazin, wife of André Bazin, the former editor at *Cahiers*. Pier Paolo Pasolini, interview by André Fieschi, "Pasolini l'enragé" (Pasolini the enraged), BW, 16mm, 97min., broadcast November 15, 1966 (ORTF 2). Robert Bresson, interview by François Weyergans, "Robert Bresson: ni vu ni connu réalisé" (Robert Bresson: neither seen nor known), BW, 16mm, 65min., broadcast June 17, 1965 (ORTF 2).

independently of whatever narrative may be discernible. They function, at a deeper structural level, as mimetically representing the central (often female) protagonist's alienation amongst her urban environment, but not as the result of an entire unfolding of a predetermined structure, as is the case in Bresson. Yet, more than this, in self-reflexively using particular quartets as clearly audible intertexts on multiple occasions, Godard fashions self-selected fragments of Beethoven's chamber music into floating signifiers that come to function as musical signs of his own direct and indirect aural discourse across his essayistic 1960s films. Quotations of Beethoven's chamber music thereby form a bridge across what we might hold as his modern and postmodern phases.⁵⁸ Consequently, these refrains hold a special status among the multiple genres and forms of music from the Western art music canon that Godard samples.⁵⁹ These musical signs, as Godardian signifiers, are interwoven into the audiovisual matrix of his serialist forms—one that is bequeathed to Tarkovsky, particularly in *Mirror* considered in chapters 4 and 5. The cinematic *découpage* is co-authored between Godard's intensely elliptical visual editing and the Viennese classical style of questioning gestures that are spotlighted. This represents cinematic *ritornello* form and its inherent rhetoricism at its most conceptually stretched state.

Godard's own personal interest in Beethoven's chamber music predates the essay films of the 1960s. Notably, in Rohmer's film, *The sign of Leo* [*Le signe du lion*], filmed in 1959 but released in 1962,⁶⁰ we see Godard playing a nameless onscreen

⁵⁸ Comprehensively, these include: a short fictional segment from an omnibus anthology film, "The New World" from *Let's Wash Our Brains: RoGoPaG* (1963); marital melodrama, *A Married Woman* (1964); essayistic *verité* portraiture, *Two or Three Things I Know About Her* (1967); literary adaptation, *First Name Carmen* [*Prénom Carmen*] (1983); and a short collage documentary made on commission with Anne-Marie Miéville, *Liberty and Homeland* [*Liberté et Patrie*] (2002), plus those cited above—see Table 3.10.

⁵⁹ Of the directors considered in this thesis, Godard is unique in being alive and still producing work that draws on audiovisual techniques and musical citations that he first established in his post-war work fifty years ago. His body of films is therefore the most complex to parse into critical genealogies on cinematic intertextuality via the lens of Western art music.

⁶⁰ Sheer, "The Godard/Beethoven Connection," 171.

partygoer obsessively listening to the opening of a Beethoven quartet trio by lifting the stylus and replaying the passage a few seconds later.⁶¹ What is significant here, is that Godard's structural-auteurial identity formation thereby precedes its epiphenomenal manifestation in Godard's self-authored short films (see Fig. 3.9 below). This process begins with the short film *Charlotte and Veronique, or All the Boys are Called Patrick* [*Charlotte et Véronique, ou Tous les garçons s'appellent Patrick*], from the same year Rohmer's *Le signe du lion* was shot. Here Beethoven's piano music, the *Rondo alla ingharese quasi un capriccio* (op. 129), functions as a nondiegetic proto-refrain, having first been heard diegetically coming from the titular character's radio, the opening and closing sections of the work beginning and ending the film, as in *A Man Escaped*. However, this process of auteurial-identity formation—simultaneously one of self-identity formation in Godard's case—was sustained postmodernly in those films made after *Slow Motion/Every Man for Himself* (1979). In works in which Godard starred as a thinly veiled, but ultimately fictitious, character, Beethoven's string quartets are always used in parallel.⁶² The 1960s Beethoven-films can therefore be retroactively understood in relation to the free indirect auteurial discourse created in his postmodern phase, as alternately direct auteurial discourse. This was inherited from *cinéma vérité*, in line with the voice-overs whispered by Godard on the soundtrack of *Two or Three Things I Know About Her*. These semiological pronouncements in *Two or Three Things I Know About Her* frequently have little to do with the images shown, unlike films made earlier in the decade. However, amongst his often-cryptic prognostications he includes the phrase “the style is the man himself,” attributed to the eighteenth-century naturalist Georges-Louis Leclerc, Comte de

⁶¹ “Allegro ma non tanto,” the second movement from String Quartet No. 15 in A Minor (op. 132), which Godard, incidentally, does not use in his own later Beethoven films.

⁶² These include Carmen's uncle, the filmmaker Jeannot, in *First Name Carmen*; Professor Pluggy in *King Lear*; and as himself in the autoportrait *JLG/JLG*.

Film		Beethoven Quartet (Opus)																				
Year	Title	59/1	59/3			74			131				132				133	135				
		1	2	3	4	1	2	3	4	5	6	7	1	3	4	5	1	1	2	3	4	
1963	<i>“Il Nuovo Mondo”</i> from <i>Ro.Go.Pa.G</i>								✓							✓						
1964	<i>Une Femme Mariée</i>	✓	✓					✓	✓						✓	✓						
1967	<i>Deux ou Trois choses que je sais d'elle</i>																		✓		✓	✓
1982	<i>Prénom Carmen</i>		✓	✓	✓	✓	✓			✓	✓	✓		✓	✓				✓	✓	✓	✓
1987	<i>King Lear</i>							✓						✓						✓	✓	✓
1995	<i>JLG/JLG: Autoportrait de décembre</i>													✓								
2002	<i>Liberté et Patrie</i>													✓	✓							

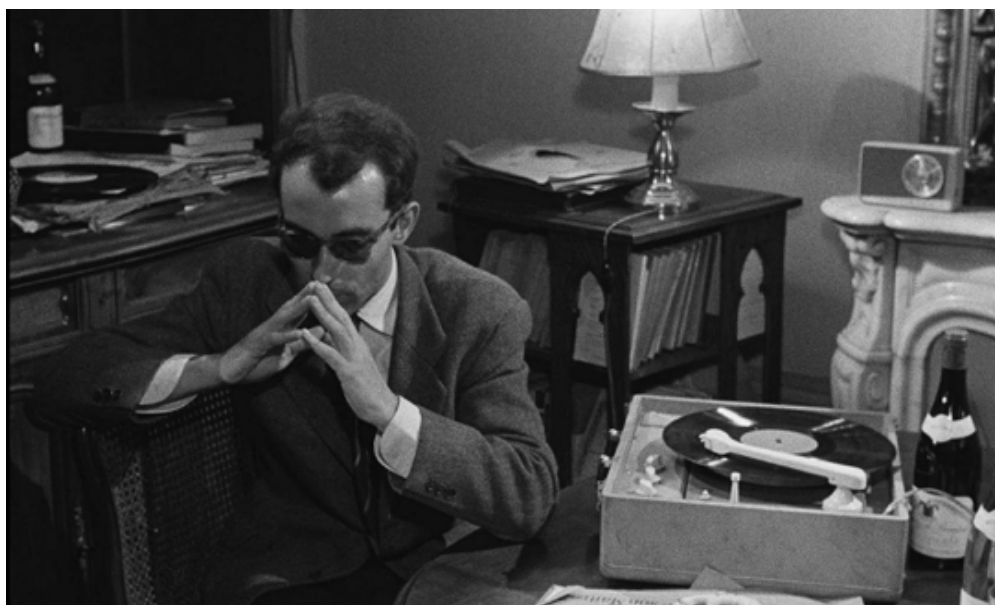


FIGURE 3.9. Godard listening to Beethoven in *Le signe du lion* (1959).

Buffon.⁶³ For Godard, music was a vital part of film style and, applying this rubric to the presence of Beethoven's music, this pronouncement can be seen as a self-reflexive impulse that was entrenched in the 1980s and 1990s (style = Beethoven = Godard; see Table 3.10 above).

The New World expands upon the initial fragmentary use of pre-existing music by Beethoven explored firstly in *Charlotte and Veronique* by introducing musical bi-thematicism: the opening introduction of the *Große Fuge in B b* (op. 133), a single movement string quartet, and the first four bars of the sixth variation from the fourth movement of the String Quartet No. 14 in C # Minor (op. 131). Godard has stated that Richard Mattheson's novel, *I Am Legend* (1954), which imagines the aftermath of a pandemic, inspired the short film.⁶⁴ Here this apocalyptic scenario is construed as an atomic explosion, which the central main protagonist is seen reading about in newspapers throughout the film. At the end of the film, it is revealed that the unnamed man has been writing his recollection of the past events in a diary. As a result of the nuclear disaster, citizens are shown swallowing mysterious pills and they seem to lose the ability for rationalism and logic. This has affected the man's lover, Alessandra, and he recounts how they met and how her behaviour changed towards him, eventually declaring that she "ex-loves" him. Godard produced further science fiction adaptations in the 1960s, and, as Arthur Mas notes, in each film "love finds itself threatened by

⁶³ Georges-Louis Leclerc De Buffon (1707-1788) was elected to the French Academy, where, on August 25, 1753, he delivered his celebrated *Discours sur le style* ("Discourse on Style"), containing the line, "Le style c'est l'homme même." Jean Piveteau, "Georges-Louis Leclerc, count de Buffon," Website: *Encyclopædia Britannica*. Date published: September 03, 2020. <https://www.britannica.com/biography/Georges-Louis-Leclerc-comte-de-Buffon>.

⁶⁴ Arthur Mas, "The Debris of a Smile," trans. Craig Keller, in booklet included with special DVD edition of Roberto Rossellini, Jean-Luc Godard, Pier Paolo Pasolini and Ugo Gregoretti, *Let's Wash Our Brains: RoGoPaG [L'aviamoci il cervello: RoGoPaG (1963).]* (London: Eureka Entertainment Ltd., 2012): 16.

future societies which arbitrarily separate reason from emotions, and physical from spiritual love.”⁶⁵

The two Beethoven quartets are the only type of music heard in the film, and may be construed as diegetic, although this is ambiguous. Although each of the two cues seems to correspond roughly to a central theme—(i) the Overture (from op. 133), with Alessandra from behind being looked at, and (ii) the Adagio variation (op. 131) with the atomic explosions heard on the soundtrack when the man looks at the newspaper headlines—Godard does not maintain this division. Towards the end of the film, the “explosion music” instead comes to be associated with the man looking at Alessandra as well. Indeed, if the sequences with musical underscoring are isolated and considered alone, it can be understood that Godard works to put together a montage that has been dispersed over the course of the entire short film, much as Pasolini would latterly adopt in *Theorem*. This begins at the very opening of the film, where the first two uses of the Overture are aligned with mirror images of Alessandra brushing her hair and smoking by the apartment’s window (see Table 3.11, *The New World*: cue 1-2). This dualism can be read as a misaligned shot/reverse-shot pattern that shows the estrangement of the man and Alessandra in the story. In the sixth musical cue, when Alessandra has returned home and is sitting at the table with the man, we hear the explosion music. This is understandable, as it relates to the pills she has been seen taking, which other members of the population have similarly been shown taking after the disaster. However, it is notable that Godard shoots this in a shot/reverse-shot binary with the characters looking out from each other (Table 3.11, *The New World*: cue 6). In the eighth musical cue, Godard returns to the opening framing of Alessandra, now subjectively shot from the man’s point of view in the

⁶⁵ Mas, “The Debris of a Smile,” 18.

TABLE 3.11. Constructing the montage in *The New World* (1963).

Cue	Op.	Images		
		1	2	3
1	133			
2	133	-		-
6	131			-
10	133			
11	131			
				
3	131			
9	131			

EXAMPLE 3.4. Bars 187-190 of the sixth variation of Beethoven's String Quartet No. 14 in C# Minor (op. 131).

187 Adagio, ma non troppo e semplice.

doorway to the bathroom. In the tenth musical cue, the montage-narrative is expanded upon again. Here, however, Godard edits analytically to show the two characters' physical separation in the space after the reverse-shot, albeit now using Alessandra's music on the soundtrack (Table 3.11, cue 10). This master shot serves to bring both of the characters physically into the frame as part of a musical sequence of montage for the first time in the film. In the final, eleventh sequence, now featuring the explosion cues, but henceforward recoded and stripped of its former semantic meaning with the explosion having been found to have no serious after effects, Alessandra comes into the middle of the frame and literally blocks the silhouette of the man (see Table 3.11, cue 11). Formally, this appears to engender the man to walk to the window and become the object of the window's frame in a *mise-en-abîme* effect, but thereby assuming the position Alessandra occupied in the opening sequences of the film (compare with cues 1 and 2 in Table 3.11).

In this form of deferral and displacement Godard thereby creates a delayed reverse-shot to Alessandra by the window, which *The New World* works towards "putting together" through the aid of the soundtrack's alternation of the two Beethoven quartets with their visual associations. This formal patterning is largely independent of the film's actual narrative, and, instead, is represented mimetically through the

adjoining sequence of the man being able to light his cigarette, which itself can be seen as a metonymic version of the explosion and sonic cloud that is shown on the newspaper front covers (see cues 3 and 9). Whilst written in largely similar stylistic musical idioms, both the tonal and harmonic identities of the two quoted quartets in *The New World* differ. In its affirmation of tonal certitude, the op. 131 sixth variation serves as a stronger signifier for the successful realisation of the completed montage that the film works towards (cue 11, we remember). The dual musical cinematic ritornello-refrain in *The New World* thereby builds in complexity to this foundational art-cinematic strategy of storytelling by interlinking musical and visual grammars of editing independent of the narrated story that are further reified in the feature-length films of the 1960s.

In *The New World*, Godard ultimately never allows an understanding of the much larger sonata-formal context to emerge from which these quoted gestures originate. This procedure continues in *A Married Woman* to an even more intense degree. Indeed, the subtitle of the film itself, “*fragments of a film* shot in 1964 in black and white” (my emphasis), announces its dazzling constructivist play with montage. Across *A Married Woman*, Godard dispenses with any sense of “aesthetic” teleology through montage in favour of editing dialectically with quasi-cyclical repetitions within a serialist form. In this film the director now uses six different quartet quotations, three regularly. What makes the film particularly complex is that each of the three refrains is used to accompany the representations of the sex scenes between Charlotte and both her two lovers (her husband, Pierre, and Robert). The three refrains by Beethoven are as follows: (i) String Quartet No. 14 in C# Minor (op. 131) again; (ii) the slow Andante (II.) of String Quartet in C (op. 59/3); and (iii) the opening Allegro (I.) of String Quartet in F (op. 59/1). On two other occasions Godard makes

significant inserts, using the very opening of the *Große Fuge* (op. 133) for the point where Charlotte meets her lover Robert in a cinema, and the trio of String Quartet in Eb (op. 74) (“Piu presto quasi prestissimo”) for a moment where her husband chases her around the apartment. Significantly for this Trio, Beethoven indicates in his performance instruction, that despite being in triple simple metre (3/4), the music should feel in duple compound time (6/8). This is the metre of the Andante from op. 59/3, and the melodic profiles of both these themes are highly similar: an ascent of a third followed by an octave descent in a solo instrument. The Allegro of op. 59/1, whilst not as closely matching, contains another similar melodic profile (bb. 1-4), rising by a fourth instead, but significantly mirrors the same tonal expansion of V-I (A minor) presented in the Andante, now in F major (as $V^{9/7}c-V^7-I$). Without prior knowledge of their separate origins, the quotations from op. 59/1, op. 59/3 and op. 74 could thus be mistaken as all coming from the same movement.⁶⁶ To this end, by failing to make a clear representational distinction on the musical soundtrack, the film demonstrates Godard’s whispered voiceover that “all men are the same” (see Tables 3.12 and 3.13 below, which show the individual shots).

Alongside the Beethoven quartets as inserted cultural symbols, Godard introduces frequent shots of contemporary advertising magazines selling underwear that form an extended central music-video style sequence in the middle of the film, edited to the 1962 song “Quand le film est triste,” sung by Sylvie Vartin. The other appearance of popular music includes an accordion arrangement of Jacques Datin’s song “Java,” used when Charlotte’s maid is describing a ribald sex scene with her husband, with obvious connotations of class distinction through Charlotte’s alternative

⁶⁶ The dyadic stylistic contrast with op. 131’s sixth variation of chordal homophony (contrapuntal Other—chordal op. 131) is thus sustained between *The New World* and *A Married Woman*.

TABLE 3.12. Op. 131, IV. (Var. 6) montages in *A Married Woman* (1964).














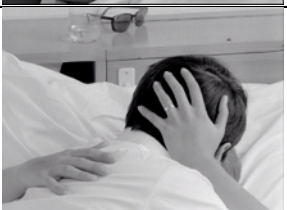
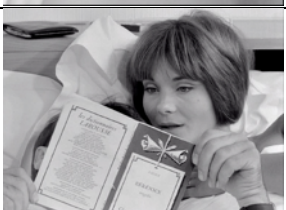




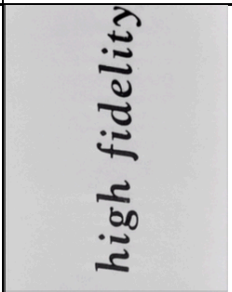










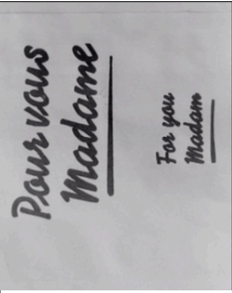




Man	Seq.	1	2	3
Robert	1		[Fade to black]	
	2			
Pierre	3			
	4			
	5		[Fade to black]	
	6		[Fade to black]	
Robert	7		[Fade to black]	
	8		[Fade to black]	

TABLE 3.13. Op. 59/3, II. montages in *A Married Woman* (1964).

		Image					
		1	2	3	4	5	6
Pierre	2						
	3						
Robert	4						
	5						

carnal association with the Beethoven quartets.⁶⁷ The three categories of womanhood are each assigned a particular register of music: a young middle-class wife (classical chamber music), middle-aged proletarian woman (American jazz), and young schoolgirls (American country). These sex acts are never explicitly shown partly due to government censorship, but are heavily implied through the framing of body parts and caresses. Across these scenes, particular images recur, including shots of hands, crooked legs, kissing, mouthed declarations of love, headshots, and printed advertising text.

Godard's decision to re-use Beethoven with an unreliable female protagonist may, in part, be seen as an internal form of audiovisual joke with regard to the representation of the female body on screen. This form of trans-medial punning occurs in the middle of the film when Charlotte is playing a series of records that her husband, Pierre, has brought back from Germany and is looking after for his friend. Among multiple vinyl covers featuring semi-naked women, one sleeve shows the record "Les Baxter's La Femme" by Franck Pourcel *and His French Strings*, while other titles include "How to Belly-Dance for Your Husband." Although the opening Allegro of op. 59/1 is used in the context of representing one of the sex scenes with Robert, it mostly recurs in the context of Charlotte on the move—getting taxis, or travelling in cars (see Table 3.14 below). Op. 131 and op. 59/3 are exclusively used in the context of her marital and extra-marital affairs. What differentiates these two pieces of music, beyond their tonal mixture (A major in op. 131 versus A minor in op. 59/3), is that for op. 131 Godard elects only to use a maximum of three shots, most commonly two separated by a fade to black, and for op. 59/3 a minimum of four shots edited together

⁶⁷ Sheer, "The Godard/Beethoven Connection," 171. Sheer does not clarify, however, that the choice of these two pieces of popular music are clearly related to the film's subtitle as a proto-ethnographic work that attempts to act as a record of its historical setting "in 1964" (the songs having been released two years previously).

(see Table 3.13 *A Married Woman* op. 59/3, above). This type of minimalism is highly redolent of Bresson's approach in *A Man Escaped* and *Pickpocket*. Although the tightly framed images in these sequences are similar, Godard only once repeats an individual image, the specific shot of Pierre that begins the sixth sequence of op. 131 in the fourth sequence of 59/3, as the fifth image of that six-shot sequence (see Table 3.13, sequence 4—image 5). This “insert” functions as allusion, in turn, to the image of the printed words “high fidelity” that Godard used in the first montage in which the *Andante* is heard with her husband as a form of visual pun, and corresponds with the broader theme of the semantic play through record covers and their contents, as I have identified. Indeed, just as the window frame of the apartment in *The New World* serves a vital role in framing its characters, the square shape of the record sleeve can be seen to match the anachronistic box-like academy aspect ratio of Godard's cinematic image. The insertion of the shot of Pierre into the sequence where she has sex with Robert in the hotel sequence is striking in its implied representation of character's subjectivity that is elsewhere largely absent in the film. The music, having previously been used for accompanying the sequences of intercourse with her husband, could in this sequence potentially signify Charlotte's guilt at the illicit rendezvous taking place.

The only other moment in the film to potentially connote a character's interiority occurs where Charlotte is in a café and reads the printed headline, “Here's what every woman needs to know: She knows that she doesn't know...” broken into three panning shots. It is here that Godard finally lets the *Allegro* conclude its tonal preparation with the *fortissimo* perfect authentic cadence at bar 19, further emphasised through double-stopping, the preceding bars serving as a prolonged dominant seventh chord. Female self-knowledge, despite its ultimate dialectical negation, therefore corresponds to tonal closure for Charlotte in the same way that the attainment of form-

functional tonality in *A Man Escaped* appears to activate the narrative escape. Godard thereby further refines the device of cinematic ritornello form in *A Married Woman* beyond one of abstraction, using it as a tool for critical commentary upon evolving post-war social discourses, particularly surrounding the reanimated nineteenth-century concept of the New Woman, which is further pursued in later works with Beethoven's quartets again, most notably in *Prénom Carmen*.

Characters	Sequence	Images			
		<i>Underwear</i>	<i>Cars</i>	<i>Taxi</i>	<i>Other</i>
Charlotte and Robert	1	✓			
	2	✓			
	3		✓		
	4	✓	✓		
Charlotte	5			✓	
Charlotte and Pierre	6		✓		
Charlotte and Robert	7				✓
Charlotte	8				✓
	9				✓
	10			✓	
	11			✓	
	12				✓
Charlotte and Robert	13	✓	✓	✓	

A similar moment of briefly, but restrictively, allowing definite tonal closure to be achieved on the soundtrack occurs in *Two or Three Things I Know About Her*, except without the context of the subjectivity of the central protagonist. The film, as a whole, offers a portrait of Juliette—one of the multiple “hers” implied in the film’s title and self-consciously listed in Godard’s own trailer—a bored, petit bourgeois suburban housewife who has taken up sex work to support her young family financially, and is seen meeting various clients, having dropped her children off at the

beginning of the film. At multiple points in the film characters break the fourth wall and were fed questions by Godard on set, relayed in an earpiece, in order to capture their unprepared reactions.⁶⁸ As Kovács notes, by asking actors to switch between their fictive and real selves, Godard uses a Brechtian method of estrangement, whereby the film can make allusion to intellectual ideas that the actors do not in fact author.⁶⁹ Again, Kovács's reading can be taken further by identifying the contribution Beethoven's music makes to Godard's audiovisual practice, namely, that it is not treated as a leitmotif, the "character's theme" or as ideas (a "love theme," for instance), but as a semiautonomous cultural motif that has an ambiguous relationship to the diegesis.

TABLE 3.15. Rotations of Beethoven's String Quartet in F Major No. 16 (op. 135) in *Two or Three Things I Know About Her* (1967).

Rotation 1	Development	Rotation 2	Rotation 3	Coda
I. Allegretto	III. Lento assai, cantante e tranquillo	I. Allegretto		IV. Allegro
<i>V (F major)</i>	<i>I-VI (Db major = bVI/F)</i>	<i>V-I (F major)</i>	<i>V (F major)</i>	<i>V-I (F major)</i>
[1] bb. 1-2 ¹	[4] bb. 1-7	[5] bb. 1-2 ¹	[9] bb. 1-2 ¹	[12] *bb. 276-277
[2] bb. 3-4 ¹		[6] bb. 3-4 ¹	[10] bb. 3-4 ¹	
[3] bb. 10-14		[7] *bb. 4 ² -10 ¹	[11] bb. 10-14	
		[8] bb. 10-14		

Unlike the preceding Beethoven-films, in *Two or Three Things I Know About Her* Godard relies upon one string quartet, op. 135, sampling the first (Allegretto), third (Lento assai, cantante e tranquillo), and the ending of the final fourth movement (Allegro). In total, there are twelve quotations mirroring the twelve different "hers"

⁶⁸ Adrian Martin, commentary track on the Criterion Collection DVD edition of the film (Criterion Collection, Region 1 [US], No. 482).

⁶⁹ Kovács, *Screening Modernism*, 384.

cited by Godard in the trailer, notably the last of which includes “the gestapo structure” [“la gestapo des structures”].⁷⁰ The film develops the principle of a cinematic ritornello form in being formally constructed through three rotations of the quoted fragments, each time using the same quotations in strict order, in turn interspersed with the third movement as a quasi “development” section. Beyond the film’s ending, the only moment of tonal closure is found in the middle of the second rotation where Godard used bars four to ten (highlighted in table 3.15). However, whilst this sequence mirrors that of the internalised tonally closed quotation of op. 59/1 in *A Married Woman*, here the moment passes without any seeming narrative significance (Godard shows two shots, one of leaves on a tree and then cutting to a man helping a woman get into, and out of, a stationary taxi). In the same way the key montages of Charlotte having sex with her husband and lover in *A Married Woman* are restricted typically either to four shots, or shot-fade-shot patterns, in *Two or Three Things I Know About Her* Godard uses three types of images with the Beethoven: (i) close-ups of Juliette’s face; (ii) medium-close-ups of (a) Juliette in a corner, (b) with her son, or (c) her friend Paulette; and (iii) a long-distance shot of another eponymous “her,” the urban city of Paris as a building site in-construction (see Figs. 3.10, 3.11, and 3.12 below). As a result, each different quoted passage of the Allegretto is presented with multiple types of shots, creating the impression of different images occurring at equivalent moments in the narrative of this assembled “film score” arranged by Godard, rather than different pieces of music occurring over a stable film narrative that unfolds diachronically

⁷⁰ “*Two or Three Things I Know About Her* – Jean-Luc Godard (Trailer).” YouTube video, 2:33, posted by Close-Up Cinema (London: Shoreditch, February 1, 2019), accessed November 10, 2020, <https://vimeo.com/314851036>.





Cue	Bar	Image
2	3-4	
3	10-14	
5	1-2	
9	1-2	

FIGURE 3.10. Close-ups in *Two or Three Things I Know About Her* (1967).

Cue	Bars	Image
1	1-2	
6	3-4	
8	10-15	

FIGURE 3.11. Medium shots in *Two or Three Things I Know About Her* (1967).

through expected goal-oriented patterns of exposition, conflict, and eventual resolution, found in Bresson's work.⁷¹

The rotational structure of the soundtrack to *Two or Three Things I Know About Her*, taken as a musical work unto itself, is constructed around principles which

⁷¹ Godard's choice of this particular Beethoven quartet (op. 135) and its rearrangement has certain resonances with Jonathan Kramer's argument that the work operates "from a polyphony of viewpoints, only the most superficial of which are metrical" and that in the first movement gestural close paradoxically occurs at bar 10, or what he calls "near its clock-time beginning." Jonathan D. Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," *Perspectives of New Music* 11, no. 2 (1973): 124, 145.



Cue	Bars	Image
6	3-4	
8	10-14	

FIGURE 3.12. Medium-long shots in *Two or Three Things I Know About Her* (1967).

mirror that of much classical chamber music, especially slow movement sonata structures, as found in the use of Mozart's Kyrie setting preserved in the arrangement of *A Man Escaped*. This is the ultimate purpose of the displacement of bars 4-10 to the second rotation, their deferral achieved through the intrusion of the "Lento assai" as a momentary breakthrough into the beatific sublime, or as Lehman describes this musical-aesthetic category, one that "is the product of an alchemy of diatonic, modal, and chromatic triadic processes and is closely associated with scenes of religious revelation" (see Table 3.15 again, above).⁷² In this sequence, after an initial shot of bubbles in a coffee cup, we see Juliette walking through the city filmed three times,

⁷² Lehman, *Hollywood Harmony*, 203. Furthermore, the opening of the "Lento assai" is clearly related to the rising third motif of the Allegretto, while its flattened six D \flat tonality is derived from the 13/ \flat 9-8 appoggiaturas at the very opening of the Allegretto (see Ex. 3.6 below) as a motivic expansion. The opening build-up of the "Lento assai" mirrors the gradual opening crescendo of the Allegretto itself through stretto-like effects.

repetitiously one after the other. Thus, where the first movement of the F major quartet is used as three rotations across the entirety of the film, the D \flat major “Lento assai” as a central interlude accompanies three temporally discontinuous gestures of repeated visual montage, as a type of cross-media mirroring of formal triptychs, leading to a subtle *mise-en-abîme* effect. However, this momentary breakthrough into the beatific sublime as a distinct style topic, yet in being attached to the representation of the quotidian minutiae of Juliette’s everyday activities instead of any kind of mysticism, subversively undercuts the use of harmony to signify revelation, alluding to the director’s attempt to escape from preordained structures of knowledge that the trailer promises. Under the authorship of Godard-Beethoven, the third rotation serves as this newly-built sonata’s literal “recapitulation” after achieving tonal closure in the tonic in the preceding cycle, before finally reconfirming the quartet (and film’s) “tonic” of F major in the final seconds with the aid of the fourth movement as an aesthetic *deus ex machina*.

EXAMPLE 3.5. Repeated gestures (bb. 1-4) in the opening of the Allegretto from Beethoven’s String Quartet No. 16 in F Major (op.135).

1 **Allegretto**

In its large-scale, audiovisual musical form and play of signification with musical signs and formal procedures, *Two or Three Things I Know About Her* is most closely related to *Charlotte and Veronique* in conveying a sonata-form-like structure,

despite being most distant in its elliptical strategies of narration and temporal retardation. However, this exact same strategy of “narrative closure” had been previously used in *A Married Woman*, albeit with a quartet not intratextually adjacent to the other quotations, the “Allegro Appassionato” of Beethoven’s String Quartet No. 15 in A minor (op. 132), (bb. 102-105). Each of these endings is aestheticised with a strong musical, and thereby “purely” formal, gesture of syntactical closure. These dramatic points of rhetorical punctuation serve as a counteraction to the weak nature of the film’s narrative closure, stemming from their predominantly non-teleological nature. Such snap endings with agogic accents, which may strike the listener as incongruous, represent a form of cinematic “finale problem” that is inherited by Straub-Huillet and Tarkovsky, and is the hermeneutic-analytical focus of chapter 5.

CONCLUSION: CINEMATIC RITORNELLO FORM BEYOND THE 1960S

In this chapter, I have implicitly put forward a chronological, formalist history, of how, over the past fifty years, a range of art-cinema auteurs of different nationalities have either incorporated cinematic ritornello form as part of their audiovisual style within a localised period (e.g., Bresson), or integrated it as an element that characterises their wider body of work (i.e., Pasolini). At the beginning of this account, I urged caution against viewing these citations of pre-existing music as newly constituted leitmotifs, owing to the fact that their intended effect is markedly different from that of a musical theme in an operatic work, or even a specific melody within the underscore of a classical Hollywood film. The Godard-Beethoven films of the mid-1960s can ultimately be seen to serve as a catalyst for the director’s turn to increasingly non-narrative experimentalism that would subsume his work in the following decade, a type of filmmaking he conducted notably without the use of any eighteenth-century

music. Where fragments of pre-existing eighteenth-century concert music in Godard's late 1960s work seem to have no rational integral function,⁷³ in Pasolini and Bresson they are logically mapped to fit their diegetic stories, and in Pasolini's case, portend a move to a more radical praxis with Mozart in *Theorem*. This semiotic analysis is supported by the historical context of those arguments put forward in *Cahiers*, and in Pasolini's own films and theoretical writings, as well as the influence of Barthes's *Mythologies*, specifically, as Bill Krohn notes, his call for the deconstruction of a "naturalised" world of signs.⁷⁴ As Krohn has noted, the word "signifier" is first used in *Cahiers* in its review of *A Married Woman*. By 1971 *Cahiers* had moved towards an explicitly Marxist-structuralist editorial line, and in his article, "The Modernist Ideology in Some Recent Films: A Discourse in Default," Jean-Pierre Oudart argued that the way forward for modernist film was for the director to follow Bresson's cinematic "model" of portraying the alienation of an unhappy, bourgeois protagonist created by a world of false appearances, thereby alerting spectators to the hollowness of their own material surroundings.⁷⁵ Yet, this "model" was as much disseminated and developed by Godard and Pasolini, as attested by the former's mid-1960s work and the latter's *Theorem*.

Bresson, Pasolini, and Godard only arrive fully at a Marxist-influenced aesthetic form of storytelling after 1966 and the ascendancy of modernism's

⁷³ After *Two or Three Things I Know About Her*, Godard completed *La Chinoise* (1967), where the opening "Allegro Molto" of Vivaldi's Concerto for 2 violins and strings in A Minor (RV 523) assumes the earlier Beethoven quartet's affective *jeu de rôle*. Two years later in *The Joy of Learning* (1969), Godard expanded his process of fragmentation to its limit, inserting a short film simply entitled "Mozart Experimental Film [No.] 2" using bars 113-443 from the "Allegro" of Mozart's Piano Sonata in A Minor (K. 310). This discrete sequence serves as a direct return to the metaphors of formally autonomous "musical" film within the practice of interwar modernist silent film explored in chapter 2.

⁷⁴ Bill Krohn, "Une Femme Mariée from Deleuze to L'Herbier," in booklet included with DVD release of Jean-Luc Godard, *Une Femme Mariée* (1964) (London: Eureka Entertainment Ltd., 2009), 40.

⁷⁵ Jean-Pierre Oudart, "L'Idéologie moderniste dans quelques films récents: Un Discours en défaut (I)," *Cahiers du cinéma*, no. 232 (October 1971): 4-12; "Un Discours en défaut (II) ('Le Sauveur')," no. 233, (November 1971): 23-6.

TABLE 3.16. Examples of ideological difference within the cinematic ritornello form.

	Post-Neorealism (Social realist)	Marxist-structuralist (Semiotic)	Post-structuralist (Deconstructionist)
(Narrative) Content	<i>Accattone</i>	<i>Theorem</i>	<i>The Joy of Learning</i>
(Realist) Form	<i>Charlotte and Veronique</i>	<i>Pickpocket</i>	<i>La Chinoise</i>

hegemonic status within European art film. Yet, for each director, the structural use of a musical refrain, akin to ritornello form found in musical works from the early eighteenth-century German and Italian Baroque period—itsself fashioned from fragments of just such music—is a fundamental starting point in realising such an overtly political goal. Within musico-dramatic artforms, this practice can be traced back to Brecht’s incorporation of Kurt Weill’s neoclassical music in his theatrical practice as a “softer” form of estrangement forty years previously, in works such as *The Threepenny Opera* [*Die Dreigroschenoper*] (1928), based on John Gay’s ballad opera, *The Beggar’s Opera* (1728). Arguments identifying these new, freshly-cut musical ritornellos in post-war European art cinema as forms of operatic, “Wagnerian” leitmotifs, enact an intellectual assimilation that places these complex modernist films into an historical model of mixed media from which they are neither stylistically congruent, nor ideologically derivative, in a strict sense. Instead, Godard’s “Beethoven-films,” Pasolini’s early films of the 1960s, and Bresson’s early-modern films are in fact three interlinked stylistic intensifications of a common critical practice that shares a collectivised aesthetic subjectivity. They should be understood as the countervailing, epiphenomenal realisations within contemporary cultural practice of

literary theory's mid-twentieth-century political developments, namely the advent of Marxist structuralism and post-structuralist deconstructionism to which it gave way (see summary in Table 3.16 above). That they mostly share France as a national context of fomentation and discursive construction, is perhaps unsurprising.

Whilst formal sympathies can be readily adduced between these three directors' treatment and rearrangement of pre-existing musical material in their films, the musical works themselves differ decidedly in their original functionality. These have ranged from multi-instrument Lutheran choral works, intended to be heard by large supplicant congregations, to, on the other hand, domestic, early nineteenth-century chamber music written to be performed in a formalised public concert setting. I now turn to consider how these questions of musical reception, with regard to pre-existing musical "programmes," may or may not, in turn, come to bear upon the cinematic appropriation of eighteenth-century religious music originally intended for a markedly different audience and purpose.

CHAPTER 4

Religion, Metaphor and Meaning: The Reception of J. S. Bach's Religious Music within European Art Cinema (1961-1975)

INTRODUCTION

Post-war European art cinema is seldom mentioned in historiographic accounts of Bach reception. Yet it is remarkable that when its directors turned to eighteenth-century music, and to Bach's music in particular, they often chose explicitly religious pieces originally intended to function as adornment to Christian liturgy. To an extent, the religious dimension of these musical choices is unsurprising. Many composers working in the eighteenth century, including Bach himself, were employed within Christian institutions,¹ and the religious quality of much of their artistic output reflects these social and economic relations. These underlying historiographic issues are likely to inform and inflect twentieth-century interest in pre-Romantic music. Moreover, the reception of Bach's music from the mid-nineteenth century onwards was heavily filtered through Mendelssohn's 1829 revivalist staging of the *St. Matthew Passion* (BWV 244), which helped to animate a newfound Romantic interest in his music more generally. It is against this backdrop that Schoenberg and other twentieth-century composers' orchestrations of Bach's chorale-based religious music should be considered, and can be viewed as a late extension thereof. I maintain that it is from these historically adjacent modernist experiments with Bach's religious music in the first half of the twentieth century that post-war European art cinema's similar utilisation can be considered to subtend. Moreover, this connection can be extended to the level of musical genre, specifically that of the organ chorale prelude. By contrast,

¹ Bach held the position of Kantor at the Thomaskirche in Leipzig whilst he composed the *St. Matthew Passion*, as is represented in Straub and Huillet's film *The Chronicle of Anna Magdalena Bach* (1968), highlighted in this chapter.

it is clear that during the 1960s other directors actively avoided the use of religious music. Amongst these distinctive auteurs identified in chapter 2, was Bergman, but it includes Godard prior to his work from the mid-1980s onwards.²

The use of Bach's religious music in film prompts a number of interesting questions unique to this composer's work.³ In the nineteenth century, Bach's newly rediscovered religious music—notably the solo arias from the Passions, those that are encountered in art cinema—appealed especially to a Romantic poetics and points up the limitations of so-called programmatic music to signify iconically.⁴ Alan Maddox highlights this point, in his observation that, between the early eighteenth and late nineteenth century, sacred music's transcendence gradually became part of a secular, concert-going aesthetic, moving from the internalised subjective experience of the attentive listener eventually to that of the composer himself, having begun as a part of a communal, church-going practice.⁵ Laurence Dreyfus has argued relatedly that by being couched in the conventions of Italian *opera seria* and the formal codes of ritornello principle,⁶ Bach's concerto-like arias afforded listeners the possibility of separating form and content when engaging intellectually with their meaning.⁷ Bettina

² Godard would later go on to use a variety of Bach's religious music in his post-1980 films, most extensively in *Hail Mary* [*Je vous salue, Marie*] (1985). For a recent consideration of the use of Bach and Dvořák on the soundtrack of this film, see Michael Baumgartner, "J. S. Bach, Jean-Luc Godard, and the Reimagining of the Immaculate Conception in *Hail Mary* (1985)," *Bach* 50, no. 2 (2019): 175–219. Baumgartner's claim that "Godard hardly ever used the music of the German baroque master in his sixty-year film career" (*Ibid.*, 219) is therefore somewhat surprising.

³ As Alan Maddox notes, "the myth of Bach as genius and national cultural symbol was propagated primarily by his first biographer, Nikolaus Forkel, whose agenda was clearly set out in the title of his book, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke. Für patriotische Verehrer echter musikalischer Kunst* (On J.S. Bach's life, art and artworks, for patriotic admirers of true musical art) (1802), and amplified in its Preface." Alan Maddox, "J.S. Bach's *St. Matthew Passion* and Intellectual History," *Intellectual History Review* 27, no. 3 (2019): 339.

⁴ Dreyfus, *Bach and the Patterns of Invention*, 234.

⁵ Maddox, "J. S. Bach's *St. Matthew Passion* and Intellectual History," 342.

⁶ Dreyfus, *Bach and the Patterns of Invention*, 244. As Dreyfus argues, Bach's historical moment was only generally appreciated in the nineteenth century. Similarly, John Butt has commented that the tight integration of the composer's music itself appealed to, and was a catalyst for, the organicism of the Romantic aesthetic. John Butt, *Bach's Dialogue with Modernity: Perspectives on the Passions* (Cambridge: Cambridge University Press, 2010), 245.

⁷ In other words, as Dreyfus argues, "it makes more sense to claim that the poetic text largely *accompanies the music*, not the other way around." (My emphasis). Laurence Dreyfus, "The Triumph

Varwig has argued, meanwhile, that modern theatrical “stagings of Bach’s Passions ...highlight their peculiar place in contemporary Western culture, with its characteristic anxieties about the role of the sacred, the powers of the visual, and the effects of an ever-advancing mediatization.”⁸ Yet, post-war European art cinema’s contribution to these erstwhile aesthetic debates, with regard to its “re-reception” of Bach’s religious music in newly mediatised visual contexts, has so far been neglected. Here, I would argue that post-war European art cinema instead highlights such epistemic tensions when it utilises these pieces of music as part of audiovisual montage, but also that it uniquely has the facility and acuity to re-subjectivise this music afresh, in a way that departs from other types of stagings, for example in theatrical settings. Such films, particularly Pasolini’s *The Gospel According to St. Matthew* (1964),⁹ create a new discourse engaging Bach’s religious works, one that is historically unique in its aesthetic execution within the artistic medium of film and that is moreover intrinsic to late twentieth-century cinematic modernism.¹⁰

Whilst the use of religious music in art films has not been restricted exclusively to Bach’s own oeuvre, the composer’s presence outweighs that of any other from the same historical period.¹¹ Sampling from his collection of religious works across post-war European art cinema is diverse and expansive. It encompasses both Johannine and

of ‘Instrumental Melody’: Aspects of Musical Poetics in Bach’s St. John Passion,” in *J.S. Bach and the Oratorio Tradition*, ed. Daniel R. Melamed (Urbana: University of Illinois Press, 2001), 108.

⁸ Bettina Varwig, “Beware the Lamb: Staging Bach’s Passion,” *Twentieth-Century Music* 11, no. 2 (2014): 247.

⁹ Whilst the film is frequently referred to as *The Gospel According to St. Matthew* in English, Pasolini’s originally intended Italian title, *Il vangelo secondo Matteo*, translates more simply as “according to Matthew.” See Stack, *Pasolini on Pasolini*, 77.

¹⁰ The system of values at play, revealed in using these very particular religious musical works by Bach, can be identified and understood as a modernist belief in aesthetic autonomy. This itself is a form of maximalised late Romantic ideology, to repeat Richard Taruskin’s observation highlighted in the second chapter, one conditioned through its prior reception extrinsic to film.

¹¹ The use of the Kyrie movement from Mozart’s Mass in C Minor (K. 427) in Bresson’s *A Man Escaped*, could be cited here as a notable precedent for the trend I am identifying, and many of the same arguments translated across.

Matthew Passions (BWV 244 and 245), church cantatas, the Mass in B minor (BWV 232), Magnificat in D (BWV 243), Ascension oratorio (*Lobet Gott in seinen Reichen*) [“Praise God in his Kingdoms”] (BWV 11), and chorale-based works for solo organ (see Table 4.1, below). As we have begun to see, amongst the post-war generation of auteurs who began their filmmaking careers in the 1960s, Pasolini and Tarkovsky are key users of his music, alongside Straub and Huillet. Nevertheless, two particular musical genres have been repeatedly used and thus hold a particular significance from a meta-analytical perspective. The first genre is the Baroque *da capo* aria. This includes both solo and chorus movements from the two Passions, although the Matthew passion dominates.¹² The other type of musical work recurrently instrumentalised is the organ chorale prelude, most commonly the preludes from the collection known as the *Orgelbüchlein* (BWV 599–644).¹³ In the latter case, this trend can be traced to their specific use in Tarkovsky’s two films, *Solaris* (1972) and *Mirror* (1975), with the notable precedent of Lo Duca’s 1952 sonorisation of Dreyer’s silent film *The Passion of Joan of Arc* (1928), as previously observed.¹⁴ In the case of the arias, this practice is first observable in Pasolini’s early post-neorealist films as well as his *The Gospel According to St. Matthew*; we find it again in *Mirror* and *The Sacrifice*. I have provided a comprehensive overview in Table 4.1 below.

¹² In the case of the chorus movements, these are the outer numbers, which follow the same tripartite formal paradigm as the solo arias.

¹³ Works from the other collections also feature, including the “Great Eighteen” Leipzig, *Clavier-Übung III*, and miscellaneous chorale settings.

¹⁴ Donald Greig. “Lo Duca’s Sonorisation of Dreyer’s *La Passion de Jeanne d’Arc*.” Paper presented at *Representations of Early Music on Stage and Screen*. Humanities Research Institute, University of Sheffield, 10 June 2017. Revised version: Donald Greig, “Re-sounding Carl Theodor Dreyer’s *La Passion de Jeanne d’Arc*,” in *The Oxford Handbook of Music and Medievalism*, ed. Stephen C. Meyer and Kirsten Yri (Oxford: Oxford University Press: 2020), DOI: 10.1093/oxfordhb/9780190658441.013.17

TABLE 4.1. Bach's religious music in European art cinema (c.1950–1980).					
			MUSICAL WORK	FILMS	
Genre		Movement - Neue Bach-Ausgabe (NBA)		Year	Title - Director
Vocal	Passions	<i>St. Matthew</i> (BWV 244)	I. Chorus, "Kommt, ihr Töchter, helft mir klagen."	1968	<i>Chronicle of Anna Magdalena Bach</i> (Straub-Huillet)
			27. Chorus, "Sind Blitze, sind Donner in Wolken verschwunden?"	1972	<i>History Lessons</i> (Straub-Huillet)
			39. Aria (alto): "Erbarme dich, mein Gott, um meiner Zähren Willen!"	1964	<i>The Gospel According to St. Matthew</i> (Pasolini)
				1986	<i>The Sacrifice</i> (Tarkovsky)
			68. Chorus I & II: "Wir setzen uns mit Tränen nieder."	1961	<i>Accattone</i> (Pasolini)
				1964	<i>The Gospel According to St. Matthew</i> (Pasolini)
	1969	<i>The Sequence of the Paper Flower</i> (Pasolini)			
	<i>St. John</i> (BWV 245)	1. Coro: "Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!"	1975	<i>Mirror</i> (Tarkovsky)	
		33. Evangelist: "Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus."			
	Ascension Oratorio	<i>Lobet Gott in seinen Reichen</i> (BWV 11), XI. (Chorus) "Wann soll es doch geschehen."		1968	<i>The Bridegroom, the Comedienne and the Pimp</i> (Straub-Huillet)
					<i>The Chronicle of Anna Magdalena Bach</i> (Straub-Huillet)
Other	<i>Gottes Zeit ist die allerbeste Zeit</i> (BWV 106), I. Sonatina (Molto Adagio).		1961	<i>Accattone</i> (1961)	
			1968	<i>Appunti per un film sull' India</i> (Pasolini)	
	<i>Ich steh' mit einem Fuß im Grabe</i> (BWV 156)		1978	<i>The Tree of Wooden Clogs</i> (Olmi)	
Instrumental	<i>Orgelbüchlein</i> (BWV 599–644)	<i>Ich ruf' zu dir Herr Jesu Christ</i> (BWV 639)	1952	<i>The Passion of Joan of Arc</i> (Lo Duca)	
			1972	<i>Solaris</i> (Tarkovsky)	
		<i>Das alte Jahr vergangen ist</i> (BWV 614)	1975	<i>Mirror</i> (Tarkovsky)	
	<i>O Mensch, beweine deine Sünde groß</i> (BWV 622)	1952	<i>The Passion of Joan of Arc</i> (Lo Duca)		
	Other	<i>Nun komm' der Heiden Heiland</i> (BWV 659)	1978	<i>The Tree of Wooden Clogs</i> (Olmi)	
		<i>Liebster Jesu, wir sind hier</i> (BWV 731)			
		<i>Nun freut euch, lieben Christen g'mein</i> (BWV 734)			
<i>Erbarm' dich mein</i> (BWV 721)					

I do not seek to provide an exhaustive critical account either of the use of eighteenth-century religious music, or of Bach's liturgical music *tout court*, in post-war European art cinema that emerged in the 1960s, but rather a hermeneutic synthesis with conclusions that can be extended to other auteurs. Indeed, I return to scenes that utilise Bach's religious music again in the following final chapter, but from a firmly non-theistic, and formalistic, perspective as befits their paratactic positioning as end-oriented structural devices. I use this space here to address directly and question the extent to which these musical quotations should, indeed, be read as religious icons denoting theological sacredness, as they most often have been and continue to be, and on what grounds they should be constructed as such. Instead, I argue that they might more appropriately be heard as cultural citations that highlight, if not actively prioritise, certain elements of this music's aesthetic qualities for dramatic and affective purposes.

Post-war European art's cinemas use of Bach's religious music at heart entails a secular "repurposing" that fundamentally draws upon the subjectivity of the quoted work, without necessarily directly engaging with its semantic content vis-à-vis poetic librettos and chorales indicating hymn texts. This approach differs from how much pre-existing, popular music-with-lyrics is used to (re-)signify within mainstream, Hollywood-indebted cinemas, whether we characterise that as a process of "reeling in" the spectator as Jonathan Godsall has done,¹⁵ or of setting up "affiliating identifications" in Anahid Kassabian's phrase.¹⁶ This re-working is achieved instead primarily through cinematography, including through differing means of audiovisual editing within certain scenes, including point-of-view shots and discrete montage

¹⁵ Godsall, *Reeled In*, 92.

¹⁶ Kassabian, *Hearing Film*, 3. As she further maintains, "pop songs...most often depend broadly on the identities of the musical genre's audience and on identification processes between the music and the perceiver that took place before the film." *Ibid.*, 84.

sequences. Often citations of Bach's religious music occur without the formal context of cinematic ritornello form as standalone quotations, although certain continuities may persist, not least in the fact many of these arias are themselves constructed according to this compositional principle, which the musically attentive listener may deduce. This process of cinematic-sonic appropriation is different from the "mélomania" that Gorbman identified in other non-Hollywood cinemas, as it is often not constructed around the spectator's anticipated pleasure-inducing response to the music, whilst additional processes of musical re-writing frequently re-route foreknowledge about the quoted text.

European art cinema, it is argued, can instead be seen, and heard, to further contribute to receptive processes of both secularisation and "museumisation."¹⁷ As Erik Tønning has noted, with regard to the study of Modernism and Christianity, "the idea of 'secularization' should certainly not be understood as a process somehow over and done with by the year 1900, but as marking an ongoing battle zone well into the twentieth century."¹⁸ Indeed, in the case of eighteenth-century religious music and art cinema as specific cultural agents within this conflict, it is clear the battle has carried over into the twenty-first century, too.¹⁹ I now turn to the long historical context for post-war European art cinema's use of Bach's religious music, identifying those enduring critical issues, regarding this music's reception and dissemination outside the Lutheran church, that can in turn help reflect upon this cinematic repertory's use of such music. As my analysis will show, I argue that, on one level, it represents the most significant, albeit covert, public revival of Bach's religious music since Mendelssohn

¹⁷ In this regard I allude to Lydia Goehr, drawing on Peter J. Burkholder, and the idea of a "museum of musical works" conditioned in the nineteenth century. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992).

¹⁸ Erik Tønning, *Modernism and Christianity* (London: Palgrave Macmillan, 2014), 22.

¹⁹ Notable examples of Bach's chorale preludes within contemporary art cinema are found in the films of Haneke, Ceylan, Dumont and others.

and Schumann's interpretation-and-reintroduction into public consciousness in the middle of the nineteenth century.²⁰ Afterwards, I consider the two genres of solo aria and chorale prelude individually, especially as reworked in films by Pasolini and Tarkovsky for new aesthetic purposes. I maintain that where in Pasolini's films the pre-existing religious context of Bach's passion music is alluded to, if not necessarily reaffirmed, in Tarkovsky's 1970s films the organ chorale prelude functions as an artistic symbol that has little direct connection with the specific new secular narrative context and occurs as a cultural citation, a process latterly extended to the Passion music in his other films.

THE RECEPTION OF BACH'S RELIGIOUS MUSIC: TEXTS AND CONTEXTS

The broader reception history of Bach's church music in the nineteenth and twentieth centuries is compelling when attempting to ascertain the potential motivation for the use of Bach's religious music in post-war European art cinema and its intended meaning. An immediate impetus for reading these musical quotations within post-war European art cinema as religious signifiers lies with the biblical texts that comprise their libretti and connote their sacred theology. As Michael Marissen cautions, "aesthetes often celebrate the beauty or magnificence of Bach's musical settings and ignore or trivialize his attendant texts ... [with which they] are inextricably linked."²¹ Yet, filmmakers themselves often marginalise or disregard this pre-existing programmatic "context." Instead, the non-texted, main musical ritornello, played by the *ripieno* section, or the opening sinfonia to a cantata, may be prioritised and used as the new conceptual underscore, as encountered on the soundtracks of *Accattone* and

²⁰ As will be reflected upon, Mendelssohn likewise played a defining role in the wider dissemination of the *Orgelbüchlein* in the nineteenth century, as the first editor of the collection.

²¹ Michael Marissen, *Bach & God* (New York: Oxford University Press, 2016), xv-xvi.

A Man Escaped. Furthermore, the texts of the fourteen arias in the Matthew Passion are not sacred scriptures, but the madrigalian poetry of Picander, the pen name of the eighteenth-century German poet Christian Friedrich Henrici (1700 – 1764).²²

In considering the meaning of a musical aria, it is often necessary to assess the fictional character's role within the drama. Whilst the identity of the narrative voice in the Passion aria's poetic textual strand is unclear, it is nevertheless possible to parse them as an individual member of the congregation reacting to the event relayed in the preceding recitative.²³ Yet, as Varwig notes of theatrical realisations of the Passions, "complex temporalities" are created in their performance with multiple levels of present-ness existing between audience and performers.²⁴ This differs from the sense of timelessness that is often ascribed to the Passions by their devotees, she maintains. Indeed, by extension, such a complex, historicised appreciation on the part of a modern, late twentieth-century film spectator would require a level of contextual understanding that cannot be readily assumed. This is made more difficult as Picander's German texts are never subtitled where the libretto is used, unlike in many secular concert performance contexts, with surtitles and programme booklets. From this epistemic starting point, it should be clear that it is problematic to consider the citations of the Matthew Passion used on the soundtracks of post-war European art cinema of the 1960s and 1970s as straightforwardly religious signifiers, without immediate qualification. They are often heard apart from both their original social

²² Chapters 26 and 27 of Matthew's gospel are relayed in the recitatives, whilst the chorales are taken from Lutheran congregational hymns.

²³ As Karol Berger argues, "the anonymous speakers of Picander's recitatives and arias are individuals, and their *da capo* arias, with or without introductory recitatives, are always sung by single voices from one or the other of the two choirs....The contrast with the chorales, as well as what they say, permits the conclusion that these voices stand for individual members of the congregation listening to the Gospel story. The voices are always individual reactions to what has just happened in the narrative, just as the chorales are always collective reactions." Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (California: University of California Press, 2007), 102-103.

²⁴ Varwig, "Beware the Lamb," 255.

function and biblical narrative; these aspects remain generative in establishing such works' ultimate broader theological meaning and intended supplicatory affect.

The issue of post-war European art cinema's potential secularisation of Bach's church music relates to more fundamental questions of musical meaning. Indeed, Marissen has argued that "questions of meaning in his [Bach's] secular chamber music need not be deemed somehow fundamentally different from those in his church music."²⁵ As he explains in more detail, "the distinction should be between 'liturgical' and 'secular,' as all indications are that both types of music would, justifiably, have been deemed 'sacred' or 'religious,' the one type lodged 'in the church' and the other 'in the world' (which is what, from its Latin etymology, the word 'secular' means)."²⁶ A pre-nineteenth century Lutheran viewpoint would have held music, both instrumental and vocal, as something to glorify God and spiritually uplift people.²⁷ Moreover, as Daniel R. Melamed reminds us, "in Bach's time Passion settings were revised, altered, and tampered with both by their composers and by the other musicians who used them; today we tend to regard them as fixed texts to be treated with the respect due to Great Art."²⁸ Indeed, after 1800 Western art music traditions came increasingly to be regulated through Romantic precepts that favoured formal coherence and unity over an understanding based on social, political, or religious function.²⁹ For post-war auteurs, Bach's religious music is instead freshly interpolated into complex new narrative contexts. These formal patterns often achieve coherence through repetition akin to ritornello form within an eighteenth-century musical work,

²⁵ Marissen, *Bach & God*, 7.

²⁶ *Ibid.*, 4.

²⁷ Michael Marissen, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (New Jersey: Princeton University Press, 1999), 116.

²⁸ Melamed, *Hearing Bach's Passions*, xviii.

²⁹ Marissen, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*, 8.

but also remove this music from its original social and religious function, as part of a modern cinematic style.

To interpret the use of Bach's arias in post-war European cinema as religious metaphor would be to overlook the non-religious influence upon not only these arias' texts, but also their form.³⁰ It is evident that a secular stimulus was not seen to compromise the liturgical functionality of Bach's church music, and it is not devoid of such stimulus. As Karol Berger notes, "recitative aside, Bach set almost all of Picander's poetry, the basis for much of the musical substance of the Passion, in *da capo* form."³¹ This structure, which supplies the largescale framework for ritornello form, was derived from the secular music drama of *opera seria* in the early eighteenth century. Quite simply, as John Butt notes, drawing on the language of Adorno, "many of the inventive tools at Bach's disposal came directly out of the traditions of Baroque opera, a genre which is fictional in its utmost essence, often exploiting its own self-conscious artificiality in what some consider a prototype for the twentieth century's 'culture industry'."³² Whilst the textual open-endedness of Picander's poetry may have appealed to certain film directors, it is precisely the formal structure of these arias, in ternary *da capo* form, that lends these works their syntactic malleability for creating new cinematic ritornello-like structures. Bach's Passions served primarily as artistic enhancements of devotional religious practice in the eighteenth century, yet this level of musical adornment of liturgical practice was exceptional for its age. This disproportionality was made apparent in the course of the nineteenth-century

³⁰ Whether these pieces of music are *intended* by the directors to serve as religious metaphors is a different question to asking whether they do in fact carry out this function.

³¹ Berger, *Bach's Cycle, Mozart's Arrow*, 50. From these settings it is possible to reconstruct Bach's understanding of the generic conventions of this ternary form. As Berger has clarified, two formal permutations of the *da capo* aria existed, namely the stricter, conventional form where the repeated opening section is felicitous with the beginning of the work ("type 1," ABA), and alternatively where it is modified and therefore the repetition must be written out with the structural or tonal change ("type 2," in effect ABA¹). Both examples are encountered in post-war European art cinema.

³² Butt, *Bach's Dialogue with Modernity*, 22-23.

Romantic revivals,³³ which marginalised these works' function as religious music without compromising their coherence or purposefulness, much as their presence in post-war European art cinema further affirms through different means.

The stylistic exceptionalism of Bach's Passion arias is similarly present in the chorale preludes that are encountered on the soundtracks of Tarkovsky, and other directors.³⁴ As Russell Stinson notes, for instance, "the *Orgelbüchlein* is simultaneously a compositional treatise, a collection of liturgical organ music, an organ method, and a theological statement. These four identities are so closely intertwined that it is hard to know where one leaves off and another begins."³⁵ Three types of chorale prelude are encountered in this collection: the melody chorale, the ornamental chorale, and the chorale canon. Whilst these models predate Bach's own chorale preludes, his examples modify the genre, most notably in the additional fourth contrapuntal voice in the pedals. The majority of the preludes in the *Orgelbüchlein* are melody chorales, in which the whole chorale tune—historically, a hymn melody sung by the Lutheran congregation—is presented in the upper voice.³⁶ Nevertheless, these works' *obligato* pedal parts and their ornamentation were unprecedented for their time and mark them out as works of Bach's authorship, much like the passion arias.³⁷

³³ Ibid., 33.

³⁴ Notably this includes Ermanno Olmi's post-neorealist film, *The Tree of Wooden Clogs* [*L'Albero degli zoccoli*] (1978), which can be heard to draw upon the native aesthetic legacy of Pasolini. Pasolini himself never used any of the chorale preludes. Olmi began his career around the same time as Pasolini, in the early 1960s, but operating more firmly within the earlier neorealist tradition of the 1940s, using original film scores by Italian composers.

³⁵ Russell Stinson, *Bach: The "Orgelbüchlein"* (New York; Oxford: Oxford University Press, 1999), 25.

³⁶ Stinson, *Bach: The "Orgelbüchlein,"* 62. As he further notes, "the result [of this melody-dominated texture] is not only the most intimate of all organ-chorale types but the most vocally inspired as well." Ibid., 25.

³⁷ As George B. Stauffer writes in a Foreword to Stinson's study, "In this group of forty-six pieces we see the composer formulating a new type of organ chorale, one in which the pedal is treated in a fully *obligato* manner. In seventeenth-century organ music, the pedal was handled in an *ad libitum* way, even in the works of Buxtehude, Bruhns, and other North Germans. In the *Orgelbüchlein*, Bach assigns the pedal its own independent line, notating it unambiguously and thus placing it on an equal footing (one might say) with the manual parts. In this sense the *Orgelbüchlein* represents the first 'modern' organ music." Stinson, *Bach: The "Orgelbüchlein,"* xii.

Indeed, the majority of those chorales sampled by film directors are, in fact, the less common type of ornamental chorales, where instead the melody is presented in a highly embellished form, possibly separated by interludes. Other chorale preludes by Bach from outside the collection feature in post-war European art cinema, and these too fall into this category of the ornamental chorale.³⁸

Beyond a formalistic awareness of the stylistic salencies that support Bach's religious music and the secular underpinning of certain texts, it is necessary to take account of the broader history of Bach-reception in the nineteenth and twentieth centuries when evaluating the potential motivations for its use in post-war European art cinema. That post-war European art cinema forms a lacuna within historiographies of Bach's religious music is surprising, considering that multiple scholars have sought to delineate the protean identities that these works have assumed since Bach's death in 1750.³⁹ This unconscious critical *omertà* with respect to Bach's religious music in art cinema is upheld by the most recent monographic studies to have been published on Bach's Passions, specifically those of Melamed and Butt.⁴⁰ While both of these scholars explore a wide variety of reception contexts of Bach's Passions, neither acknowledges that both solo and choral movements have been used on multiple art cinema soundtracks. Their omission of art cinema as a receptor is surprising, since

³⁸ For instance, *Nun komm' der Heiden Heiland* ["Now come, Saviour of the Gentiles"] (BWV 659) which is used on the soundtrack of the Lo Duca version of *The Passion of Joan of Arc* and also in Olmi's *The Tree of Wooden Clogs* (1978), and, again, *Liebster Jesu, wir sind hier* ["Dearest Jesus, We Are Here"] (BWV 731), similarly heard in Olmi's film and in addition to Haneke's film *Benny's Video* (1992).

³⁹ Admittedly, this oversight is starting to be addressed; Russell Stinson has recently acknowledged the use of *Ich ruf zu dir, Herr Jesu Christ* ["I Call to You, Lord Jesus Christ"] (BWV 639) in Tarkovsky's film *Solaris* (1972), identifying its symbolic function and structural role as a framing device. However, he describes *Solaris* according to genre and public prestige as "an award-winning science film" and any awareness of the similar use of another *Orgelbüchlein* prelude in the director's following film, *Mirror* (1975), is absent. Russell Stinson, *J. S. Bach at His Royal Instrument: Essays on his Organ Works* (New York: Oxford University Press, 2012), 149.

⁴⁰ Daniel R. Melamed, *Hearing Bach's Passions* [Updated edition] (New York: Oxford University Press, 2016. Originally published in 2005).

both scholars seek to account for these works' posthumous transmission and advocate for their continuing relevance to contemporary European society.⁴¹ Indeed, Martin Zenck has argued that the history of Bach reception has led to constant reinterpretation of the composer's music, whereby meaning is accumulated as a result of paradigm shifts within historical understandings of style, form and structure.⁴² The influence and vitality of Bach's music was fostered and brought into the historical present not through the attempted preservation of its original historical-aesthetic meaning, but "rather the transformation of the Bachian form into new ways of thinking about form and structure."⁴³

The historicist impulse contributing towards post-war film auteurs' decision to use Bach's music as one way of distancing themselves from contemporaneous mass-market film can be traced back to Mendelssohn's 1829 performance of the Matthew Passion. Following the composer's death, the popularity of Bach's music had seen a gradual decline in the late eighteenth century alongside that of religious music more broadly. Bach's waning reputation began to be recovered in the first decades of the nineteenth century,⁴⁴ and this process was typified, if not epitomised by, Mendelssohn's staging. The Passion's choral society performance in the bourgeois social context of the Berliner Singakademie—the first held since Bach's death—allowed the work to attain a new historically conditioned prestige,⁴⁵ partly through the

⁴¹ At one point, Butt argues that "this is a music [Bach's] that capitalizes on the multifarious senses of crisis we might experience in contemporary life but which also provides us with a vision of order and concord." Butt, *Bach's Dialogue with Modernity*, 118.

⁴² Martin Zenck, "Bach reception: some concepts and parameters," in John Butt, ed., *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), 224.

⁴³ Zenck, "Bach reception," 225.

⁴⁴ Celia Applegate, *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the "St. Matthew Passion"* (Ithaca and London: Cornell University Press, 2005), 179.

⁴⁵ Mendelssohn had chosen to perform the work as his debut conducting engagement at the Berlin society with which his family had historic links. The performance took place in holy week and he decided to replace Karl Heinrich Graun's 1755 oratorio passion *Der Tod Jesu* ["*The Death of Jesus*"] with Bach's work. Michael Marissen, "Religious Aims in Mendelssohn's 1829 Berlin-Singakademie Performances of Bach's St. Matthew Passion," *The Musical Quarterly* 77, No. 4 (1993): 718-719.

very revivalism represented in this performance.⁴⁶ More fundamentally, as Celia Applegate notes, Mendelssohn's staging echoed Zenck's notion of historical paradigm shifts by stimulating a broader turn to Bach's music. This revival in turn shaped public perceptions of sacred works, such as cantatas and oratorios that have been used by art cinema directors, as art worthy of the highest accolades of serious music, and as having equivalency with purely instrumental music.⁴⁷ Indeed, Mendelssohn's staging was not faithful to the original work in that he made certain editorial changes to the oratorio, in a manner comparable to the artistic direction of a visual artist. In removing a number of the arias, Butt has argued that Mendelssohn made the work more consistent from the point of view of musical unity and of comparable length to contemporary symphonic works.⁴⁸

Though Marissen has argued that such excisions were possibly motivated by the text of the libretto,⁴⁹ other scholars such as Naomi Cumming have located an intense form of subjectivity that is articulated in the music itself, thus warranting its retention. Such critical issues are particularly animated in Pasolini's *The Gospel According to St. Matthew* through the use of the violin introduction from the alto aria, "Erbarme dich, mein Gott, um meiner Zähren Willen!" ["Have mercy, my God, for my tears' sake"]. Cumming's central claim, regarding the highly expressive ritornello introduction that comprises the first eight bars and returns to close the work, is that "Bach makes full use of the potentiality of the listener's identification with this 'subject' in the violin's introduction to 'Erbarme Dich', opening up a space for the

⁴⁶ Butt, *Bach's Dialogue with Modernity*, 25.

⁴⁷ Applegate, *Bach in Berlin*, 189.

⁴⁸ Butt, *Bach's Dialogue with Modernity*, 295. Whilst incidental, it is notable that Mendelssohn retained the thirty-ninth movement, the aria "Erbarme dich, mein Gott, um meiner Zähren willen!" a piece that has similarly been prioritised in post-war European art cinema by a number of directors, including Pasolini and Tarkovsky, and in more recent art films by Bartas and Reygadas. The other aria to be retained is "Buß und Reu" ["Penance and Remorse"] (6, MP).

⁴⁹ Marissen, "Religious Aims," 719.

listener to become involved in the drama.”⁵⁰ Consequently, Cumming advocates a decoupling of text and music along lines argued by Dreyfus, maintaining that “this musical ‘subject’ of Bach’s aria is not that of the text alone, and it can call out a response even from a listener who does not empathise with Bach’s subjective musical theology.”⁵¹ Such separation, or interdependence, of form and content is present within art cinema’s use of this same music in multiple films, including *The Gospel According to St. Matthew* and *The Sacrifice*. In *Solaris*, this separation is figured narratively, and in humanistic rather than religious terms, through the symbolism of a repeated chorale prelude, used metadiegetically as the music of Earth from which the main protagonist is physically displaced in space.

The decision of Tarkovsky and other auteurs to use Bach’s organ chorale preludes in their originally intended timbral sound world is significant, considering that they were similarly objects of a nineteenth-century revivalism, once again led by Mendelssohn and Schumann.⁵² The zenith of this process came in 1845 with Mendelssohn’s publication of the first complete edition of the *Orgelbüchlein*, an act that had been preceded by Schumann’s publication of several examples of the genre in the *Neue Zeitschrift für Musik* between 1839 and 1841 (in Vols. 8, 10, and 16) under his tenure.⁵³ Likewise, immediately prior to Mendelssohn’s edition, the music theorist A. B. Marx had himself published early transcriptions of two chorale preludes for pianoforte.⁵⁴ Marx wished to introduce the organ chorales to the general public through these piano transcriptions, a desire similarly manifest in Busoni and Reger’s

⁵⁰ Naomi Cumming, “The Subjectivities of ‘Erbarme Dich,’” *Music Analysis* 16, no. 1 (1997): 17.

⁵¹ *Ibid.*, 40.

⁵² Admittedly, the use of Busoni’s transcription of *Ich ruf zu dir, Herr Jesu Christ* (BWV 639) has recently been used on the soundtracks of *Ida* (Pawlikowski, 2013) and *Amour* (Haneke, 2012).

⁵³ Stinson, *Bach: The “Orgelbüchlein,”* 160.

⁵⁴ *Das alte Jahr vergangen ist* [“*The Old Year Now Hath Passed Away*”] (BWV 614) and *Christe, du Lamm Gotte* [“*Christ, You Lamb of God*”] (BWV 619) as part of *Auswahl aus Sebastian Bach’s Kompositionen, zur ersten Bekanntschaft mit dem Meister am Pianoforte*, veranstaltet von Adolph Bernhard Marx (Berlin: Challier 1844). See Stinson, *Bach: The “Orgelbüchlein,”* 155, Table 7-1.

keyboard translations at the end of the nineteenth century, and is reflected in the aestheticising language encountered in their prefatory notes.⁵⁵ Such trends only intensified in the early twentieth century, when instrumentations of the chorale preludes included those for piano duet, string orchestra and various chamber ensembles including wind instruments (see Table 4.2 below). In relation to the organ chorale prelude, it is clear that by the mid-twentieth century, if not earlier, the linkages between liturgical function, religious form, and instrumental timbre, had become dissipated, if not actively decoupled, within the public imaginary, thereby allowing these works to have been appreciated autonomously as secular art music well before the 1970s.

Zenck has argued that two categories can be applied to most accounts that seek to describe the dissemination of Bach's oeuvre. In the first instance, a "history of influence" would highlight Bach's works that affected subsequent music history, such as the impact of the Matthew Passion upon Mendelssohn in his own music.⁵⁶ By contrast, a "reception history" would consider Bach's works that are treated by composers as objects to be mastered.⁵⁷ The preservation of the Bach tradition through felicitous transmission would be classified as a history of influence, whilst a reception history would highlight where Bach's works are transformed through new developments in music outside of the composer's tradition. However, alongside these various receptors stands a history of interpretation, including characterising the works as signifiers of Bach's piety and as monuments of German culture, as well as of Lutheran church music.⁵⁸ Butt notes that in the nineteenth century the Passions were

⁵⁵ Stinson, *Bach: The "Orgelbüchlein,"* 161.

⁵⁶ Martin Zenck, "Bach reception: some concepts and parameters," 219.

⁵⁷ In this case, Zenck highlights Busoni's transcriptions of Bach's solo pieces that often transform the original work into a new creation. Zenck, "Bach Reception," 219.

⁵⁸ *Ibid.*, 132.

TABLE 4.2. Orchestrations of Bach's religious music in the twentieth century.				
Year	Composer	Bach Source	Bach Work	New Work
1922	Arnold Schoenberg	<i>Orgelbüchlein</i>	<i>Komm Gott Schöpfer, heiliger</i> (BWV 631)	Orchestra
1922		Leipzig Chorales ("Great Eighteen")	<i>Schmücke dich, o liebe Seele</i> (BWV 654)	Solo cello, orchestra
1928		<i>Clavier-Übung III</i>	Prelude and Fugue in Eb (BWV 552)	Orchestra
1935	Alban Berg	<i>O Ewigkeit, du Donnerwort</i> (BWV 60)	Chorale, "Es ist genug, herr, wenn es Dir gefällt."	<i>Violin concerto</i>
1956	Igor Stravinsky	<i>Canonic Variations on "Vom Himmel hoch da komm' ich her"</i> (BWV 769)		Orchestra
1975	Harrison Birtwistle	<i>Orgelbüchlein</i>	<i>Durch Adams Fall ist ganz verderbt</i> (BWV 637); <i>Wer nur den lieben Gott läßt walten</i> (BWV 642); <i>Christus, der uns selig macht</i> (BWV 620); <i>Jesus, meine Zuversicht</i> (BWV 1091); <i>Das alte Jahr vergangen ist</i> (BWV 1091)	<i>Five Chorale Preludes for Soprano, Clarinet, Bassethorn and Bassclarinet</i>
1996			<i>Nun komm' der Heiden Heiland</i> (BWV 599); <i>Ich ruf' zu dir, Herr Jesu Christ</i> (BWV 639); <i>Herr Gott, nun schleuß den Himmel auf</i> (BWV 617); <i>Christe, du Lamm Gottes</i> (BWV 619); <i>Erstanden ist der heil'ge Christ</i> (BWV 628); <i>In dir ist Freude</i> (BWV 615); <i>O Mensch, beweine dein Sunde gross</i> (BWV 622); <i>Durch Adams Fall ist ganz verderbt</i> (BWV 637)	<i>Bach Measures</i> [for chamber orchestra or ensemble]

not interpreted according to the newer Wagnerian conception of music drama that had emerged, due in part both to dramatic and religious reasons,⁵⁹ although it is clear that this did eventually materialise from the 1920s onwards.⁶⁰ Accordingly, post-war European art cinema can be heard to follow this nineteenth-century-indebted, non-Wagnerian model in its use of Bach's religious music, more commonly favouring a distancing aesthetic of fragmentation. Post-war European art cinema, nonetheless, falls between, and complicates, these categorical distinctions of influence, interpretation, and reception, involving simultaneous instances of all three processes. Straub and Huillet, in particular, sought to address particular nationalist interpretations of Bach's music that still prevailed during the 1960s in their early works, working in the shadow of Nazism's defeat by the Allied Forces.

Both the solo *da capo* arias and ornamental chorale preludes that are used in post-war European art cinema actively prioritise structural intricacy and musical form. As religious artworks with secular origins, these two genres appear collectively to have offered post-war auteurs models of complex musical counterpoint that were appealing—and as influential, if not more so, than that of “fugue” in the 1920s—precisely due to their multiple layers of signification and potential meaning. In light of their use in these films, perhaps we might today re-hear these eighteenth-century arias and chorale preludes as “proto-art-cinematic,” ahead of those better understood historic models of late nineteenth-century dramatic opera and Romantic symphonism. Yet, their use in these post-war European art films was not naïve and was ultimately historically conditional upon such music's prior reception within German Romanticism and erstwhile aesthetic debates about the moral qualities of such art,

⁵⁹ Butt, *Bach's Dialogue with Modernity*, 295.

⁶⁰ Most notably in Busoni's attempt to stage the St. Matthew Passion for which he drew up plans. Martin Zenck, “Reinterpreting Bach in the nineteenth and twentieth centuries,” in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 232.

particularly that of instrumental music. I now turn to assess in closer textual detail how European art cinema may be seen to reflect upon and contribute to such debates, and in turn re-receive Bach's religious music from the middle of the twentieth century forward within new visual contexts.

THE MATTHEW PASSION AND POST-WAR EUROPEAN ART CINEMA

Within post-war European art cinema of the 1960s and 1970s, Straub-Huillet's *The Chronicle of Anna Magdalena Bach* is exceptional in its depiction of a performance of the St. Matthew Passion and thereby of positioning the work diegetically as part of the narrative.⁶¹ As Varwig notes, "most filmed versions of the Passion dramatize the life of Jesus as a historical figure; consequently they often aim, like Scorsese or Gibson, to transport the viewer back to the event 'as it happened then'."⁶² In this instance, Straub-Huillet instead aim to transport the spectator back to the historical present of 1727 and the work's first performance, situating it as part of the composer's biography. Throughout the film, realisations of Bach's music are performed by professional musicians in costumes in the style of eighteenth-century attire and on era-appropriate instruments, in the latter instance thus drawing some parallels with contemporary debates about historically-informed performance practices that emerged during the 1960s, not least in the contribution of Nikolaus Harnoncourt himself as the Prince of Anhalt-Köthen. As Ben Winters notes, "if one recognizes the musicians [who are playing], it is hard not to watch this performance [in Straub-Huillet's film] for what it is: an historically informed performance in period dress and in an historically appropriate setting."⁶³

⁶¹ The film is an account of Bach's life from the fictitious viewpoint of his wife, Anna Magdalena, and Straub and Huillet based their screenplay on *The Necrology* of C. P. E. Bach and J. F. Agricola, in addition to Bach's letters and other documents from the period.

⁶² Varwig, "Beware the Lamb," 258.

⁶³ Winters, *Music, Performance, and the Realities of Film*, 33.

In one scene, the opening chorus of the Matthew Passion, “Kommt, ihr Töchter, helft mir klagen” [“Come, you Daughters [of Zion], help me lament”], is shown being performed authentically in the gallery of the Thomaskirche in Leipzig.⁶⁴ It is shot in a single static take lasting the exact duration of the movement, and, as with the majority of the scenes in the film,⁶⁵ is introduced by a voice-over spoken by Anna Magdalena relaying the historical context of the performance, namely as part of the whole Passion setting: “three weeks later he performed in Leipzig his Passion music after the Evangelist Matthew during Vespers on Good Friday at the Thomaskirche.” Due to the immobility of the camera, the scene comes close to “the aesthetic of documentary,” as Winters also notes (see Fig. 4.1 below).⁶⁶ In showing this chorus being performed within the context of the Passion narrative, the music’s religious—indeed its *liturgical*—function is maintained, despite only being within the cinematic mirror of its visual representation.

The scene offers little stylised commentary upon what one might hold as the music itself, according with Varwig’s observation that “most recent stagings of the Passions—unlike their early twentieth-century predecessors—have stuck more or less rigidly to the Urtext, as if tampering with the visual dimension seemed audacious enough on its own.”⁶⁷ Another director, by contrast, may have chosen to highlight the complex symbology within this opening double-choired movement.⁶⁸ The

⁶⁴ At time 00:32:34 – 00:39:56 on the New Wave Film’s Region 2 DVD. Many other performances of choral works are shown taking place in the gallery around the organ in the course of the film.

⁶⁵ The film includes twenty-five pieces of music by Bach, both liturgical and secular, the majority of which are presented in their entirety and filmed with a static camera.

⁶⁶ Winters, *Music, Performance, and the Realities of Film*, 29.

⁶⁷ Varwig, “Beware the Lamb,” 266.

⁶⁸ As Maddox details, the “‘musical idea’ here [of a chorale melody sung by trebles], is not, however, simply one of complex texture juxtaposing existing verbal ideas. Bach dramatically heightens the tension between these two ideas by presenting them simultaneously in different tonalities—the dialogue in sombre E minor, and the chorale soaring above it in radiant G major, signifying the innocence of the Lamb of God, present with sinful humanity, but not able to be reconciled with it until the whole drama has taken its course.” Maddox, “J. S. Bach’s *St. Matthew Passion* and Intellectual History,” 337.

performance of “Kommt, ihr Töchter” is filmed in a manner that, instead, highlights the laboriousness of the musical work undertaken as part of its very performance by the different choral sections arranged across the gallery and filmed in deep focus. Indeed, as in every other scene of musical performance in the film, no audience is shown and therefore no possible identification between fictional attendee and spectator is established. Rather, as Winters argues pointing to Straub’s own testimony, the sense of peril inherent in any live concert performance, owing to risk of mistake, is brought to the fore, according with Carolyn Abbate’s notion of a “drastic” musical identification over one based on hermeneutics.⁶⁹ To the extent that the scene fails to offer the spectator any form of fictitious subjective account of Bach’s music, beyond implying a connection with Bach’s biography as a historical figure, *The Chronicle of Anna Magdalena Bach* departs from the broader corpus of post-war European art cinema that uses Bach’s liturgical music highlighted in Table 4.1 above. This includes other works from these directors’ oeuvre, where such music is combined with contemporary, fictitious narratives as framing devices.⁷⁰



FIGURE 4.1. The Matthew Passion in *The Chronicle of Anna Magdalena Bach* (1968).

⁶⁹ Winters, *Music, Performance, and the Realities of Film*, 77.

⁷⁰ Specifically, in the short film *The Bridegroom, the Comedienne, and the Pimp* and their Brecht adaptation, *History Lessons*.

Where Straub and Huillet's film attempts to situate Bach's music authentically within the "historical present" of eighteenth-century Lutheran society, Pasolini's adaptation of Saint Matthew's Gospel, *The Gospel According to St. Matthew*, aimed to realise the biblical story through the eyes of a contemporary twentieth-century believer.⁷¹ As he explained in an interview at the time:

I want to re-consecrate things as much as possible, I want to re-mythicize them. I did not want to reconstruct the life of Christ as it really was, I wanted to do the story of Christ plus two thousand years of Christian translation, because it is the two thousand years of Christian history which have mythicized this biography, which would otherwise be an almost insignificant biography as such.⁷²

Pasolini, abandoning his earlier post-neorealist model developed for *Accattone* and *Mamma Roma*, decided to create a stylistically mixed soundtrack, using a variety of original and pre-existing musics from the eighteenth century until the 1960s, including that of the Matthew Passion itself. I outline these in Table 4.3 below. In a letter from 1963, Pasolini expressed his wish to translate the Gospel into images without any additions, such that "the dialogue too should be strictly that of Matthew, without even a single explanatory or connecting sentence, because no image or inserted word could ever attain the poetic heights of the text."⁷³ The final film faithfully realises this wish, and all the dialogue is sourced directly from the biblical text,⁷⁴ which is delivered by Jesus, some of the disciples, and other secondary characters, like Herod and Satan.⁷⁵

⁷¹ Stack, *Pasolini on Pasolini*, 85.

⁷² *Ibid.*, 83.

⁷³ Pier Paolo Pasolini, "Exaltation and the Poetic Heights of Matthew," [Letter written in February 1963, from Pasolini to Lucio S. Caruso]. Enzo Siciliano, *Pasolini: A Biography*, trans. John Shepley (New York: Random House, 1982). Reproduced in booklet accompanying: Pier Paolo Pasolini, *Il vangelo secondo Matteo* (1964) (London: Eureka Entertainment Ltd., 2012), 7.

⁷⁴ For discussion of the context of the screenplay's formation see Nicola Martellozzo, "The Soundscape of Pier Paolo Pasolini's *The Gospel According to St. Matthew* (1964)," *Journal for Religion, Film and Media* 5, no. 1 (2019): 89.

⁷⁵ Brill, "The Consecration of the Marginalized," 239.

	Composer				
PRE-EXISTING WESTERN ART MUSIC	Bach	Religious	<i>St. Matthew Passion</i> (BWV 244)	39. Aria (alto): “Erbarme dich, mein Gott, um meiner Zähren Willen!”	
				68. Chorus I & II: “Wir setzen uns mit Tränen nieder.”	
			Mass in B Minor (BWV 232)	IV. Agnus Dei	
		Secular	Concerto for Violin and Oboe in C Minor (BWV 1060)	II. Adagio	
			Concerto for Violin in E Major (BWV 1042)	II. Adagio	
			Bach-Webern	<i>Das musikalische Opfer</i> (BWV 1079)	“Fuga (Ricercata) a 6, Nr. 2.”
	Mozart	<i>Maurerische Trauermusik (Masonic Funeral Music) in C Minor</i> (K. 477)			
		Adagio and Fugue in C Minor (K. 456)	I. Adagio		
	FILM MUSIC	Prokofiev	<i>Alexander Nevsky</i> (op.78)		I. Russia under the Mongolian Yoke
		Luis Enriquez Bacalov	<i>Original film cues</i>		
NON-CLASSICAL	Source	Performer	Spiritual	Odetta Holmes	“Sometimes I feel like a motherless child.”
			Original Song	Blind Willie Johnson	“Dark Was the Night, Cold Was the Ground.”
			Father Guido Haazen	Les Troubadours du Roi Baudouin	“Gloria” from <i>Missa Luba</i> .
			Folk Composition	Red Army choir	“Oh You, Wide Steppe.”
			Funeral March		“You Fell Victim.”
			Aramaic	<i>Kol Nidre (All Vows)</i> ⁷⁶	

⁷⁶ The *Kol Nidre* is a prayer dating back to the eighth century, sung in Jewish synagogues at the beginning of the service on the eve of Yom Kippur (Day of Atonement). Max Bruch used the melody to which it is sung in the Ashkenazic (German) rite in his *Kol Nidrei* (op. 47) (1881) for cello and

Whilst Pasolini might have abandoned the earlier Neapolitan *borgate* settings of his post-neorealist films, class politics were still a primary concern for the director. As Russell Lack observes, “the inclusion of an African spiritual song ... unequivocally removes the story from a historical setting and places it on the level of the political.”⁷⁷ Pasolini sourced the non-professional cast largely from a subproletarian social milieu aiming to create a distinction between himself as a *petit bourgeois* artist and his actors.⁷⁸ Christopher Orr has argued that Pasolini’s aforementioned influential essay, “The Cinema of Poetry,” written a year after *The Gospel According to St. Matthew* was made, and also a further essay from 1967, “Observations on the Sequence Shot,” can be understood jointly as retrospective self-responses to the director’s film and help explain his change in film style that it augured. Orr concludes that,

Pasolini’s argument [in “The Cinema of Poetry”] that montage creates objectivity out of a series of subjectivities makes considerably more sense if we think of it in terms of multiple focalization. Thus an “objective” (i.e., non-bourgeois) cinema is possible when the look of the narrator—a look which is by Pasolini’s definition bourgeois—is no longer dominant but is rather placed within a dialogical relationship with that of the characters....Pasolini is responding to [György] Lukacs [*sic*], on the one hand, by advocating a modernist (i.e., impersonal, focalized) style and, on the other, by insisting that this style be wedded to a proletarian content.⁷⁹

Pasolini’s decision to use multiple different types of music, classical and popular, religious and non-religious, can thus be understood in line with this decision to use numerous differing visual styles as a sonic analogue.⁸⁰ The different historical

orchestra in 1881. The earliest surviving notation by an eighteenth-century cantor, Ahron Beer, was also used by Schoenberg for his work *Kol Nidre* (op. 39) (1938). The Editors of Encyclopaedia Britannica. *Kol Nidre*. Encyclopedia Britannica, February 20, 2013. <https://www.britannica.com/topic/Kol-Nidre-Judaism>. See also Martellozzo, “The Soundscape of Pier Paolo Pasolini’s *The Gospel According to St. Matthew* (1964),” 98-99.

⁷⁷ Lack, *Twenty Four Frames Under*, 302.

⁷⁸ Christopher Orr, “The Politics of Film Form: Observations on Pasolini’s Theory and Practice,” *Film Criticism* 15, no. 2 (1991): 43.

⁷⁹ Orr, “The Politics of Film Form,” 45.

⁸⁰ Pasolini observed himself that “in *Accattone* the style is consistent and extremely simple, like in Masaccio or in Romanesque sculpture. Whereas the style in *The Gospel* is varied: it combines the reverential with almost documentary moments, an almost classic severity with moments that are almost Godardian—e.g., the two trials of Christ shot like *cinéma vérité*.” Stack, *Pasolini on Pasolini*, 84.

“realities” present on the musical soundtrack thereby actively work against constructing a unified historical or ethnographic reality,⁸¹ and offer instead the mental reconstruction of a mythical universe,⁸² one which is not specifically Christological, but highly political, in intent.

Both the disunified nature of the soundtrack of *The Gospel According to St. Matthew* and its alternation of sacred with non-sacred music have been previously noted by commentators. As Lack observes *apropos* Pasolini’s film, “the incorporation of sacred music into a film is obviously an ideological decision as much as a creative one.”⁸³ However, where individual citations of different musics recur in *The Gospel According to St. Matthew*, this is no longer within a cinematic ritornello construction across different diegetic levels, instead occurring only three or four times, marking differing related scenes.⁸⁴ Yet, as Mervyn Cooke observes, segments of Bach’s works are spliced together in order to prolong them without attaining cadential closure, which for him suggests “an objective attitude towards the music at odds with the raw expressiveness of the African and blues-style vocal pieces used at focal moments in the drama.”⁸⁵ Indeed, these two movements from the Matthew Passion, an aria and a chorus, are used on more than one occasion, as outlined in Tables 4.4 and 4.5 below, and not only at the moments of the story originally intended to occur dramaturgically (i.e. at specific moments within, and as reflection upon, the Passion narrative). The alto aria, “Erbarme dich, mein Gott, um meiner Zähren Willen!,” [“Erbarme dich”]

⁸¹ As Paul Clogher argues, “the aim of the work is not to impersonate or reconstruct an historical moment, but rather to remind viewers of the many differing ways through which the same story is received.” Paul Clogher, “Re-consecrating Jesus: Pasolini’s *The Gospel According to Saint Matthew* and the Hermeneutics of Tradition,” *Maynooth Theological Journal* 1, no. 2 (2011): 49.

⁸² Kovács, *Screening Modernism*, 184.

⁸³ Lack, *Twenty Four Frames Under*, 303.

⁸⁴ The exception here is the Gloria from the *Missa Luba*, as previously identified in Table 3.5. As Brill notes, “the *Missa Luba* replaces the Bach chorus as a structural device, since it both opens and closes the film after Christ’s Resurrection (with additional appearances in the film, including the Annunciation and Christ’s joyful entrance into Jerusalem).” Brill, “The Consecration of the Marginalized,” 244.

⁸⁵ Cooke, *A History of Film Music*, 452.

occurs the most frequently of all the musics used on the soundtrack—six times. How might we therefore understand Pasolini’s effective reinterpretation of this movement within the new narrative context that *The Gospel According to St. Matthew* supplies?

No.	In	Out	Bars	Shots	Action
1	00:46:02	(-)	1-8 ²	1	Jesus continuing to lecture his disciples, having recited the Lord’s Prayer, now shown with a shawl around his head.
	00:47:07	00:47:27	1-3 ³		
2	00:48:27	(-)	1-8 ²	9	Jesus and the disciples meet a group of villagers in the outskirts of the town in a desert-like area. He picks up a child. The disciples are fed beans. As he meets a group of priests who arrive and reprimand him for disobeying the sabbath the music is faded out when Jesus speaks.
	00:49:31	00:49:57	1-4 ³		
3	01:06:25	01:07:37	1 ⁴ -8 ³	11	Jesus being asked which is the most important commandment to keep to get eternal life by the rich young man. Then a family come to Jesus and ask him to bless their children.
	01:07:38	01:08:31	1-7 ³	9	
4	01:49:13	01:50:23	1-8 ³	8	Jesus going into the garden of Gethsemane with his disciples. He tells them they will desert him. Peter questions him.
	01:50:26	01:50:55	1-4 ²	4	Going off with Peter, James and John.
5	01:52:13	01:53:23	1-8 ³	11	Jesus finding the sleeping disciples in the garden and reprimanding them.
6	01:58:12	(-)	1-8 ³	14	Jesus having his robes torn off after being indicted. Peter runs away and is asked three times by different people whether he is a friend of Jesus as prophesised.
	01:59:06	02:00:02	1-8 ³	3	Peter crying by himself.

TABLE 4.5. Uses of “Wir setzen” in *The Gospel According to St. Matthew* (1964).

No.	In	Out	Bars	Tonality	Shots	Action
1	00:02:32	00:03:23	15-24	i > III	1	Title sequence coinciding with music credits.
2	00:09:08	00:10:04	25-36	III > i	5	Herod asking other priests where Jesus will be born. He walks across the courtyard of the palace.
3	00:16:10	00:17:40	1-20 ²	i > V/III	13	After being visited by the angel and warned about Herod’s plans the family is seen leaving, watched by local children. The camera focuses on Mary. Voice-over, “I called my Son [Jesus] out of Egypt,” at the end of the sequence.
4	01:53:54	01:54:49	1-12	i > III	18	The disciples being ambushed in the garden. Peter draws a sword and Jesus angrily rebukes him, rushing over. They embrace.

Both Brill and Cooke have drawn attention to the fact that in each use of “Erbarme dich,” Pasolini omits the vocal section of the aria, and instead loops the music back to the beginning of the movement. Brill suggests that “Pasolini was probably more interested in the mournful quality of the solo violin that dominates the introduction—representing the solitary Jesus confronting the world—than he was in the verbal associations of the piece.”⁸⁶ More broadly, he argues that in using these citations of the Matthew passion, Pasolini consecrates his marginalised characters, transforming Christ and Vittorio in *Accattone* “into mythological, spiritual figures who become both sacrificed and sacrosanct.”⁸⁷ However, the precise mechanism for this

⁸⁶ Brill, “The Consecration of the Marginalized,” 248.

⁸⁷ *Ibid.*, 251.

sacralisation beyond one of metaphor through aural association is left unclear; moreover, this interpretation of the violin introduction is misleading when one considers its original context as a pietistic aria; the alto soloist seems to identify with Peter's grieved state after his infamous thrice-denial thereby asking for mercy, as Cumming has argued.⁸⁸ Rather than hearing it as differing discrete meanings of "mercy," as Nicola Martellozzo does,⁸⁹ "Erbarme dich" can be heard to reoccur, and ultimately be understood, as creating a newly aestheticised Passion narrative, one which is fundamentally dramatic rather than strictly pietistic in nature, and that treats Bach's work in the fashion of a palimpsest.

Utilising Cumming's detailed appraisal of these opening eight bars of "Erbarme dich," I wish instead to suggest that Pasolini in particular re-subjectivises the highly expressive solo violin introduction—the opening periodic ritornello to the aria that is encountered frequently—by gradually showing, in cinematic montage, Peter to be the subject that this music hails as a quasi-operatic fictive character. Unlike Straub and Huillet's film, this is achieved primarily through the emotional identification that the music supplies, combined with "non-objective," or poetic, cinematography. As Cumming argues,

An invitation for the listener to identify with the action is a strategy of liturgical Passion settings. The violin foreshadows an aria in which an alto voice speaks repentantly in the first person, without further specification of his or her identity. This persona is that of the listener, the believer who responds to the drama by identifying with it.⁹⁰

This process is worked out over nearly the entirety of the film. Whilst many of the other musics used on the soundtrack have a similar, highly symbolic and affective role,

⁸⁸ Cumming, "The Subjectivities of 'Erbarme Dich'," 18.

⁸⁹ Martellozzo, "The Soundscape of Pier Paolo Pasolini's *The Gospel According to St. Matthew* (1964)," 95.

⁹⁰ Cumming, "The Subjectivities of 'Erbarme Dich'," 21.

this use of “*Erbarme dich*” represents a critical re-interpretation of the work and its original religious-dramatic function and pietistic intent, which differs significantly from the way that the other musical intertexts more straightforwardly signify on the soundtrack of the film. Indeed, Pasolini would repeat this strategy in *Theorem*, but in more abstract and politicised terms with Mozart’s Requiem, in some ways itself a later Classical analogue.

Pasolini’s project, nevertheless, in moving the mythical story to the historical present, finds certain phenomenal commonalities with Bach’s Passions and the arias themselves, which in the eighteenth century were designed as works that contained multiple “historical presents” and temporalities. As Varwig describes this situation, “the level of ‘fictive present’, in which the action is played out in direct dialogue between the protagonists, is supplemented by a level of ‘contemplative present’, comprising the arias and chorales that appear to be spoken by the congregation or individuals from it; tied together by the all-knowing, past-tense report of the Evangelist.”⁹¹ Butt observes that this practice was drawn from, but ultimately differs from, its operatic origins:

One of Bach’s most potent means of achieving this particular [penitential] function lies in his provision of arias that evoke a definite human subject in the present, *someone who does not represent a character in the story* (however much he might empathize with a character or imitate his grief or guilt), but who belongs very much to our world. Thus Bach adapts an operatic convention (the aria, which represents the person and thoughts of a specific character within a time-bound musical frame) towards the development of a personage who relates to the listener ‘off stage’ rather than to the historical characters ‘on stage’.⁹²

Yet, in finally attaching the aria’s opening ritornello to a definite, “quasi-fictional” subject on screen—in this case, Peter, after he has prophetically denied knowing Jesus

⁹¹ Varwig, “Beware the Lamb,” 254.

⁹² Butt, *Bach’s Dialogue with Modernity*, 38. My emphasis.

three times as he flees after the trial—Pasolini visually “re-embodies” the aria in an objective fashion in just such a specific time-bound musical frame, one that therefore differs from both its original narratological and devout intent. The aria’s role as a highly constructed artifice, stemming from the secular cultural context of opera, is therefore brought closer to the surface, without being a theatrical realisation per se through only being restricted to the introduction, unlike the treatment of “Wir setzen” in *Accattone*, for instance.

Pasolini achieves this complex process of re-subjectivisation through two means. Firstly, over the course of the six scenes within which it reoccurs, it is used with a differing number of shot combinations and types of montage, and secondly through its “looping” described above by Cooke. As Butt notes, “these are far more than mere accompaniments since, in terms of Bach’s compositional process in general, the opening ritornelli often show the composer working at the most intense level in order to provide the basic material for the piece,”⁹³ but more specifically in this particular aria “that relates so directly to human failing, we hear a model of musical perfection—the opening ritornello for solo violin—to which a human (i.e. the singer) aspires without ever quite succeeding.”⁹⁴ On the return to the opening in the first four uses, Pasolini fades the music out on a different chord within the sequences and therefore on a different harmony. Indeed, on the first two uses, Pasolini, in addition, deprives the first rotation of its final perfect cadence, looping back to the opening upbeat that expressively leaps up a minor sixth before the tonic chord (I) of the cadential 6/4 has sounded (see Table 4.6 and Ex. 4.1 below). This has some parallels with Godard’s own work being made at the same time, notably *A Married Woman*.

⁹³ Butt, *Bach’s Dialogue with Modernity*, 76-77.

⁹⁴ *Ibid.*, 80.

No.	Time	Final Chord (I: B minor)	Montage
1	00:46:02	vii ⁷ b	Single held mid-shot of Jesus.
	00:47:27		
2	00:48:27	V ⁷	Tracking, handheld shot of Peter from chest up and shots of other disciples. Distance shot of priests arriving. Closely framed shots of disciples. Middle distance shot of priests arriving. Finishes on tightly framed shot of Jesus speaking.
	00:49:57		
3	01:06:25	bIIb (Neapolitan)	Shot/reverse-shot cutting between Jesus and young man. P.O.V. shot from Jesus scanning crowd, before returning to cross-cutting. Closely framed shots of children alternating with Jesus.
	01:08:31		
4	01:49:13	ivb	Alternating shots of Jesus and disciples from middle distance. On resumption, zoom in shot of Jesus walking away to pray.
	01:50:55		
5	01:52:13	I	Expositional shot of sleeping disciples. Cuts in on each. Panning shot as Jesus approaches. Reverse cutting with Jesus addressing Peter. Pan right master shot as Jesus leaves, cutting in on close up of his face.
	01:53:23		
6	01:58:12	I	Close-up of Peter’s eyes as he watches the trial cutting to master shot of crowd. Cutting between the three people who question him and Peter. A subjective shot is used. Handheld panning shots as he walks across the bridges, a brief zoom in, then tracking shot behind him. On the repeat, we have shot-reverse on the bridge as he cries with the camera dollying back after he collapses.
	02:00:02		

The significance of these differing moments is that Pasolini simultaneously both breaks down this ritornello and denies the spectator tonal closure, which is finally achieved in the last sequence, where it loops twice in full at the climactic moment after Peter breaks down. Indeed, in the original context of the aria, Bach repeats the opening ritornello as the coda of the aria, to which the repetitions in these passages of *The Gospel According to St. Matthew* can thus be seen to allude. Writing about this

moment of tonal closure, Cumming notes that “when the cadence occurs at the close of the aria, it invites synthesis, a retrospective overview of the content of the phrase,”⁹⁵ and that “what is ‘known’ at the end of the phrase is not a predefined state that can be summarised with the proposition ‘the passage expresses sorrow or grief’ but an emergent persona, in its provisionality and affective complexity.”⁹⁶ Yet, it is more than evident that Pasolini saw precisely such a meaning in Bach’s music that he felt compelled to realise cinematically in montage.

In the sixth and final “*Erbarne dich*” sequence, the connection between music and meaning is finally established in narrative terms, as much as aesthetic ones, through the coincidence of the two temporal “presents,” i.e., that supplied within the aria, and the moment shown visually within the Passion narrative to which it alludes. However, Pasolini prefigures this connection in the earlier sequences as well. In the first “*Erbarne dich*” sequence, it can be understood retrospectively that the shot of Jesus preaching is filmed from Peter’s subjective point of view, owing to the premonitory use of the aria, dramatically foreshadowing the later scene. In the final sequence itself, Pasolini begins with a tightly framed close-up of Peter’s eyes that functions as a reverse countershot to him watching the trial, filmed subjectively from his point of view moments before the Bach starts. The cut to this close-up is directly aligned with the beginning of the musical cue (see Fig 4.2 below), whilst as he denies knowing Jesus for a second time, Pasolini inserts a subjective shot. For a fleeting moment, the spectator therefore both sees and “hears with” Peter during the aria’s opening ritornello in an embodied state that differs formally from any possible theatrical realisation, as either religious Passion drama or secular opera.

⁹⁵ Cumming, “The Subjectivities of ‘*Erbarne Dich*’,” 31.

⁹⁶ *Ibid.*, 34.

EXAMPLE 4.1. Moments of fade-outs during the “Erbarme dich” sequences in *The Gospel According to St. Matthew* (1964).

Sequence 1

39. Aria

Violino solo *f*

Violino I *p sempre*

Violino II *p sempre*

Viola *p sempre*

Alto

Continuo Organo *pizzicato* *Org.*

Sequence 4

Sequence 2

Sequence 3

Sequence 5 & 6

Er - bar - - me dich



FIGURE 4.2. Close-up of Peter's eyes at the beginning of the final "Erbarme dich" sequence in *The Gospel According to St. Matthew* (1964).

The use of Bach's religious music in a much more recent European art film, Bruno Dumont's *Hadewijch* (2009), can help illustrate Pasolini's approach to re-subjectivising Bach's passion aria more fluently, but also demonstrates the persistence of this critically re-constructive approach to the composer's music. Here an aria is connected directly to the faith of the central eponymous character, a trainee nun (Céline/Hadewijch) who returns to secular, bourgeois European society after being disciplined at her convent. In an early scene, Celine chances upon a midday rehearsal-performance in a Parisian church of the later bass aria from the Matthew Passion, "Gebt mir meinen Jesum wieder!" ("Give me back my Jesus!"), the aria that next appears after "Erbarme dich" in the narrative. Since the context of the intended ultimate performance is unclear, this scene could, instead, be read psychoanalytically as a projection of Céline's subjectivity, as she re-evaluates her relationship with her faith, or alternatively, a realist version of one of the many scenes of Pasolini's films where Bach's passion music is used nondiegetically. The scene differs markedly from that, too, in *The Chronicle of Anna Magdalena Bach*, in that whilst the whole aria is heard, multiple shots and cross-cutting are used, rather than a single long take.

Certainly, at a surface level, the poetry of Picander that forms the text of the aria might seem to align neatly with Céline's own personal circumstances surrounding her faith,⁹⁷ akin to the final sequence with Peter in *The Gospel According to St. Matthew*. Here in this case, the unidentified bass protagonist identifies with Judas's repentance at betraying Jesus for money. In the cutting of the montage, however, Céline, as an on-screen character, seems to identify not with the bass soloist performing the role of the remorseful believer, but rather with the solo violin's melody, which is performed diegetically by a young female violinist (see Fig. 4.3 and Table 4.7 below). As the camera draws closer on Céline, the camera correspondingly slowly begins to frame the solo violinist, who in turn makes eye contact with, and smiles at, the anonymous girl sitting in the church pews, implying shared subjectivity via the close-up shot with musical underscoring.

The scene within the church corresponds with a trope more commonly found within scenes of (symphonic) concert performance in Classical Hollywood, which Michael Long has characterised as employing the vernacular register of the aesthetic sublime. Such a scene “usually involves a concert performance, with the camera focused on the transfixed, immobile face of a central character as s/he becomes lost in a sometimes sexually tinged ‘aesthetic moment.’ ... [they] transmit a potent message to common-language audiences concerning the power of musical ‘art’ and suggest that music can even project ‘ordinary people’ into extraordinary moment of ennobling engagement.”⁹⁸ However, Winters has argued that such scenes of concert performance, often focused around a female listener consuming a late Romantic operatic or concert work, should be thought about less as ones of observation but rather engagement,

⁹⁷ Berger notes that whilst both Judas and the soloist are basses, it is likely that the singers who sang these parts were from different choirs. Berger, *Bach's Cycle, Mozart's Arrow*, 116.

⁹⁸ Michael Long, *Beautiful Monsters: Imagining the Classic in Musical Media* (Berkeley: University of California Press, 2008), 61.

creating a shared experience that immerses the spectator within the film's world.⁹⁹ Here, in Dumont's film, this diegetic performance of Bach's religious music instead aims to show the aesthetic sublimity of his music by drawing the spectator into the diegesis and highlighting formal qualities in the counterpoint between the two soloists, bass and violin. As Long further argues,¹⁰⁰ multiple registers can be combined: in filming the whole of the aria from beginning to end, the scene therefore offers both a fictional portrait of artistic contemplation, whilst marrying this to more complex hermeneutic response, or what Abbate has somewhat disparagingly identified as the register of the "cryptographic sublime."¹⁰¹

The process of potential misidentification and re-subjectivisation in the film plot described above may be gendered, but divergence of form and content of some sort is written into Bach's aria itself, as was the case for "Erbarme dich" where the alto soloist can but only vocally aspire to the violin's ornamented melody. As Butt notes, despite the fact that this following Bass aria "begins as a conventional aria with the vocal part 'built into' the ritornello material,"¹⁰² the vocal line develops its own agenda. As he comments, "the loosening of the connection between music and text seems to parallel the singer's increasing independence and creative subversion of 'normal' aria principles."¹⁰³ This waywardness, however, already has latency in the two-line poem by Picander that Bach inserted into the Passion narrative (see Table 4.8 below). Although the written-out modification of the A section in the recapitulation is not unprecedented, the differing structural, thematic, tonal, and rhetorical moments of

⁹⁹ Winters, *Music, Performance and the Realities of Film*, 91.

¹⁰⁰ Long, *Beautiful Monsters*, 61.

¹⁰¹ Interestingly, as Abbate notes, "while musical hermeneutics seems by and large unaware that it is in thrall to the cryptographic sublime, popular movies regularly exploit and poke fun at this mélange of mysticism and information science that assigns music a starring role." Carolyn Abbate, "Music: Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (2004): 525.

¹⁰² Butt, *Bach's Dialogue with Modernity*, 90.

¹⁰³ *Ibid.*, 90.

arrival that should delineate the tripartite A-B-A¹ form of the *da capo* aria lack any sense of synchronicity as would be expected (see Table 4.9 and 4.10 below for a full account).¹⁰⁴ It is here that the scene departs from Pasolini's film. As Butt describes the aria,¹⁰⁵ "the result is almost like a developing variation, which both musically and vocally subverts the customary symmetry of the *da capo* form,"¹⁰⁶ leading to "the sort of trajectory of an independent narrative, with its own beginning, middle and ending, the latter part synthesizing elements that were previously separate."¹⁰⁷ Indeed, the bass soloist does not return to the opening lines of music that he is given in the score.



FIGURE 4.3. "Gebt mir meinen Jesum wieder!" in *Hadewijch* (2009).

¹⁰⁴ The terms used in my account are borrowed from those of Laurence Dreyfus, used in *Bach and the Patterns of Invention*, regarding the ideal ritornello.

¹⁰⁵ Butt takes a more broad-brush approach, arguing simply that "the second of these [lines of poetry], beginning 'Seht, das Geld', is first heard within the A section of music (b. 17), and then forms the basis of the B section (b. 33), linking the first part of the B section both textually and musically to the latter half of the A section. Later, the latter part of the modified *da capo* of the A section uses musical material from the latter part of the B section." Butt, *Bach's Dialogue with Modernity*, 90-91. For a more detailed account, see also Table 4.10 below where the dispersion of different functions is identified. Whilst Butt attributes the beginning of the B section to bar 33, the shift to the dominant has occurred in bar 24, with a strong perfect authentic cadence at bar 27 to mark the arrival of the ritornello's *Vordersatz* transposed verbatim to V.

¹⁰⁶ Butt, *Bach's Dialogue with Modernity*, 91.

¹⁰⁷ *Ibid.*, 216.

TABLE 4.7. Shot breakdown in the Bach scene in *Hadewijch* (2009).

Time	Bars	Image	Shot	Text
00:32:07	1	Players	S ₁	-
00:32:27	7 ⁴	Celine	RS ₁	-
00:32:41	13	Players	S ₂	Complete
00:33:07	21	Celine	RS ₂	Lines 2-4
00:33:43	34 ³	Players	S ₃	Lines 3-4
00:34:12	44	Celine	RS ₃	Line 1
00:34:57	60 ⁴	Players	S ₄	-
00:35:13	-	Celine	RS ₄	-
00:35:18				

S = Shot; RS = Reverse Shot

TABLE 4.8. Text of the aria “Gebt mir meinen Jesum wieder!”

Libretto (Picander)	Line	Translation
Gebt mir meinen Jesum wieder! [a]	1	Give me my Jesus back!
Seht, da Geld, den Mörderlohn, [b]	2	See, the money, the murderer’s wage,
Wirft euch der verlorne Sohn [b2]	2	The lost son throws
Zu den Füßen nieder! [a2]	2	Down to your feet!

TABLE 4.9. Ritornello formations in “Gebt mir meinen Jesum wieder!”¹⁰⁸

Ritornello	Tonality	Key	Bars	Segments						Notes
<i>Rideal</i>	<i>Major</i>	<i>I</i>	<i>1-2</i>	<i>V_a</i>						
	<i>minor</i>	<i>II</i>	<i>3-4</i>		<i>V_b</i>					MODESWITCH
	<i>Major</i>	<i>I</i>	<i>4-6</i>			<i>F₁</i>				
			<i>7-10</i>				<i>F₂</i>			
			<i>10-12</i>					<i>F₃</i>		
			<i>12</i>						<i>E</i>	
R ₁	Major	I	1-12	V _a	V _b	F ₁	F ₂	F ₃	E	
R ₂			13-19	V _a	V _b		F ₂			V+F ₁
R ₃	Major	V	21-23					F ₃		
							F ₂	F ₃		Segments combined
R ₄			26						E	
R ₅			27-35	V _a	V _b	F ₁	F ₂			

¹⁰⁸ R = Ritornello; V = Vordersatz; F = Fortspinnung; E = Epilog

TABLE 4.9. Ritornello formations in “Gebt mir meinen Jesum wieder!” – (continued).

Ritornello	Tonality	Key	Bars	Segments					Notes
R ₆	Major	IV	37-38					F ₃	
R ₇	Major	I	41-42	V _a					
					V _b	F ₁	F ₂		Segments combined
R ₈			49-51					F ₃	
R ₉			53-65	V _a	V _b	F ₁	F ₂	F ₃	E

TABLE 4.10. *Da capo* structure in “Gebt mir meinen Jesum wieder!”

Section	Aspect	Arrival	Indicator
A	Structural	b. 1	8 [^] -5 [^] -3 [^] violin (I)
	Thematic	b. 1	Violin melody
	Tonal	b. 7	V ⁷ - I cadence (I)
	Rhetorical	b. 13	Solo Bass entry
‘B’	Thematic	b. 17	Bass melody
	Tonal	b. 24	V ⁷ - I cadence (V)
	Rhetorical	b. 27	Tutti strings entry of <i>Vordersatz</i> in V
	Structural	b. 33	Solo Bass entry
A _{da capo}	Thematic	b. 41	<i>Tutti</i> strings entry of <i>Vordersatz</i> in I
	Rhetorical	b. 41	Idem.
	Tonal	b. 53	V ⁷ - I cadence (I)
	Structural	b. 53	Beginning of complete ritornello

Given the number of times Dumont returns to Bach’s liturgical music and religious themes in his films, one might be forgiven for thinking that he is himself a Christian, or of some faith. However, in numerous interviews between 1997 and 2015 Dumont has stressed that he is not a believer, much as Pasolini made clear in the 1960s. Instead, Dumont asserts in an early interview,

I believe that the story of Christ is one of the most beautiful poetic expressions of the human tragedy. I believe in it like I believe in a poem. *I believe in the*

frescoes of Giotto, the Passion of Bach. Christ is merely a means of expression.¹⁰⁹

Such views are highly redolent of those professed by Pasolini, as we have seen. Kendall writes—but overlooking Dumont’s engagement with religious musical art—“both stylistically and thematically, *Hadewijch* has much in common with Dumont’s wider cinematic output, but what sets this film apart is its explicit focus on religious belief as a means of evoking a secular, post-theological conception of the sacred.”¹¹⁰ As Dumont describes it in an interview, “Céline puts herself back into the history of iconography, and into religious imagery and then she goes beyond it.”¹¹¹ Yet, the choice of this particular passion aria by Bach in *Hadewijch* is more subversive than Dumont likely even intended, sympathetically re-constructing the inventive grain of Bach’s formalism that serves as an aesthetic vessel for his sacred theology. Indeed, Camil Ungureanu and Lasse Thomassen have identified the auteur as amongst a growing group of intellectuals and artists, including Michael Haneke, whose philosophies and artwork might be termed “post-secular.” For them, this label denotes a search beyond the false dichotomy of “religious conservatism and secularism that is hostile to religion per se.”¹¹² This description could as equally describe Pasolini’s views, but also the repurposing of Bach’s liturgical music itself, a music whose poetics has been figuratively used in much European art cinema of the past sixty years to

¹⁰⁹ Dumont, Bruno, interview by David Walsh, “Interview with Bruno Dumont, Director of *The Life of Jesus*,” *World Socialist Web Site* (20 October 1997), accessed November 10, 2017. My emphasis. http://zakka.dk/euroscreenwriters/interviews/bruno_dumont.htm. [Source page no longer exists.]

¹¹⁰ Tina Kendall, “‘No God But Cinema’: Bruno Dumont’s *Hadewijch*,” *Contemporary French and Francophone Studies* 17, no. 4 (2013): 409.

¹¹¹ Bruno Dumont, interviewed by Jonathan Romney, *Hadewijch* (2009) ([DVD includes interview with Bruno Dumont.] [London]: New Wave Films, 2009).

¹¹² Camil Ungureanu and Lasse Thomassen, “The Post-secular Debate: Introductory Remarks,” *The European Legacy* 20, no. 2 (2015): 104. As justification for their inclusion of Dumont, Ungureanu and Thomassen point to the director’s comment that “one must recover words like ‘grace,’ ‘holiness,’ for the profane world, we should not simply grant organized religion a monopoly over this language. I desire a sacred humanism, indeed a spiritual life, transcendence, but without God or the Church.” *Ibid.*, 105.

denote the phenomenal possibility of encountering the earth-bound, everyday sublime beyond any particular Christological conception of a noumenal sacredness.

BACH'S CHORALE PRELUDES AND TARKOVSKY'S CINEMA

The dissemination of Bach's chorale preludes from the late eighteenth century onwards has entailed a constant process of re-instrumentation and arrangement.¹¹³ Post-war European art cinema's use of the chorale prelude can thereby be understood as only the most recent iteration of this cultural tradition within a late twentieth-century, secular context. However, the divergence between the chorale prelude's intended liturgical function, and its aesthetic repurposing within post-war European art cinema, is perhaps greater than that of the Passion arias. As we have seen, in many of the films the arias are tied to religious themes, or the representation of Christian subjects, none more so than *The Gospel According to St. Matthew*. Unlike the secular texts of Picander, constructed within secular operatic form, this genre's religious basis is preserved within the embellished *cantus firmi* amongst a polyphonic texture that is heard on these soundtracks. Amongst other functions, the chorale settings in the *Orgelbüchlein* were most likely used originally as literal preludes to acts of communal singing as part of the liturgy.¹¹⁴ In post-war European art cinema, by contrast, they occur as auteurist cultural citations of instrumental art music that reflect upon secular and humanistic values, including those of nature, family, and human relationships, which do not directly inform the narrative.

¹¹³ Stinson provides a detailed account of the various arrangements of the *Orgelbüchlein* in an appendix of his 1999 study: Stinson, *Bach: The "Orgelbüchlein,"* Appendix 2, 175-179. Marianne Kielian-Gilbert notes the omission from Stinson's list of Marcel Dupré's "pedagogical" settings, including *Das alte Jahr vergangen ist*. Marianne Kielian-Gilbert, "Inventing a Melody with Harmony: Tonal Potential and Bach's *Das alte Jahr vergangen ist*," *Journal of Music Theory* 50, no. 1 (2006): Fn.29.

¹¹⁴ As Stinson notes further, "in most instances organists improvised on these [hymn] tunes, but organ adaptations of chorale melodies were often committed to paper as well, to be preserved for future use." Stinson, *Bach: The "Orgelbüchlein,"* 1.

The first appearance of the chorale preludes in art cinema can be traced, with some certainty,¹¹⁵ to Tarkovsky, who employed two preludes from the *Orgelbüchlein*, *Ich ruf zu dir, Herr Jesu Christ* (BWV 639) in *Solaris* (1972) and *Das alte Jahr vergangen ist* (BWV 614) in *Mirror* (1975). Indeed, in the past three decades, from the early 1990s onwards, these films have proven influential for a number of contemporary art cinema directors, including Haneke, Nuri Bilge Ceylan, and Lars von Trier,¹¹⁶ who have incorporated scenes in their films that reference, or pay homage, to Tarkovsky's precedent, sometimes explicitly and at other times more allusively with a postmodern theatricality, by using Bach's chorale preludes.¹¹⁷ As with the majority of the earlier post-war generation, Tarkovsky's use of Bach's music is part of a broader personal tendency towards Western art music. Across his later films, made from the 1970s onwards, he consistently used music of the eighteenth and nineteenth century, all of which he chose himself.¹¹⁸ As Johnson and Petri note, "[Tarkovsky's] taste remained conservative, centering initially around the standard late eighteenth- and nineteenth-century classics—Tchaikovsky, Beethoven, and Mozart—before moving to selected sixteenth- and seventeenth-century composers

¹¹⁵ One example precedes Tarkovsky in cinema: Lo Duca's edited soundtrack to Dreyer's *The Passion of Joan of Arc*, which contains *Ich ruf zu dir, Herr Jesu Christ* (BWV 639) and *Nun komm' der Heiden Heiland* (BWV 659). It is clear that Tarkovsky had seen a version of the film as he makes reference to the film in *Sculpting in Time*, noting that "Dreyer's silent *Joan of Arc* has never ceased to affect us just as strongly" (Tarkovsky, *Sculpting in Time*, 151), although this is following on from a discussion of the eponymous protagonist of Bresson's film *Mouchette*. During the 1970s it is revealed in his diaries that he was considering making his own "latter-day" version of the film. Andrei Tarkovsky, *Time within Time: The Diaries 1970–1986*, trans. K. Hunter-Blair (London: Faber and Faber, 1994), 14, 110, 153. The Bach preludes are used amongst many other Italian and Germanic Baroque pieces of pre-existing music on the soundtrack and Tarkovsky's reference to the "silent" film must cloud any clear judgement. More recently, Dumont has made a musical concerning the childhood of Joan titled *Jeannette: The Childhood of Joan of Arc*, which premiered in Cannes Film Festival in 2017.

¹¹⁶ As Kielian-Gilbert notes, speaking in the context of *Das alte Jahr vergangen ist*, "though particular sound images may not be historically specific for 1713 or 1841, it is no longer possible to read or understand music reception and intertextual interaction solely in one direction, for example, from earlier to later historical or present-day situations." Kielian-Gilbert, "Inventing a Melody with Harmony," 87.

¹¹⁷ In the end credits of *Antichrist* (2009) von Trier states that the film is dedicated to Tarkovsky.

¹¹⁸ Vida T. Johnson and Graham Petrie, *The Films of Andrei Tarkovsky: A Visual Fugue* (Bloomington: Indiana University Press, 1994), 57.

and, above all, Bach, to whom he would listen endlessly.”¹¹⁹ Critical discourse around Tarkovsky’s use of Bach tends to note affinities with contemporary post-war auteurs, with Johnson and Petrie again likewise observing that Tarkovsky “moved progressively away from conventional scoring in his later films and toward emulating the overall practices of Bresson and of Bergman in such films as *Persona* [1966] and *Shame* [1968], by using only carefully chosen sound effects and fragments of (mostly classical [*sic*]) music.”¹²⁰ Similarly, Tobias Pontara cites “the European art cinema of the 1960s and ’70s,” and again Bergman in particular, as points of continuity, where “Bach was sometimes used to signify moments of revelation and intense emotionality, often in a way that was closely tied to the personal convictions, experiences, and worldviews of the filmmaker.”¹²¹

Though perceptive, these summations nevertheless slightly obscure the progressions and pairings within the director’s filmography; they especially blur the situation of Bach within the middle period of his oeuvre, immediately preceding his turn to nineteenth-century Western art music traditions, in a manner somewhat akin to Bergman’s own personal aesthetic trajectory and his return to musical romanticism.¹²² Indeed, it is clear that Tarkovsky’s decision to use Bach’s music in *Solaris* was made before watching *Cries and Whispers*, during which time he had begun work on *Mirror* in the 1960s, prior to *Solaris*, as an intended quasi-autobiographical film under a different title (“White, White Day”).¹²³ Tarkovsky refers to the high esteem in which he held Bach’s music throughout his personal writings, much like Pasolini. However,

¹¹⁹ Johnson and Petrie, *The Films of Andrei Tarkovsky*, 56.

¹²⁰ *Ibid.*, 57. *Persona* and *Shame* both contain quotations of Bach.

¹²¹ Tobias Pontara, “Bach at the Space Station: Hermeneutic Pliability and Multiplying Gaps in Andrei Tarkovsky’s *Solaris*,” *Music, Sound, and the Moving Image* 8, no. 1 (2014): 7.

¹²² Before *Solaris*, Tarkovsky had collaborated with the Russian composer, Vyacheslav Ovchinnikov, on his first two feature films, *Ivan’s Childhood* [*Ivanovo detstvo*] (1962) and *Andrei Rublev* (1966), and Ovchinnikov had also provided music for his short graduation film *The Steamroller and the Violin* [*Katok i skripka*] (1961).

¹²³ Kovács, *Screening Modernism*, 390.

the initial decision to move away from prioritising the use of originally-composed music creatively, the influence of other contemporary post-war directors' Bach-use, and the intended meanings of Tarkovsky's own use of the composer's music in his films, are much more complex issues.¹²⁴

Tarkovsky's initial impetus for the use of Bach's music in *Solaris* was evidently his own decision: in a diary entry from 1970, at the time of working on *Solaris*, he records that he was cautioned by his sound editor, Yuri Mikhailov, that he should not use Bach, as "lots of people are using Bach."¹²⁵ In his personal writings very few instances of music in other films are described, but both Bergman and Bresson are specifically commended for their use of sound, potentially the other individuals that Mikhailov is referring to.¹²⁶ Bach's organ music is not the only aesthetic component on the soundtracks of either *Solaris*, or *Mirror*. On both films the composer Eduard Artemiev collaborated with Tarkovsky, although the nature of the partnership differs slightly. In *Solaris*, *Ich ruf zu dir, Herr Jesu Christ* (BWV 639) is used four times, with the latter two instances using additive orchestral countermelodies by Artemiev that grow in complexity. Indeed, we might hear them as comparable to

¹²⁴ After completing *Mirror*, the director, in his diaries, suggests possibly again using "Bach, or earlier" as a form of "piercing music, something very simple" for a scene in his proposed, but never-realised, adaptation of Dostoyevsky's *The Idiot*. This creative expression is highly similar to that voiced by Bergman before making *Winter Light* in the early 1960s. Tarkovsky, *Time within Time*, 131. Another clear engagement with the composer comes again in 1981 where he notes attending a "marvelous" performance of the *St. Matthew Passion* at Stockholm Cathedral. Tarkovsky, *Time within Time*, 277.

¹²⁵ Tarkovsky, *Time within Time*, 19.

¹²⁶ "Bergman is a master with sound...Bresson is brilliant in his use of sound." Tarkovsky, *Sculpting in Time*, 159. The one moment where Tarkovsky shows any sign of identifying comradeship, is in describing Bergman's use of Bach's solo cello suites in *Cries and Whispers* (1972) as a replacement for dialogue and to give the audience a moment of catharsis ("Bergman dispenses with dialogue and has a Bach 'cello suite playing on a gramophone; the impact of the scene is dramatically intensified, it becomes deeper, reaches out further But even this illusory flight gives the audience the possibility of catharsis, of spiritual cleansing and liberation." Tarkovsky, *Sculpting in Time*, 192.) Kovács has pointed out that *The Sacrifice* reminisces upon Bergman's late 1960s films in its construction of "closed-situation dramas focusing on emotional emptiness of the characters, situated on a deserted island, the presence of the threat of atomic war, obsolete objects reminiscent of the early 1970s, and of course, the acting of Erland Josephson together with the cinematography of Sven Nykvist." Kovács, *Screening Modernism*, 388.

Busoni's own piano arrangements that magnify latent sonorous elements contained within the original trio sonata texture (see Table 4.11 below). In interviews Artemiev has described extensively the reasons for Tarkovsky's use of Bach's music in *Solaris*. Despite initially wanting Artemiev to orchestrate the "sounds of nature," implying images of flora that are noticeable in the final sequence, the composer convinced the director to use "orchestral sounds," deciding to use the chorale prelude as the central theme for the Earth, owing to his appreciation of the composer (see Fig. 4.4 below).¹²⁷ However, Tarkovsky also further explained to Artemiev that he believed cinema to be a very young art form, not yet centennial, and needed to create a sense of historical perspective that could only be achieved by the music and painting of "old masters."¹²⁸ Once again, anxieties surrounding the medium-specific ontology of film are resolved by appealing to earlier historic artistic traditions extrinsic to cinema, namely eighteenth-century music and its technical vocabulary.

	Shot	Time	Bb.	Image	Sequence
1	1	00:00:11	1	Scrolling, white, un-translated Russian titles on black	Titles
	19	00:02:48	14 ³	End.	
2	1	01:34:52	1	Shot of the planet's swirling surface	<i>Intra-Diegetic Montage</i> <i>Pitch of the Bach is higher (semitone higher)</i>
	2	01:34:58	1 ³	Hari walking around the room to the sofa. Kris comes to join her.	Kris: "My father shot that. Well, I shot a bit."

¹²⁷ Artemiev interview (c. 04:39); included on the Criterion DVD of *Solaris*. Available on YouTube video, *Eduard Artemiev about working on the film 'Solaris' (Tarkovski)*. <https://www.youtube.com/watch?v=TR4m-ZvBDB0> (Accessed 1 Feb, 2018). Artemiev further observes that Tarkovsky owned a large record collection of Bach's music.

¹²⁸ Artemiev interview, *Ibid.* (c. 07:02).

Table 4.11. *Ich ruf zu dir* sequences in *Solaris* (1972) – (continued).

	Shot	Time	Bb.	Image	Sequence
2	3	01:35:10	2 ⁴	Reverse shot of image on the TV screen showing the boy in the snow by the swing. Zoom in on the boy and pan down to a small fire upon which he places a branch.	
	4	01:35:21	4 ²	Cut to shot of branch foliage. Camera pans right to reveal a woman standing, looking at the camera.	
	5	01:35:40	2 ³	Reverse shot of man (the child's father) looking back. The camera pulls back as he walks through snowy thickets and the son jogs past the camera to join him and falls over.	
	6	01:35:53	4 ¹	The woman, now in a winter fur coat, smoking, and holding a puppy. Camera pans left to show the small boy carrying a bundle of branches walking towards the camera.	
	7	01:36:10	6 ¹	Women, now without dog, clutching her coat around her, walking through the woods.	
	8	01:36:26	7 ⁴	Shot of the burning fire	
	9	01:36:32	8 ³	The boy – older now – turns to look at the camera over his shoulder.	
	10	01:36:36	9 ¹	The woman again, now in spring looking at the camera as a reverse shot. The camera pulls away to reveal a full body shot.	
	11	01:36:50	10 ⁴	Shot of the pond by the house, with a branch submerged. Camera pans right up to the house to show Hari waving, standing on the bank.	
	12	01:37:07	12 ⁴	Cut to a side profile of Hari with her head turned. She turns to look at the camera.	
	13	01:37:23	14 ³	Cut to effective reverse shot of the couple watching the TV screen, as at the beginning of the sequence. The light dims.	

Table 4.11. <i>Ich ruf zu dir</i> sequences in <i>Solaris</i> (1972) – (continued).					
	Shot	Time	Bb.	Image	Sequence
3	1	02:06:39	1	The couple floating in the room.	<i>Diegetic Montage</i> <i>Same pitch as previous montage (not titles)</i>
	2	02:06:50	2 ¹	Shot of the Breughel (<i>Hunters in the Snow</i>) close-up with the camera zooming in on the pond.	
	3	02:06:58	3 ¹	Cut back to the in the room, now floating past the portrait on the wall.	
	4	02:07:15	1 ¹	Close-up of Breughel, now zooming out.	
	5	02:07:24	2 ²	Back in the room, the couple on the seats/sofas at the back of the room, with the candelabra knocked over.	<i>Counter melody begins to be added here.</i>
	6	02:07:37	3 ³	Cut back to the image where the boy puts the stick on the fire.	
	7	02:07:43	4 ²	Image of the swirling oceans seen at the beginning of the previous montage.	
	8	02:08:27	9 ³	A container (with liquid gas?) is broken and next to it we see Hari with a bloodied nose.	
4	1	02:33:24	1	Kris in the room with the other man (cosmonaut), he smiles and the camera pans to the man.	<i>Diegetic Montage</i>
	2	02:33:40	2 ³	Shot of the plant in a tin container by the window; camera zooms in on the foliage then quick fade to black.	
	3	02:33:58	Upbeat	Water plants' tendrils in a darkened body of water; camera zooms in.	<i>Counter melody begins to be added here.</i>
	4	02:34:17	3 ¹	Reverse shot of Kris with his body turned away from the camera. He begins to walk to the pond.	
	5	02:34:52	7 ¹	Shot of the pond. Kris walks across the camera.	<i>Vocals added.</i>
	6	02:35:15	9 ⁴	Profile shot of Kris. He turns around to look straight at the camera.	

	Shot	Time	Bb.	Image	Sequence
	7	02:35:22	11 ²	Meets his downwards gaze looking at the pond. Pans.	
	8	02:35:48	13 ⁴	Kris walking towards the house.	
	9	02:35:56	14 ³	Reverse shot of house from outside with smoke billowing.	
	10	02:35:59	(14 ³)	Cut back to Kris looking at the scene as we've just seen the dog running toward him.	

In the title credits of *Solaris*, *Ich ruf zu dir*, *Herr Jesu Christ* (BWV 639) is referred to as “Bach’s F Minor Chorale Prelude.” As Stinson notes, giving this piece of religious music such a title thereby strips it of religious connotation in accordance with the Soviet censor’s stipulation to “remove the concept of God.”¹²⁹ As a result of this act, the chorale prelude is known by this generic title in Russia today due to its popularisation through the film.¹³⁰ Tobias Pontara has argued, nevertheless, that Tarkovsky’s use of Bach, and the aesthetic criticism put forth in *Sculpting in Time*, expresses “a type of *Kunstreligion* that connects art and the experience of art to deep existential, spiritual, and ‘eternal’ truths.”¹³¹ Indeed, his unconscious leaning towards German Romanticism is most unashamedly articulated in quoting from the violinist

¹²⁹ Phillip Lopate, “Liner notes to Andrei Tarkovsky’s *Solaris*,” in booklet included with DVD release of Andrei Tarkovsky, *Solaris* (1972). [The Criterion Collection no. 164.] New York: Janus Films, 2002. Republished at <https://www.criterion.com/films/553-solaris>. Quoted in Stinson, *J. S. Bach at His Royal Instrument*, 150.

¹³⁰ In *Mirror*, the pre-existing pieces of music, including the chorale prelude *Das alte Jahr vergangen ist* (BWV 614) and movements from the John Passion, are referred to only as “fragments from the works of J. S. Bach, Pergolesi and Purcell,” intensifying this process of secularisation. Whilst the spectator could be alerted to the religious connotation of the ascription “choral[e] prelude” in the title sequence of *Solaris*, this possibility is entirely foregone in *Mirror*. To an extent, this may likewise account for the under-appreciation of Tarkovsky’s thematic consistency in using the *Orgelbüchlein*. The use of the aria “Erbarne dich, mein Gott, um meiner Zähren willen!” from the Matthew Passion is fully credited in the title sequence of Tarkovsky’s final film, *The Sacrifice* (1986), although this almost certainly is due to the fact it is a Swedish-French-UK production, made outside of the USSR.

¹³¹ Tobias Pontara, “Beethoven Overcome: Romantic and Existentialist Utopia in Andrei Tarkovsky’s *Stalker*,” *19th-Century Music* 34, no. 3 (2011): 314.

 <p>МУЗЫКА И ШУМЫ ЗАПИСАНЫ НА ФОТОЭЛЕКТРОННОМ СИНТЕЗАТОРЕ АНС ЭКСПЕРИМЕНТАЛЬНОЙ СТУДИИ ЭЛЕКТРОННОЙ МУЗЫКИ В ФИЛЬМЕ ИСПОЛЬЗОВАНА ФА-МИНЮННАЯ ХОРАЛЬНАЯ ПЕЧАТЬ И.-С. БАХА</p>	
<p><i>Title Sequence (1)</i></p>	<p><i>Home Film (2)</i></p>
	
<p><i>Levitation in the Library (3)</i></p>	<p><i>Return to the Dacha (4)</i></p>
<p>FIGURE. 4.4. Bach sequences in <i>Solaris</i> (1972).</p>	

and friend of Gustav Mahler,¹³² Natalie Bauer-Lechner, that “in Bach all the vital seeds of music are brought together, like the world in God,” and that “[Bach’s] polyphony is an unheard-of miracle not merely for his time, but for all times.”¹³³ In addition to his metaphysical understanding of Bach’s music as possessing spiritual—rather than Christological—truths, Tarkovsky argues that the quotations of Bach in *Mirror*, “mean nothing at all beyond what they mean themselves . . .,” owing to “the measure of their autonomy.”¹³⁴ Pontara’s summation nevertheless obscures the fact that Tarkovsky ultimately saw the use of Bach’s music in his filmmaking as a means to an end, as these organicist metaphors intimate, and subtextually reanimates the musical analogy of the silent film era. Instead, he wanted to be able to make films containing no music at all,¹³⁵ a wish of equal centrality to Bresson’s own cinematic-worldview revealed in his treatise-like *Notes on Cinematography (Notes sur le cinématographe)*.¹³⁶

Commentators themselves have often been reduced to using the musical analogy when describing *Solaris*, and, in particular, *Mirror*, owing to their structural complexity and ambiguity of meaning.¹³⁷ Kovács has provided the most compelling

¹³² The original passage appears to come from Bauer-Lechner’s diary entry of March 1901 under the heading of “über Bach,” and reports Mahler as telling her, “In Bach sind alle Lebenskeime der Musik vereint wie in Gott die Welt. Eine größere Polyphonie war nie da!” (Natalie Bauer-Lechner, *Erinnerungen an Gustav Mahler*, (Leipzig: E. P. Tal, 1923), 156.

¹³³ Tarkovsky, *Time within Time*, 146. The quote is dated 26 August 1977, Tallinn.

¹³⁴ Tarkovsky, *Sculpting in Time*, 112. Moreover, later the director comments upon the autonomous quality of instrumental music arguing that is harder for it to be organically subsumed into a film (Tarkovsky, *Sculpting in Time*, 163). Elsewhere, in a similar highly critical vein, he encourages the spectator to “watch this film [*Mirror*] simply, and listen to the music of Bach . . . there is no mathematical logic here, for it cannot explain what man is or what is the meaning of his life.” (Ibid., 9).

¹³⁵ “I [Artemiev] remember him [Tarkovsky] saying, ‘my dream is to make a film entirely without music. I need music only when I fail technically and don’t have enough resources using only the language of film to express what I need. Then I need the crutches.’ He believed that film, like any other art, could be able to use its own language. As an exception, they may sometimes use music in theater or insert a musical quote in literature.” Eduard Artemiev, [Interview] *Eduard Artemiev about working on the film ‘Solaris’ (Tarkovski)*, YouTube video, 21:44, posted by Charles M, 26 February 2015, c.16.30, <https://www.youtube.com/watch?v=TR4m-ZvBDB0>.

¹³⁶ From the late 1960s onward Bresson largely fulfilled this dictum using purely diegetic music in his films. In *L’Argent* (1983), the only music heard is the opening of Bach’s Fantasia from the *Chromatic Fantasia and Fugue in D Minor* (BWV 903) performed by the pianist Michel Brigueat.

¹³⁷ This is reflected in Johnson and Petrie’s subtitle to their study of Tarkovsky’s corpus as “a visual fugue,” and Natasha Synessios’s argument that *Mirror* resembles a musical composition, and that it is both “polyphonic” and “akin to a symphony.” Synessios, *Mirror: The Film Companion* (New York: IB

exegetical key to unlocking these works.¹³⁸ From the perspective of literary analysis, *Solaris* can be understood as a work of science fiction concerning a space mission, and, in terms of its narrative form, it is situated within the travel genre. *Mirror*, as an autobiography of Tarkovsky's family, can be likewise understood as a film concerning a mental journey into personal and national (Russian) history. Kovács has argued that *Solaris* and *Mirror* show the influence of the *nouveau roman*,¹³⁹ reflected in the serialist narrative form of latter film especially.¹⁴⁰ Described briefly, *Mirror*'s narrative construction presents not so much non-chronology, but, rather, "different short events or elements of longer stories...connected by a circular system of visual and plot motives, whose coherence is created by a serial system of repetition and variation of these motives."¹⁴¹

I wish to suggest that Kovács' argument can likewise be extended to the aural domain to encompass Tarkovsky's use of pre-existing music in both films, particularly so in *Solaris*. The signification of these quotations is different from that of cinematic ritornello form; the preceding musical contexts are not drawn upon, unlike in *A Man Escaped*, for example, since they are often heard as complete, or near-complete, quotations (see Table 4.11, above again). Again, this is different from Pasolini's films. As Kovács notes:

In all of [Tarkovsky's] films there is a serial structure parallel to the narrative one, consisting of recurring visual motifs.... In most cases the appearance of a particular element of these series of visual motifs is independent of any

Tauris, 2001), 48. As a corollary to this argument, Synessios further maintains that "Artemiev created not a musical composition, but a realm of sound." Ibid., 57.

¹³⁸ As he notes, "[*Solaris*] was a break from his previous films, first of all in that its story took place in a totally fictitious universe of the future, even as the environment was essentially constructed of cultural and mythological reminiscences," and was made whilst simultaneously planning *Mirror*, "a film completely composed of fragments of collective historical and cultural memory." Kovács, *Screening Modernism*, 378.

¹³⁹ For instance, features including the use of radical continuity, nonlinear time, formal reflexivity, ornamentalism, and the genre of investigation (for more detail, see Chapter 11, "Modern Cinema Trends," in Kovács, *Screening Modernism*, 210).

¹⁴⁰ In this regard Tarkovsky is akin to Rivette. Kovács, *Screening Modernism*, 211.

¹⁴¹ Kovács, *Screening Modernism*, 391.

narrative function. Either they appear already as independent symbolic motifs ...or gain their narrative independence step by step as they reoccur.... It becomes a visual element that directly links the scenes in which it occurs to a transcendental divine universe. We cannot call these elements “symbols” or “metaphors,” as they do not have any precise conceptual meaning. They are ... not subordinated to the logic of the narrative universe.¹⁴²

Here, “musical” can be equally substituted for “visual” with regard to the use of Bach’s religious music, especially the assertion of narrative independence through recurrence and the avoidance of any precise meaning beyond having an association created in montage. By contrast, whilst the different musics in *The Gospel According to St. Matthew* are not subordinated to the narrative universe, neither are they fully independent symbolic motifs. Indeed, inversely in Pasolini’s films, through their repetition quotations, like that of the aria “Erbarme dich,” become more fully integrated into the diegetic story. We might even understand the final “Erbarme dich” sequence to be metadiegetic, owing to the subjectivised expressivity of the sequence.

To this end, whilst Bresson and Bergman may have been influential for Tarkovsky as stimuli, the forms of his mid-career works correspond most directly with that of Godard’s late 1960s films and that director’s use of Beethoven’s string quartets, rather than Pasolini’s use of religious music. As has been shown, Tarkovsky expressly advocates this understanding in his published private writings regarding his view of the function of the musical quotations in *Mirror* as autonomous artworks onto which meaning might be projected (in this instance, their function as the musical theme of Earth to which Kris Kelvin wishes to return). As Kovács further expands, “the ‘other world’ that represents spiritual values is, so to speak, unnarrated in these films [*Solaris*, *Mirror*, and *Nostalgia*], it does not have stories, only an eternal presence that manifests itself from time to time through images of nature and different objects representing

¹⁴² Kovács, *Screening Modernism*, 187.

beauty, culture, and tenderness.”¹⁴³ This is directly the opposite of the story contained within Bach’s *Passion*, and which is partly realised on the soundtrack of *The Gospel According to St. Matthew*. Unlike in Pasolini’s politically imbued films, any intimation of the *Passion* narrative in *Mirror*—where the St. John *Passion* is twice cited—is entirely absent and irrelevant to the central narrative. Being mindful of Tarkovsky’s expressed views on the spiritual properties of Bach’s music, the recurring sonic quotations of eighteenth-century religious music can instead be seen to function by representing culture in the very broadest sense, often “overlapping” with filmed images of nature, and combined, for instance, with visual reproductions of artworks of Leonardo da Vinci in *Mirror*,¹⁴⁴ and Breughel in *Solaris*.¹⁴⁵ In the two sequences in *Mirror* that use *Das alte Jahr vergangen ist*, each time the music is associated with Tarkovsky’s mother (see Fig. 4.5 below). In the same way that a poster of his previous film, *Andrei Rublev* (1966), is included in another scene as a diegetic prop within the background, the quotations of the *Orgelbüchlein* can be understood as not only cultural citations of eighteenth-century instrumental art music, but also as signifiers of Tarkovsky’s own auteurist discourse, like the quotations of Beethoven’s string quartets in Godard’s post-1980s works. This is comparable to the significance the *Passion* chorus “Wir setzen uns mit Tränen nieder” assumed for Pasolini between

¹⁴³ Kovács, *Screening Modernism*, 188. Tarkovsky echoes with clarity Kovács’s argument here when speaking of Bergman in *Sculpting in Time* (p.149): “I have a horror of tags and labels. I don’t understand, for instance, how people can talk about Bergman’s ‘symbolism’. Far from being symbolic, he seems to me, through an almost biological naturalism, to arrive at the spiritual truth about human life that is important to him.”

¹⁴⁴ The passage of fiery recitative from the *St. John Passion* used to accompany the return of the Author’s father, home on leave from the war, cross-fades to a close-up shot of da Vinci’s “A Young Lady with a Juniper,” a portrait of Ginevra de’ Benci. In another scene the boy Ignat, Tarkovsky’s adolescent self, flicks through a book of Baroque, predominantly religious, drawings, including some by da Vinci.

¹⁴⁵ As part of the space station’s interior design full reproductions of Brueghel’s 1565 painting cycle *The Months* are included (*The Hunters in the Snow*, *The Gloomy Day*, *The Hay Harvest*, *The Harvesters*, and *The Return of the Herd*), in addition to details of *Landscape with the Fall of Icarus* (c. 1560) and *The Hunters in the Snow* (1565).

Accattone and *The Gospel According to St. Matthew*, distinguishing it from “*Erbarme dich.*”



Post-Title Sequence (1)



Levitation Sequence (2)

FIGURE 4.5. The two *Orgelbüchlein* sequences in *Mirror* (1975).

CONCLUSION: DE-ROMANTICISING BACH

In the final analysis, post-war European art cinema’s differing uses of Bach’s religious music cannot be understood apart from each director’s national context of institutionalised religion. In Western Europe, reception was highly determined by the influence of the Catholic Church, which commended Pasolini’s adaptation;¹⁴⁶ in the

¹⁴⁶ As Martellozzo notes, “despite criticism from more conservative quarters in the Catholic world, the film won the *Grand Prix* of the Office Catholique International du Cinéma, and the most perceptive and

Soviet Union, the censor and its repression of religious expression was a key influence. In addition to the aforementioned bowdlerisation of the credits of *Solaris*, Filipp Yermash, head of the national Goskino USSR (created in 1963 as the State Committee for Cinematography), criticised Tarkovsky for using religious music again on the soundtrack of *Mirror*, on the grounds that it allegedly gave the film a mystical, and therefore “un-Soviet-like,” quality.¹⁴⁷ It is therefore somewhat ironic, that with the exception of Straub-Huillet, the most prominent cinematic re-receptions, in a critically enduring sense, of Bach’s Lutheran church music should have occurred outside a strictly Protestant context, within one that was even supposedly anathema to it. Whether as a response to national criticism or not, each director used Bach’s liturgical music for only a relatively brief time, with Pasolini instead moving on to more mythic-ornamental classical adaptations with Mozart’s chamber music, and Tarkovsky returning again to science fiction with *Stalker* (1979) in a more postmodern mode. With regard to the proscriptions of the Soviet censor, it is perhaps significant that Tarkovsky’s return to Bach’s religious music—with “*Erbarne dich*” itself, no less—should have occurred in his final film, *The Sacrifice* (1986), effectively a Swedish-French film in both language(s) and co-production. After Tarkovsky’s final film, Godard’s later works have offered a composite afterlife to these two traditions of the Passion aria and chorale prelude by returning to Bach’s organ prelude setting of the chorale, “*Erbarne dich mein, o Herre Gott*” [“Have pity on me, O Lord God”] (BWV 721) in *The Power of Speech* [*Puissance de la parole*] (1988), *Hélas pour moi* (1993), and in his most recent avant-garde essay, *The Image Book* [*Le livre d’image*] (2018),

favourable comments came from the *Osservatore Romano*, Vatican City’s daily newspaper.” Martellozzo, “The Soundscape of Pier Paolo Pasolini’s *The Gospel According to St. Matthew* (1964),” 89.

¹⁴⁷ Synessios, *Mirror*, 48.

where it can be heard to function as an auteurial signifier conditioned through prior uses, supplementing that of Beethoven.

Whilst in published correspondences both directors sought to claim a high degree of aesthetic autonomy for Bach's religious music that diverges from its original supplicatory intent—an understanding promulgated in its Romantic reception from the mid-nineteenth century onwards, and maintained by contemporary auteurs such as Dumont—the way that Bach's music is used practically in their films differs strongly.¹⁴⁸ Where Pasolini expressively re-subjectivises Bach's Passion movements, drawing on their dramatic contexts and operatic origins, Tarkovsky treats the *Orgelbüchlein* as effective cultural quotations, disengaged from the diegesis, as part of a non-specific historical past. In part, this difference can be explained through the decade that separates these works and the fomentation of political modernism within European art cinema from 1967 onwards. In *The Sacrifice*, as in Tarkovsky's mid-1970s works, "Erbarme dich" is used as a cultural citation for the title sequence and the ending of the film. In the case of the title sequence, this is heard alongside an image of Leonardo da Vinci's *The Adoration of the Magi*, as was encountered in the levitation sequences in *Solaris* with Brueghel's paintings. Whilst this joint allusion to the biblical narrative, and therefore each work's original "context" as religious art, perhaps places the titles of *The Sacrifice* closer to *The Gospel According to St. Matthew* than *Solaris*, the two "narrative presents" conjured by these individual cultural citations jar. A sense of disembodiment and detached contemplation results that differs markedly from *The Gospel According to St. Matthew*, an aesthetic analogue to the scene within *Hadewijch*, for instance, that is realised within the more classical terms of narrative filmmaking.

¹⁴⁸ Pasolini stated that he believed "Bach is music *per se*, absolute music." Quoted in Antonio Bertini, *Teoria y Technica del film de Pasolini* (Roma: Bulzoni, 1979), 63. Translated by Mark Brill, "The Consecration of the Marginalized," 225.

The ending of *The Sacrifice* can be understood not only in accordance with the more general use of Bach's religious music in Tarkovsky's earlier films, but specifically the ending of *Mirror* that uses the opening chorus of the St. John Passion. Nevertheless, where Pasolini and Tarkovsky's cultural practice was circumscribed by their national contexts, this was fundamentally different to Bach's reception within Austro-Germanic ones, to which partisan processes of interpretation were further attached, as I alluded at the beginning of this chapter.

I now turn to Straub-Huillet's German-language work and this divergent national context. I argue that in this duo's work the structural and the semantic are interlinked, as is the case for *Mirror*. I diagnose this formal pattern of end-oriented musical aestheticisation—often once more involving Bach's eighteenth-century religious music—as one exhibiting a cinematic “finale problem.”

CHAPTER 5

The Cinematic Finale Problem: Music, Closure and the Endings of Post-War European Art Cinema (1963-1980)

INTRODUCTION

In this chapter I continue to investigate critically how eighteenth-century concert and religious music both contributes towards shaping the formal structures of post-war European art cinema stylistically, and helps it to fulfill the space-time contract underpinning narrative filmmaking. In these films, their semiautonomous musical soundtracks often unfold independently of, or at a distance from, the narratological demands of the storytelling process.¹ In the third chapter, I analysed specifically how Bresson, Godard, and Pasolini use a cinematic variant of musical ritornello form. I maintained that these soundtracks are themselves holistically attuned to the aesthetics and textural patterns of eighteenth-century music's time-bound assemblages. Post-war European art cinema frequently mimics this structural patterning by repeating fixed-length quotations of pre-existing music, but without the unifying logic of the leitmotif-like device, typical of Wagnerian music drama, which continued to operate in the twentieth century on the soundtracks of both Classical and post-Classical Hollywood cinema.

In this final chapter, I consider a complementary audiovisual formal paradigm, which similarly owes its temporal identity to the aesthetics of music of the eighteenth century and its reception. In this instance, however, I derive my conceptualisation from Romantic symphonies written between the mid-nineteenth and early twentieth century. This is the idea of end-driven, or teleological, monumental aesthetic closure, which

¹ As Richard Neupert observes of Bresson's cinema, "theme music acts as moderately autonomous narration...the music at the close of the film [*Pickpocket*] serves a stylistic rather than a strictly narrative function." Neupert, *The End*, 130.

was often understood to have replaced eighteenth-century notions of lightness.² This resulted in the genre's so-termed "finale problem," particularly associated with works written in the wake of the celebrated choral ending of Beethoven's Symphony No. 9 in D Minor (op. 125). Beethoven's ending raised difficult compositional questions for subsequent composers such as Johannes Brahms and later Gustav Mahler.³ As Michael Talbot describes this scenario, "a movement with a unique position in the [symphony's] cycle ... will have unique tasks and thus pose a potential problem to a composer who finds those specific tasks especially difficult to fulfil (or to a listener who finds their solution difficult to assimilate)."⁴ From the 1830s onwards, the symphony was understood to signify monumentally for a bourgeois public in an era that had sought to interchange faith and mythos with expansiveness and rationalisation.⁵ Early-Romantic symphonists were faced with the task of avoiding the fragmentation of increasingly large structures, or "heavenly lengths" in Schumann's famous appraisal of Schubert's C-major Symphony (D. 994), whilst creating lucidly articulated formal frameworks, both tonally and metrically.⁶ As such, it was seen as imperative for the symphony to end with a sense of teleologically propelled apotheosis, rather than to follow earlier, repetitively derived architectonic forms of symphonic writing within which secure tonal closure was always guaranteed before the very last moment of the work.⁷ Consequently, an increasing importance was placed on the

² As Michael Talbot notes, "we read of no 'finale character' in Bach, no 'finale problem' in Bartók." Michael Talbot, *The Finale in Western Instrumental Music* (Oxford: Oxford University Press, 2001), 14.

³ Brahms, famously a reluctant symphonist, even remarked to conductor Herman Levi, "I shall never compose a symphony! You have no idea how someone like me feels when he keeps hearing such a giant marching behind him." Max Kalbeck quoted in Reinhold Brinkmann, *Late Idyll: The Second Symphony of Johannes Brahms*, trans. Peter Palmer (Cambridge, Mass; London: Harvard University Press, 1995), 138.

⁴ Talbot, *The Finale in Western Instrumental Music*, 11.

⁵ Benjamin M. Korstvedt, *Anton Bruckner: Symphony no. 8* (Cambridge; New York: Cambridge University Press, 2000), 27.

⁶ Korstvedt, *Anton Bruckner*, 27.

⁷ Brinkmann, *Late Idyll*, 203.

weight of the last movement, which might also refer back to the work's beginning, either thematically or tonally. Reinhold Brinkmann encapsulates this prevailing mood in his observation that the history of the "finale symphony" began with Beethoven, in "its forward orientation to the work's close and the transcending of this.... The 'finale symphony' has a summit which has to be climbed and conquered."⁸ Following the Ninth, with the symphony now firmly "after Beethoven," many Romantic symphonies seemed infused with a nostalgic, or simply epigonic, air, for example the discrete choral finale of Mendelssohn's Second Symphony, the eleven-movement *Lobgesang* (Hymn of Praise).⁹ It became mandatory for this generic artwork "to demonstrate seriousness, dignity, and 'depth'."¹⁰

In this chapter, I shall appropriate the notion of the finale problem, in a similar manner to the way I referred earlier to the broader use of eighteenth-century concert music as metaphorically akin to that of neoclassicism. I use the phrase as an analogy to help describe and conceptualise a similar situation on the soundtracks of some late post-war European art cinema, especially in the early 1970s. Here, pre-existing music is used either at the film's very end, and only there, or as a quotation of a significant temporal length, positioned as a means of achieving closure not otherwise fulfilled narratologically. Often this quotation is taken from Bach's religious music, such as the use of the opening chorus from Bach's St. John Passion at the end of Tarkovsky's *Mirror*. I maintain that the musical intertext's occupation of this teleologically-freighted narrative space is designed to attain similar auratic qualities to that of the

⁸ Brinkmann, *Late Idyll*, 204.

⁹ As Talbot clarifies, there appeared a number of individuated problems: "for Schubert, arguably, the problem was to prevent his finales from becoming over-long or over-discursive. For Mendelssohn, Schumann, Brahms, and many others, it was to make them sufficiently different in kind from their first movements while maintaining equivalent weight and thematic relevance. For Bruckner and Mahler, it was to make them truly climactic, even in the wake of three or more movements of exceptional scale. For Shostakovich, it was to steer them towards their (often) mandatorily optimistic conclusions without compromise of compositional standards." Talbot, *The Finale in Western Instrumental Music*, 12.

¹⁰ Brinkmann, *Late Idyll*, 217.

monumentalised,¹¹ sometimes choric, ending of a Romantic symphony, post-Beethoven, as well as resonances with Adorno's conception of "fulfilment" (*Erfüllung*) for the ending of Mahler's symphonies.¹² Talbot notes, "in a Beethoven sonata one takes for granted the desires to achieve, at the end of the finale, a comprehensive closure that meets both formal and emotional expectations."¹³ In either scenario, these films' aporetic structures conclude with an agogic or declamatory musical statement—often, again ironically, by Bach—which provides a poetic, rhetorical ending to the film as a type of summative aesthetic *dénouement*.¹⁴ This achieves, if not preserves, a modernist aesthetic of openness, in Barthes's sense of a writerly text. This musical-finale-as-closure-device can be understood within the audiovisual aesthetics of post-war European art cinema as emerging directly from the preceding paradigm of cinematic ritornello form. The endings of *A Man Escaped* and *Pickpocket* provide the interpretative clue to this historicised understanding of art cinema's audiovisual aesthetics, alongside Bresson's aforementioned minimalist audiovisual influence upon later filmmakers in the 1960s, for example Godard, where a pointillist-like variant of cinematic ritornello form operates.¹⁵ As the early twentieth-century critic Paul Bekker argued, "the finale problem could only be understood and

¹¹ In the sense identified by Walter Benjamin in his essay, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969).

¹² As John J. Sheinbaum reads Adorno's theorisation, "the fulfilment represents that somewhat unexpected conclusion itself – as Adorno puts it, 'the music says, in a sense, *voilà*'... the fulfilment of that pattern is reached not through derived material – yet another repetition – but through a change of course, seemingly from the outside." John J. Sheinbaum, "Adorno's Mahler and the Timbral Outsider," *Journal of the Royal Music Association* 131, no. 1 (2006): 65.

¹³ Talbot, *The Finale in Western Instrumental Music*, 7.

¹⁴ This is distinct from what Talbot terms the "valedictory" finale, as identified in works by late Romantic composers of the early twentieth-century, which present a fading away as a type of slow movement. Talbot, *The Finale in Western Instrumental Music*, 107-9.

¹⁵ As argued in chapter 3, a type of "finale problem" exists amongst Godard's later ritornello forms themselves, particularly in *Two or Three Things I Know About Her*, where he is approaching his political-modernist phase of the late 1960s. These late-1960s Godard films were made and released alongside Straub-Huillet's work that is the focus of this chapter.

solved from a new comprehension of the idea of symphonic style.”¹⁶ The cinematic finale problem within post-war art film similarly recalibrates a dominant trend within European cinematic style of the 1950s and 1960s, as a response to cinematic ritornello form with musical refrains.

The use of a piece of eighteenth-century concert or religious music for the ending of an art film has persisted in the past thirty years, just as cinematic ritornello form continues to be used. Recent instances include the ending of Lanthimos’s *The Killing of a Sacred Deer* (2017), which referentially replicates that of Tarkovsky’s *Mirror*, discussed in this chapter, with the exact same Bach quotation in a postmodern manner.¹⁷ These modern art cinema texts could be compared to earlier post-war films of the 1960s by Demy and Varda, such as *Lola* (1961) and *Le Bonheur* (1965) respectively, where musical endings operate—yet in each instance only as an aesthetic flourish *in and of itself*—rather than as the product of narratological weakness, or antipathy to narrative that is my argument here. They might, therefore, be better conceptualised as if not akin to, then having certain intellectual resonance with, passages of “breakthrough” (*Durchbruch*) in Mahler’s symphonies. Though a term originally used in Paul Bekker’s criticism, Adorno’s concept of “breakthrough” includes passages in which some musical material from outside the work appears to intrude.¹⁸ As John J. Sheinbaum notes, “passages of breakthrough in Mahler characteristically use instrumental colour to announce their arrival and to set themselves apart from the rest of the movement.... timbre carries information on its

¹⁶ Kelly Dean Hansen, “Gustav Mahler’s Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921): A Translation with Commentary” (PhD diss., University of Colorado at Boulder, 2012), 48. Accessed February 3, 2020. <https://core.ac.uk/download/pdf/54849065.pdf>.

¹⁷ Another recent example is the ending of *Happy as Lazzaro* (2018) by Alice Rohrwacher, which uses Bach’s organ chorale prelude *Erbarm’ dich mein, o Herre Gott* (BWV 721).

¹⁸ Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott, (Chicago and London: The University of Chicago Press, 1992), 5. Adorno also brings other the generic categories of fulfilment and “suspension” (Suspension) to his analysis of Mahler.

own.”¹⁹ A parallel between this account of Mahler and film is especially useful for approaching the ending of Varda’s film, *Le Bonheur*, for which, in the last use of Mozart’s Adagio and Fugue in C Minor (K. 546), she switches from an arrangement for wind quintet to the original string timbre as part of her critique of a patriarchal and bigamous marriage that ends in tragedy. However, for all its similarities, it should also be noted that passages of breakthrough in Mahler’s symphonic works typically occur *before the very end* of the symphony and thus “from that point forward, affects the formal shape constructed by the movement thus far.”²⁰ Similarly, Adorno himself saw breakthrough as determining the entire structure of a movement and therefore transcending traditional approaches to symphonic (and sonata) form, whilst my argument about the films discussed in this chapter is that quotations of pre-existing music are supplementary to an existing film narrative, even if they appear to come from “outside”, as in Mahler.²¹ It is for this reason I have chosen to appropriate the phrase the “finale problem” as a more apt descriptor for this analogy, especially owing to the fact that Beethoven’s symphonies are used for the final scenes of certain post-war art films,²² such as by Tarkovsky as we will see, rather any music composed after 1830.

As illustration and case study of the cinematic finale problem in post-war European art cinema, I shall take the early-career, German-language films of Jean-Marie Straub and Danièle Huillet, a French-born, husband-and-wife filmmaking duo, henceforward referred to as Straub-Huillet as is customary. I argue that the cinematic finale problem is a specific, but not exclusive, expressive “auteurist” fingerprint within

¹⁹ Sheinbaum, “Adorno’s Mahler and the Timbral Outsider,” 49.

²⁰ *Ibid.*, 50.

²¹ Adorno, *Mahler*, 6.

²² For instance, the use of the whole of the Allegretto from Beethoven’s Seventh Symphony for the ending of *Lola* (1961). However, the film has an easily discernible narrative unlike the more complex films discussed in this chapter.

their output, though I aim to show (as in chapter 3) how certain expressive-formal audiovisual fingerprints of post-war European art cinema were in fact shared by multiple directors, either consciously or unconsciously.²³ Straub-Huillet's musical endings are a product of their broader Brechtian methodology of consciously avoiding a transparent, classic-realist film style and their materialist understanding of history based around the Marxist concept of class struggle intrinsic to their leftist politics.²⁴ In this chapter, I argue that eighteenth-century religious music, exclusively that of Bach in their early films, and latterly Schoenberg in films from the 1970s, helps Straub-Huillet fulfil the space-time narratological contract that grounds them within art-cinema narrative filmmaking practice, as opposed to a fully experimental, or avant-gardist, tradition. This is despite operating at its more extreme and, as sometimes suggested, unpleasurably alienating end.²⁵ More recently, as Angelos Koutsourakis has argued, Straub-Huillet have come to be understood as important historic precursors to contemporary forms of slow art cinema made outside the Global North, which

²³ All the films considered in this chapter were made in the wake of Andrew Sarris's celebrated 1962 essay "Notes on the Auteur Theory." Andrew Sarris, "Notes on the Auteur Theory in 1962," *Film Culture* 27, (Winter 1962–1963): 1–8.

²⁴ In *Cinema II: The Time-Image* [*Cinéma 2. L'image-temps*], Gilles Deleuze avers that "the Straubs are probably the greatest political film-makers in the West, in modern cinema." Gilles Deleuze, *Cinema II: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (London; New York: Bloomsbury Academic, 2019), 222. David Bordwell identifies them as using a particular form of "historical-materialist" cinematic narration in the tradition of Eisenstein's constructivism that was different to both "parametric" and more widely dominant art-cinematic modes. Bordwell, *Narration in the Fiction Film*, 271–273.

²⁵ As Kovács notes, "the most politicized and provocative artists in late modern cinema, such as Godard, Buñuel, Dušan Makavejev, Straub, and Huillet in Europe and Russ Meyer, Paul Morrissey, and John Waters in the United States, all worked on the margins of narrative-film practice. They attacked mainstream narrative film from inside the institution of narrative art cinema." Kovács, *Screening Modernism*, 32. Such historicisation contradicts Barton Byg's assertion that "it is not necessarily elitist arrogance, then, that makes the films of Straub/Huillet appear inaccessible but the fact that the context within which they hope to operate has not been created in either politics or criticism." Barton Byg, *Landscapes of Resistance: The German Films of Danièle Huillet and Jean-Marie Straub*, (Berkeley: University of California Press, 1995), 235. Whilst it is true that the idealist political context of communism was not apparent in Western Europe, the artistic context of political-modernist narrative art cinema certainly supported Straub-Huillet. For a consideration of Straub-Huillet's "slow" aesthetics, see also Martin Brady's essay, "The Attitude of Smoking and Observing: Slow Film and Politics in the Cinema of Jean-Marie Straub and Danièle Huillet," in *Slow Cinema*, ed. Tiago De Luca and Nuno Barradas Jorge (Edinburgh: Edinburgh University Press, 2016), 71–84.

represents a recuperation of the aesthetics of post-war modernism.²⁶ Nonetheless, the cinematic finale problem has received little concerted reanimation, and only in isolated circumstances. After considering the endings of Straub-Huillet's formative works, including their short films, I trace their legacy to the Bach-laden ending of Tarkovsky's *Mirror* and assess its context within Tarkovsky's oeuvre, having considered *Solaris* in the previous chapter. Before turning to these close readings, I consider the critical issues informing my readings regarding questions of cinematic closure, irresolution and textual openness that may emerge from a film's musical ending.

ART CINEMA, NARRATIVE CLOSURE, AND THE HAPPY ENDING

Writing on "narrative closure," Noël Carroll argues that the concept more broadly "refers to the sense of finality with which a piece of music, a poem, or a story concludes."²⁷ As it relates to film, the notion of the happy ending, achieved through the attainment of successful narrative closure, was often held as an intrinsic norm for the storytelling processes of classical Hollywood. As David Bordwell avers, "when these canons [of cinematic narrative construction] are not followed, the happy ending becomes a problem.... The unmotivated happy ending is a failure, resulting from lack of craft or the interference of other hands."²⁸ He nevertheless qualifies this position, saying: "in some cases, the genre can motivate an ending not adequately motivated by the film's internal logic."²⁹ This notion of the unmotivated happy ending might be

²⁶ As he argues, "when considering contemporary slow cinema, however, I link it with postwar slow modernism...which expressed a disenchantment with modernity's heroic narrative towards progress; this is the reason why velocity and speed are replaced by a more contemplative style." Angelos Koutsourakis, "Modernist Belatedness in Contemporary Slow Cinema," *Screen* 60, no.3 (2019): 390.

²⁷ Noël Carroll, "Narrative Closure," *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition* 135, no. 1 (2007): 2.

²⁸ David Bordwell, "Happily Ever After, Part Two," *Velvet Light Trap* 19, (1982): 2.

²⁹ Bordwell, "Happily Ever After, Part Two," 4.

traced back as far as the Aristotelian concept of the *deus ex machina* in relation to classical Tragedy.³⁰ Yet, as Richard Neupert points out,

The lack of happy or even definitive endings is one of the qualities stressed with regard to the neorealists, and this same absence was certainly a strategy expanded upon by many post-World War II art films.... The films in France of Robert Bresson, Jacques Tati, and the French New Wave, are also among the important sources for an aesthetic of openness.³¹

However, where many pre- and post-war Neorealist films contain “open stories” they ultimately offer “closed discourses.”³² Many post-war modernist art films, emerging from a variety of different artistic traditions, collectively aimed to act as open texts, wherein, as Neupert puts it, “the ends of those films call attention to the discursive choices made by their narrative strategies as they once again foreground the filmic *écriture* as equal in significance and productivity to the story being told.”³³ Directors, such as Straub-Huillet and Tarkovsky, often used eighteenth-century Baroque music at the very end of their films to create an ending that provides temporal closure, but is formally destabilising and unmotivated by the narrative, if not seemingly totally separate. We might think of it as a modernist faux “happy ending.” There is a clear parallel here with Adorno’s observation of “fulfilment” in Mahler: the composer “could no longer rely simply on tonality, fulfilments became for him *a task of the purely musical form*.”³⁴ This device sits within a broader non-classical arsenal of narrative filmmaking strategies used to create a modernist aesthetic of openness.

³⁰ As Bordwell further notes, “Brecht points out that the *deus ex machina* functions to restore a stability rooted in ideological preferences.... the unmotivated finale can, within the confines of popular cinema, take on a socially critical edge.” Bordwell, “Happily Ever After Part Two,” 7.

³¹ Neupert, *The End*, 76. As Carroll similarly notes, “many art films of the sixties withheld closure for the purpose of advancing the theme of the existential meaninglessness of contemporary life.” Carroll, “Narrative Closure,” 2, Fn. 3.

³² As an example, Neupert notes that “the typical neorealist film, however, like *The 400 Blows*, does not threaten the closure of the representational codes and systems of conventional cinema. Instead, the non-professional actors and location shooting still fit within very monological narrational strategies.” Neupert, *The End*, 103. He compares this to “less classical art film norms” where “there may be a cluster of characters or one protagonist who will never achieve anything definite.” *Ibid.*, 75.

³³ *Ibid.*, 133.

³⁴ Adorno, *Mahler*, 43. My emphasis.

Where earlier auteurs, such as Bresson and Pasolini, often expressed concerns about the medium-specific ontology of narrative sound film vis-à-vis cinematography and montage, echoing the Russian formalist debates regarding literariness (*literanost*), Straub-Huillet and Tarkovsky's mid-career films echo Viktor Shklovsky's arguments of a "literature beyond plot," as outlined in a 1925 essay.³⁵ I term this particular "anti-plot" musical procedure the "finale problem," covering a range of differing types of musical endings, owing to its dependence upon the pre-existing music heard on the soundtrack that the audience actively listens to, and the conflicting nature of the spectatorial experience that it is designed to engender.

The use of an incomplete quotation of a piece of grand, often choral or religious, eighteenth-century music at the ending of a film to create the effect of closure is inherently paradoxical, if not ironic. The spectator might understand the rhetoric of closure implied by this gesture as akin to the big "symphonic finish" of a Classical Hollywood text, or a piece of concert music such as Beethoven's Ninth Symphony, or, indeed, a brass fanfare near the end of a sonata structure in a Mahler symphonic movement. As Adorno argued, "all new music is tormented by the question of how it can close, not merely end, now that concluding cadences, which themselves have something of the nature of the recapitulation, no longer suffice—the recapitulation being, one might say, merely the application of the cadence formula on a large scale."³⁶ Yet, the use of pre-existing Western art music for narrative closure in post-war European art cinema has an after-effect often of openness or fragmentation as the audioviewer attempts to impute an intended meaning, intertextual or otherwise.³⁷

³⁵ Viktor Shklovsky, "Literature beyond 'Plot'," in *Viktor Shklovsky: A Reader*, ed. Alexandra Berlina (New York, NY; Bloomsbury, 2017), 97-99.

³⁶ Adorno, *Mahler*, 94.

³⁷ To this end, post-war European art cinema does not fully accord either with Adorno's notion of fulfilment (cf. fn.21 above), since for him it "is at work throughout the whole symphonic structure.

As James MacDowell argues, the spectator learns to understand different aesthetic signifiers of finality through repeated exposure to them across multiple texts and cinematic experiences.³⁸ He notes:

For any appropriately conversant viewer, the appearance of a sunset, or a crane shot, or characters moving towards the horizon, is likely to encourage an intertextually-learned sense that this ending *feels like* an ending – an appropriate cessation – and thus feels “closed”. To the extent that we may describe this as a process of persuading a viewer to accept an ending *as* an ending (just as segueing from a close-up of a character’s face into a dissolve encourages us to take a flashback as a flashback), we may also describe it as constituting a cinematic rhetoric of the ending.³⁹

Thus, while the endings of post-war art films might achieve the feeling of closure through the phenomenological presence of Western art music and its heavily orchestrated weightiness, often this produces a mixed audience reaction by failing to attain unity or integrate earlier musical elements, if present. Indeed, the unmotivated faux happy ending of the musical finale might be better understood as a “Romantic modernist” ending, as I argued in chapter 2. As Maynard Solomon notes, speaking of Schubert’s “Unfinished Symphony,” the notion of an unfinished work appeals to a fundamentally “Romantic aesthetic that valorises ruins, fragments, longing, sudden death, and every other idea of incompleteness; it is emblematic of an inability to achieve conventional patterns of archetypal transcendence—those bearing on homecoming, triumph, closure, happy ending.”⁴⁰ Indeed, it is with this particular uncompleted work that Bekker identifies the finale problem to have been formally established immediately prior to the celebrated finale of Beethoven’s Ninth.⁴¹

Everywhere the obligation of expectation is honored. Music reaps fulfilment as gain when it abstains from dramatic plot thickenings or momentary accounting.” *Ibid.*, 42.

³⁸ James MacDowell, *Happy Endings in Hollywood Cinema: Cliché, Convention and the Final Couple*, (Edinburgh: Edinburgh University Press, 2013), 65.

³⁹ MacDowell, *Happy Endings in Hollywood Cinema*, 66. Original emphases.

⁴⁰ Maynard Solomon, “Schubert’s ‘Unfinished’ Symphony,” *19th-Century Music* 21, no. 2 (1997): 129.

⁴¹ Hansen, “Gustav Mahler’s Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921),” 51.

As Carroll has observed of the endings of televisual serial dramas, “soap operas and national histories, along with many other narrative genres, are still narratives, though they are frequently bereft of closure – not because they intend closure but fail to achieve it, but rather because closure is not always apposite in narrative.”⁴² As a corollary, many post-war modernist art films may strive to create an anti-narrative narrative. It is precisely because of this absence of traditional narrative closure that another method of closure is finally needed to highlight its absence. This is thereby achieved in a negatively dialectical fashion, one sharing some similarities to Adorno’s own desired modernist aesthetics that he detected in Mahler’s *fin de siècle* music. While Straub-Huillet’s early German-language films do have opaque narratives, and Tarkovsky’s 1975 film *Mirror* is itself based on real episodes from the author’s childhood, these texts all placed an equal emphasis upon national, if not outright Nationalist, histories within which personal stories are embedded and told in a non-conventionally linear way. At this same period in cinema history, the social function of film as a mass-participatory cultural product was receiving increasing scrutiny by critics.⁴³ Jean-Pierre Oudart’s aforementioned article in the 1971 edition of *Cahiers* considers what he terms the “modernist ideology” of recent films,⁴⁴ and he draws particular attention to the way that classical Hollywood often uses happy endings to reaffirm dominant ideologies.⁴⁵ Concordantly, two years prior, a second German

⁴² Carroll, “Narrative Closure,” 2.

⁴³ Perhaps unsurprisingly, this included Adorno himself a decade earlier: “In Mahler there resounds something collective, the movement of the masses, just as for seconds, *in even the most trivial film, the force of the millions who identify themselves with it can be heard*. Awesomely, Mahler’s music makes itself the theater of collective energies.” Adorno, *Mahler*, 33. My emphasis.

⁴⁴ Jean-Pierre Oudart, “[L’Idéologie moderniste dans quelques films récents]: Un discours en défaut (I).” *Cahiers du cinéma*, no. 232 (October 1971): 4-12; “Un discours en défaut (II) (Sur ‘Le Sauveur’).” *Cahiers du cinéma*, no. 233 (November 1971): 23-26.

⁴⁵ As Neupert explains, “Oudart outlines that classical Hollywood cinema’s use of secure resolution and closure to help reaffirm dominant ideology by ensuring an ending that reestablishes social order.... Thus the ritual killings of the western’s ‘bad guy,’ like the romantic comedy’s reuniting of lovers, or science fiction’s death of the ‘mad doctor,’ reaffirms dominant ideology and covers over the contradictions of society.” Neupert, *The End*, 181.

imprint of Bekker's foundational Mahler study had been published, the central intellectual leitmotif of which was the finale problem as manifested in the late nineteenth-century Austrian symphony, and from which Adorno had sought inspiration and some of his own terminology. Yet, from inspection of their broader output and writings it is clear that Straub-Huillet and Tarkovsky do not share similar or identical political imperatives, much as Tarkovsky and Pasolini create differing interpretations of Bach's Passion music, as I argued in the previous chapter. Instead, these filmmakers are united in their Romantic re-routing of literary narrative into audiovisual form as an intensely musical experience. Just as MacDowell argues of the Hollywood happy ending, the cinematic finale problem of post-war art film in the end represents the striving for a Platonic ideal, which must be interrogated on a case-by-case basis.⁴⁶ Bekker considered Austrian symphonists, such as Schubert, Bruckner and Mahler, to have approached the finale problem in unique ways and drawn on antecedents.⁴⁷ I now turn to consider Straub-Huillet and Tarkovsky individually, and analyse how, and why, each artist creates arresting, unmotivated musical endings—beyond being simply as a means of creating poetic closure. In each case, I argue that their endings must be heard as part of a continuing personal development of cinematic style. Structural and semantic issues are interlinked through the impact of pre-existing historical and political forces in the early twentieth century, most notably in relation to the rise of Nazism and the aftermath of the Second World War, concerns they shared with Adorno as a critical thinker self-exiled in America.

⁴⁶ MacDowell, *Happy Endings in Hollywood Cinema*, 8.

⁴⁷ Hansen, "Gustav Mahler's Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921)," 8.

STRAUB-HUILLET, BACH AND THE ENDINGS OF THE GERMAN FILMS (1963 - 1972)

The cinematic finale problem can be found in the early work of Straub-Huillet in the cases of *Not Reconciled* [*Nicht versöhnt*] (1965), *The Bridegroom*, *The Comedienne and the Pimp* [*Der Bräutigam, die Komödiantin und der Zuhälter*] (1968), and, in its most acute form, *History Lessons* [*Geschichtsunterricht*] (1972). While there are notable underscored endings later in the directors' career,⁴⁸ their work up to this point forms a self-contained aesthetic period delimited by Bach's music as a constant point of return. Their celebrated Bach film considered briefly in chapter 4, *The Chronicle of Anna Magdalena Bach* (1968), forms a central pivot in this period. After *History Lessons* they would turn to their other revered musical *objet d'art*, the music of Arnold Schoenberg, creating a filmed staging of his opera *Moses and Aaron* [*Moses und Aron*] (1975),⁴⁹ as well as a film using his unrealised musical score, the *Accompaniment to a Cinematographic Scene* [*Begleitungsmusik zu einer Lichtspielszene*] (op. 34). Famously, the duo never used original stories as the sources for their narratives, using instead a variety of literary texts. In Tables 5.1, 5.2, and 5.3 below, I outline the different musical works found in Straub-Huillet's films and enumerate the various literary sources that form the origins of these cinematic texts. I further list the cinematic styles that are the basis of their early German-language literary adaptations and theatrical films.

Straub-Huillet's first short film, the Heinrich Böll adaptation *Machorka-Muff*,⁵⁰ does not use eighteenth-century music for its ending. However, the film is significant, even as a short one of approximately eighteen minutes, owing to its use of cinematic ritornello form, which provides a link back to Bresson's metonymic minimalism

⁴⁸ Music by both Bach and Schoenberg is used.

⁴⁹ Act 2 of Schoenberg's opera is also used on the soundtrack of *Fortini/Cani* (1976) at its beginning and end. See Table 5.2 above.

⁵⁰ The original text, "Hauptstädtisches Journal," is often referred to in English as "Bonn Diary."

TABLE 5.1. Bach in Straub-Huillet films.					
Year	Original Title	English	Source	Bach (BWV)	Mv.
1963	<i>Machorka-Muff</i>		Heinrich Böll	<i>Musikalisches Opfer</i> (BWV 1079)	“Ricercar a 6.”
1965	<i>Nicht versöhnt oder Es hilft nur Gewalt wo Gewalt herrscht</i>	<i>Not Reconciled</i>	Heinrich Böll	Suite No. 2 in B Minor (BWV 1067)	I. Overture and VI. Polonaise
1968	<i>Chronik der Anna Magdalena Bach</i>	<i>Chronicle of Anna Magdalena Bach</i>	Straub-Huillet	26 different works ⁵¹	Each complete work is filmed in a single take.
1968	<i>Der Bräutigam, die Komödiantin und der Zuhälter</i>	<i>The Bridegroom, The Comedienne and The Pimp</i>	Ferdinand Bruckner	<i>Lobet Gott in seinen Reichen</i> (BWV 11)	XI. (Chorus) “Wann soll es doch geschehen.”
1972	<i>Geschichtsunterricht</i>	<i>History Lessons</i>	Bertolt Brecht	<i>St. Matthew Passion</i> (BWV 244)	33. Chorus, “Sind Blitze, sind Donner in Wolken.”
1979	<i>Dalla nube alla resistenza</i>	<i>From the Clouds to the Resistance</i>	Cesare Pavese	<i>Musical Offering</i> (BWV 1079)	Andante from “Sonata sopr'il soggetto reale trio.”
1987	<i>Der Tod des Empedokles</i>	<i>The Death of Empedocles</i>	Friedrich Hölderlin	Sonata for Violin No. 1 in G minor (BWV 1001)	I. Adagio
2001	<i>Operai, contadini</i>	<i>Workers, Peasants</i>	Elio Vittorini	<i>Mit Fried und Freud ich fahr dahin</i> (BWV 125)	IV. Aria (Tenor): “Ein unbegreiflich Licht.”

⁵¹ [Miguel Abreu Gallery], *The Films and Videos of Jean-Marie Straub and Danièle Huillet* [Exhibition catalogue], accessed November 6, 2020, http://miguelabreugallery.com/wp-content/uploads/2020/05/StraubHuillet_Filmography.pdf. See entry: *Chronik der Anna Magdalena Bach* (1968), “Credits: Music,” which provides a complete listing of Bach’s works in the film in order of their appearance.

TABLE 5.2. Twentieth-century Western art music in Straub-Huillet films.					
Year	Title	Translation	Source	Composer	Work
1965	<i>Nicht versöhnt oder Es hilft nur Gewalt wo Gewalt herrscht</i>	<i>Not Reconciled</i>	Heinrich Böll	Béla Bartók	Sonata for Two Pianos and Percussion (Sz. 11/ BB. 115), I. Assai lento, Allegro troppo (1937)
1973	<i>Einleitung zu Arnold Schoenbergs Begleitmusik zu einer Lichtspielszene</i>	<i>Introduction to Arnold Schoenberg's Accompani- ment to a Cinematogr- phic Scene</i>		Arnold Schoenberg	<i>Begleitmusik zu einer Lichtspiel- scene (op. 34) (1929-1930)</i>
1975	<i>Moses und Aron</i>	<i>Moses and Aaron</i>		Arnold Schoenberg	<i>Moses und Aron [1930- 1932]</i>
1976	<i>Fortini / Cani [Fortini reads aloud from his book <i>Dogs of the Sinai [I cani del Sinai (1967)]</i></i>		Franco Fortini	Arnold Schoenberg	<i>Moses and Aron, Act 2. “Moses steigt vom Berg herab!”; 2. “Frei unter eigenen Herren.”</i>
1992	<i>Die Antigone des Sophokles nach der Hölderlinschen Übertragung für die Bühne bearbeitet von Brecht 1948 [The Antigone of Sophocles after Hölderlin's Translation Adapted for the Stage by Brecht 1948]</i>		Brecht / Hölderlin	Bernd Alois Zimmer- mann	<i>Die Soldaten [1965]</i>
2003	<i>Il Ritorno del figlio prodigo – Umiliati [The Return of the Prodigal Son / Humiliated]</i>		Straub- Huillet based on the writings of Elio Vittorini	Edgar Varèse	<i>Arcana [1925- 1927]</i>

TABLE 5.3. Genre and style in Straub-Huillet (1963-1972).			
Year	Film	Genre	Style
1963	<i>Machorka-Muff</i>	Cine-verité essay/literary adaptation/war film	Minimalist (Metonymic)
1965	<i>Nicht versöhnt oder Es hilft nur Gewalt wo Gewalt herrscht</i>		
1968	<i>Chronik der Anna Magdalena Bach</i>	Period drama / autobiography	Ornamental
1968	<i>Der Bräutigam, die Komödiantin und der Zuhälter</i>	Brechtian metatheatre	Theatrical
1972	<i>Geschichtsunterricht</i>	Brechtian metatheatre / period drama	Minimalist (Theatrical)

immediately preceding it. In this instance, nevertheless, the musical refrain is fashioned from modernist, atonal music, specifically the highly dissonant solo organ work, *Permutations*, by organist François Louis, who is also credited as the performer.⁵² Straub had approached Böll for help with research concerning the planned Bach film that he had struggled to finance for almost a decade, and which Godard would eventually help to support financially.⁵³ With Huillet, Straub had fled to West Germany in 1958, where they remained for a decade, in order for Straub to avoid being conscripted to fight in the Algerian war, but also to source locations for *The Chronicle of Anna Magdalena Bach* across East and West Germany.⁵⁴ The use of Bach in their early 1960s films, *Machorka-Muff* and *Not Reconciled*, therefore anticipates the Bach film itself, but also is likely to have been directly informed by the filmmakers' research project. Straub and Huillet had met in Paris in 1954 as part of the critic-cinephilic community of emergent filmmakers who would go on to form the bedrock of the French New Wave, with Straub latterly serving as assistant, notably on Bresson's *A*

⁵² As announced in the title sequence.

⁵³ Martin Walsh, *The Brechtian Aspect of Radical Cinema* (London: B.F.I., 1981), 42.

⁵⁴ Richard Roud, *Straub* (London: Martin Secker and Warburg Limited, 1971), 23.

Man Escaped in 1956, after initially vowing to never make a film himself but to continue to write about the medium.⁵⁵

Cue	In	Out	Music	Quotation	Image
1	00:08	00:49	François Louis, <i>Permutations</i>	-	Title Sequence
2	01:11	01:35	J. S. Bach, “Ricercar a 6” from <i>Musikalisches Opfer</i> (BWV 1079)	bb. 74 ² -78	<i>Dream Montage</i>
3	08:08	10:00	François Louis, <i>Permutations</i>	-	<i>Newspaper Montage</i>
4	14:01	14:49	Song, “Once I had a Comrade.”	-	
5	15:05	15:20	François Louis, <i>Permutations</i>	-	Inside the church
6	16:38	16:51	François Louis, <i>Permutations</i>	-	Ending

Scholars have sought to place Straub-Huillet in different historical-cinematic contexts regarding families of influence, but without paying any attention to their audiovisual aesthetics. Where Deleuze notes that “the Straubs, Marguerite Duras and Syberberg have, with some justification, often been grouped together in the project of forming a whole audiovisual system, whatever the differences between these authors,”⁵⁶ Martin Walsh argued, approximately five years earlier, that “in many respects Straub’s work *parallels* Godard’s continuing investigation of the potential strengths and limitations of the film medium, and the two directors have expressed their mutual admiration.”⁵⁷ More specifically for Walsh, comparing Straub to Godard’s post-1968 work, “much of his work may be elucidated in terms of a

⁵⁵ Roud, *Straub*, 23.

⁵⁶ Deleuze, *Cinema II*, 274.

⁵⁷ Walsh, *The Brechtian Aspect of Radical Cinema*, 42.

systematic ‘deconstruction’ of the old forms of cinematic expression.”⁵⁸ Whilst this deconstructionism is incontrovertible on the evidence of their later films, it is apparent that both sets of directors were heavily influenced by Bresson’s modern period of the 1950s, as the soundtrack of *Machorka-Muff* testifies in its use of cinematic ritornello form. As Richard Roud observed, writing even before the release of *History Lessons*, “for Straub, Bresson’s ‘moral provocation’ was very important, but what struck him most at the time was the formal abstraction and, of course, the use of sound.”⁵⁹ Moreover, “Bresson, like Straub, relies heavily on the use of concrete sound, not to heighten or contrast the dramatic quality of a scene, but to objectify it.”⁶⁰ This process of objectification is realised in Straub-Huillet’s work through the avoidance of any dubbing of an actor’s vocal delivery and the strict use of direct sound recorded on set. In an interview in the 1980s, bemoaning sound editing practices in Italy as practiced in Pasolini’s films, Straub maintains that:

Dubbing is not only a technique, it’s also an ideology. In a dubbed film, there is not the least rapport between what you see and what you hear. The dubbed cinema is the cinema of lies, mental laziness, and violence, because it gives no space to the viewer and makes him still more deaf and insensitive.⁶¹

In light of Straub’s views on the use of direct sound, the couple’s use of nondiegetic music takes on a significant ideological function, and as such it is surprising that it has been so little considered in the existing critical accounts of their work.

Machorka-Muff tells the brief story of the fictitious General Erich von Machorka-Muff (MM), a former Nazi colonel who is visiting the capital of West

⁵⁸ *Ibid.*, 39.

⁵⁹ Roud, *Straub*, 19.

⁶⁰ Roud, *Straub*, 21.

⁶¹ Jean-Marie Straub and Danièle Huillet, “On Direct Sound: An Interview with Jean-Marie Straub and Danièle Huillet,” in *Film Sound: Theory and Practice*, ed. Elisabeth Weis and John Belton (New York; Chichester: Columbia University Press, 1985), 150.

Germany, both reminiscing about former colleagues and reuniting with others.⁶² Straub-Huillet retain the epistolary nature of Böll's original short story, told in diary form by the general in voice-over, and in doing so they generate continuities with the narrative strategies of Bresson's 1950s works that he would abandon by the time of his last cinematic ritornello film, *Au hasard Balthazar*, three years after *Machorka-Muff*. As Barton Byg notes, the source material "'Bonn Diary' was first published on 15 September 1957, the day of the election that 'consecrated' the remilitarization of West Germany."⁶³ Moreover, as he further notes, "both Böll films [*Machorka-Muff* and *Not Reconciled*] confront the violence of German history and the difficulty of 'coming to terms with the past' (*Vergangenheitsbewältigung*), combining rage at the continuities with the militaristic and Nazi past, affectionate sorrow at the shame Germany thus brings on itself, a silent memorial to the victims."⁶⁴ Nevertheless, Claudia Pummer finds Straub's approach interesting, since "he does not present his opposition against West Germany's rearmament in reference to his experiences during World War II, but rather on the basis of his most recent passage into German exile [from 1958 onwards]."⁶⁵ Indeed, as Cristina Álvarez López observes, the larger

⁶² A synopsis runs as follows: the film opens with Colonel Machorka-Muff arriving in Bonn to see his mistress, Inn, and renew his efforts to clear the name of a General who has been disgraced during the war. The next morning Machorka is told that he is to give the dedication address at a foundation-laying ceremony. At the ceremony he announces that General Hürlanger-Hiss made his retreat in the war after losing more men than previously thought. After a church mass the following morning, the priest explains that there will be no problem in Machorka and Inn having a church wedding because of all her former Protestant marriages. They drive to Petersburg to visit her family. Another general comes to the villa to report information to Machorka. Inn replies that her family has never been opposed when Machorka tells her that the Opposition has apparently expressed dissatisfaction with the Academy. Jonathan Rosenbaum, "Machorka-Muff (1975 review)," *Monthly Film Bulletin*, 42, no. 492 (January 1975), accessed 27 November 2019, <https://www.jonathanrosenbaum.net/1975/01/machorka-muff-1975-review/>.

⁶³ Byg, *Landscapes of Resistance*, 74.

⁶⁴ *Ibid.*, 71.

⁶⁵ Claudia Pummer, "Les Passeurs: Inscriptions of war and exile in Jean-Marie Straub and Danièle Huillet's *Machorka-Muff* (1962)," *Studies in European Cinema* 7, no. 1 (2010): 53.



FIGURE 5.1. The newspaper montage sequence of *Machorka-Muff* (1963).



FIGURE 5.2. Excerpts from the title sequence of *Machorka-Muff* (1963).

context in which Machorka-Muff's visit to Bonn is embedded, namely the process of remilitarisation carried out in the 1950s, is rarely made explicit in the film.⁶⁶

Walsh observes that, whilst in Straub-Huillet's later works, "we are never allowed to identify with the characters that inhabit his films,"⁶⁷ *Machorka-Muff* breaks this rule on two occasions with the use of music. Halfway through the film, Machorka, in voice-over, describes memories of his old divisional commander, Welk von Schnomm, wondering to himself what his old military comrade would have made of the newspapers he sits and reads whilst enjoying an aperitif outside a cafe (see Fig. 5.1 below). There follows a montage of close-up shots of newspaper headlines, lasting for over a minute, with headlines describing the present political situation in West Germany,⁶⁸ with captions such as "A military past imposes duties" to "Jesus recognized the need for soldiers. In the defense of justice a soldier must naturally kill."⁶⁹ *Permutations* returns, for the second time on the soundtrack, now evidently nondiegetic, and its role becomes clearer to the spectator. In the title sequence, as Straub-Huillet clearly identify, this piece of music was written in 1957, and is therefore accordant with the historical "reality" described in the newspapers from the very same year in which they are shown and which the characters are living within (see Fig. 5.2). While the sequence therefore formally matches the newspaper montage in Godard's *The New World* discussed in the third chapter, which similarly describes anxieties regarding militarism in relation to the Cold War of the 1960s, Straub-Huillet's short

⁶⁶ Cristina Álvarez López, "Foreplays #20: Straub-Huillet's *Machorka-Muff*," *MUBI Notebook Column* (blog), 24 April 2019, accessed 27 November 2019. <https://mubi.com/notebook/posts/foreplays-20-straub-huillet-s-machorka-muff>.

⁶⁷ Walsh, *The Brechtian Aspect of Radical Cinema*, 45.

⁶⁸ As Byg notes, "the newspaper articles document the preparation for German rearmament on a number of fronts," listing these variously as religious, philosophical, economic, and political. Byg, *Landscapes of Resistance*, 84.

⁶⁹ This sequence has strong parallels with Godard's early short films made around 1960, as discussed in chapters 2 and 3, yet in those instances pre-Romantic music is always used (Bach and Handel).

film is in fact closer to Godard's own style of cine-verité documentarism that uses diegetic popular music as form of social commentary via vinyl records that characters might play diegetically in the film. Kovács rightly observes that "Straub replaced the *cinéma vérité* style with Bressonian minimalism" after their formative short films,⁷⁰ yet in *Machorka-Muff* these styles exist *simultaneously* at an audiovisual level as documentation-cum-stylisation.

The dominant organising musical logic of *Machorka-Muff* is the dissonant organ work by Louis treated as a musical refrain. It is initially heard during the title sequence and very briefly at the end of the final scene, in addition to the aforementioned newspaper montage and its seemingly diegetic deployment in the scene in a church that renders it somewhat fantastical and non-realist (see Table 5.4, above). Straub-Huillet use Bach's music once, bars 74²-78 of the "Ricercar a 6" from Bach's *Musikalisches Opfer* (BWV 1079), for a scene near the beginning as oppositional to the preceding Louis-underscored title sequence. In the surrealist nighttime hallucination, the officer is shown approaching three shrouded monuments (see Fig. 5.3 below). Their white coverings are removed showing Machorka-Muff standing on them in military uniform, after which he approaches the statues and touches his engraved name, "Erich von Machorka-Muff." The Bach dream sequence and the newspaper clippings passage, as two montage sequences accompanied by classical keyboard music, are not mere "surrealistic intrusions," as Byg argues.⁷¹ I would maintain that they are fundamental to the film's argument and designed to be compared in the mind of the spectator. That is to say, its discourse demonstrates the disjuncture between West Germany's self-image, vis-à-vis Bach's music, and the ugly

⁷⁰ Kovács, *Screening Modernism*, 118.

⁷¹ Byg, *Landscapes of Resistance*, 81. He labels both as "organ music," but the Bach sequence is performed on a harpsichord.

historical “reality” as heard in Louis’ contemporary music, from the year of remilitarisation, which often dominates the soundtrack. Indeed, *Permutations*, as organ music, could be heard as an extreme Bachian distortion of the Ricercar, as this eighteenth-century fugue could equally be described as itself a particular “permutation” of contrapuntal free musical voices returning us to the silent-film analogy of musical counterpoint once more. Straub described the film as “the story of a rape” in which he had concocted “his first bout of political rage,”⁷² qualities which can evidently be heard in the Louis work and its particular combination of harsh-sounding organ stops.⁷³

EXAMPLE 5.1. The section of Bach’s “Ricercar a 6” used in *Machorka Muff* (1963).



FIGURE 5.3. The subjective dream sequence in *Machorka-Muff* (1963).

⁷² Roud, *Straub*, 29.

⁷³ This might equally apply to the opening of Bresson’s *Au hasard Balthazar* and the “volcanic” quotation of Schubert in the title sequence. As Walsh observes, Straub-Huillet seizes “on elements of *Machorka-Muff*’s environment that tell us far more about the mentality of post-war Germany than a caricatured presentation of the man could have implied. Straub’s documentary mode establishes the context of individual actions with devastating precision.” Walsh, *The Brechtian Aspect of Radical Cinema*, 44.

Straub-Huillet's approach to historical-nationalist subjectivity is related to what James E. Young has described as "countermonumentalisation."⁷⁴ As Byg clarifies,

The relationships they [images] set up between narrative fragments, cinematic space, and time, undermine the oppressive permanence of physical monuments of German culture. Through the gaps they construct in the fabric of memory, they leave room for human action to enter into history again. Like much of Straub/Huillet's work, these memories condemn Nazism for the sake of constructing out of this history a better Germany.⁷⁵

Whilst the music is nondiegetic in the Bach sequence, it is evident that this is "Machorka's music" as part of his self-image and is therefore more accurately conceived as metadiegetic subjective scoring, paired with occasional point-of-view shots, notably the final frontal image of the monument. Whilst Straub-Huillet's argument might seem somewhat literalist here, in relation to concepts of countermonumentality, the sequence can also be seen to warn doubly against the false monumentalisation or reification of Bach's music. Specifically, this was its possible mis-appropriation by the militarist-authoritarian state, something shared with Adorno's own concerns about the artwork's relationship with the social totality,⁷⁶ and in particular, his fears of the manipulation of "the masses" by fascist governments that had occurred in recent European history in the first half of the twentieth century.⁷⁷ Straub-Huillet, therefore, further participate in a partial process of de-Nazification of Austro-Germanic art-music traditions from within living cultural memory through (here, surrealist) cinematic representation.

⁷⁴ James E. Young, "The Counter-Monument: Memory against Itself in Germany Today," *Critical Inquiry* 18, no. 2 (1992): 267-296.

⁷⁵ Byg, *Landscapes of Resistance*, 96.

⁷⁶ As James Buhler notes, Adorno's aesthetics emphasize "the fundamental broken quality of all art that is true, and the ability of an artwork to constitute a critique of the society that provides the conditions for its production." James Buhler, "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony," *19th-Century Music* 20, no. 2 (1996): 129.

⁷⁷ Sheinbaum notes, "Adorno's strong reactions against notions of unity of history and teleological progress are understandable, because it is precisely the seemingly inevitable 'train of world history' that one must resist." Sheinbaum, "Adorno's Outsider and the Timbral Outsider," 79.

Straub-Huillet sustain this counter-monumental approach in their second Böll film, an adaptation of the 1959 novel *Billiards at Half-Past Nine* [*Billard um halb zehn*] retitled as *Not Reconciled: Only Violence Helps Where Violence Reigns*. Here, the opening of Béla Bartók's *Sonata for Two Pianos and Percussion* (Sz. 11/ BB 115), as a work written in 1937, serves the same veritistic function of denoting the historical reality of 1930s Europe and German Nazification prior to the Second World War.⁷⁸ The countermonumentality is more explicit, however, for in the title sequence Bartók's chamber music is used alongside the scrolling opening titles which are overlaid on a shot of Gerhard Marcks's statue, *The Mourning Woman*, in Cologne. Immediately prior to this, albeit not musically underscored, is shown the exterior of Klingelpütz Prison in the same city where executions took place, and the monument to victims of the Gestapo. In order to signal their intentions more explicitly, Straub-Huillet insert a briefly shown quotation from Brecht— "Anstatt den Eindruck hervorrufen zu wollen, er improvisiere, soll der Schauspieler lieber zeigen, was die Wahrheit ist: er zitiert. Bertolt Brecht." ("Instead of wanting to create the impression that he is improvising, the actor should instead show what is the truth: he is quoting.") This particular quotation of the Sonata, combined with these shots of corporeal commemorative statues, sets up parallels with Julie Brown's argument that Bartók's music can be heard to draw on the modernist discourse of the alienated grotesque body.⁷⁹ As she notes, "the grotesque as commonly understood can accommodate many of the most obvious characteristics of Bartók's music: its tonal distortions, its frequent timbral

⁷⁸ As Byg notes, "the Bartók sonata, which itself dates from the period of rising fascism in Hungary before Bartók's emigration, is quoted later in the film as documentary footage of World War I is included. In both cases, the music helps to separate the 'present' of the filmmakers and historical reality from the fictional 'present' of the film. Similarly the intentionally prolonged titles, the shots of the monuments, and the Brecht quotation emphasize the filmmaker's intervention." Byg, *Landscapes of Resistance*, 101.

⁷⁹ Julie Brown, *Bartók and the Grotesque: Studies in Modernity, the Body and the Contradiction in Music* (Aldershot: Ashgate, 2007), 171.

grotesqueries, its rhythmic vitality, its frequent play between high and low registers....”⁸⁰ This is especially the case in the hammering figures played by the two pianos in bars 6 and 10, and the use of registral extremes at the opening of the introduction.

EXAMPLE 5.2. A hammering figure in Bartók’s Sonata in *Not Reconciled* (1965).⁸¹

* *no! legato* - with the heavy end of a drum stick, on the dome.
 ** *s. c. (senza corda)* means: without snares.

The second musical “quotation” of *Not Reconciled*, two different movements from Bach’s Suite in B minor (BWV 1067), heard diegetically and at the very end of the film, are once more associated subjectively with militaristic Nazism.⁸² However, in order to frame this association Straub-Huillet once more include a montage (20:45-21:11) relating to the military activities during World War I, specifically the “Mobilmachung” (armament), with historic footage which echoes that used by Tarkovsky in *Mirror*, as we shall see. To underscore this sequence, the latter half of

⁸⁰ Brown, *Bartók and the Grotesque*, 171.

⁸¹ Béla Bartók. *Sonata for Two Pianos and Percussion* (Sz. 110), BB. 115, bars 6-7. London: Boosey & Hawkes, 1942. Composed by Bartók in 1937.

⁸² As Roud notes, the narrative of *Not Reconciled* is difficult to follow without familiarity of the source novel, since “Straub had abandoned Böll’s novel into an unchronological series of brief Brechtian/Bressonian tableaux, a carefully constructed chain of bafflingly elliptical moments.” Roud, *Straub*, 71.

the quotation of Bartók's sonata is returned to. Retrospectively, this creates an association with the title sequence as to what the consequences of the footage shown will be and lead to, and which informs the present reality of the filmmakers. While the original novel is set on the specific day of September 6, 1958 and uses flashbacks, in this film, Straub-Huillet fluidly trace the rise of Nazism through the first half of the twentieth century via three generations of architects up to this day. Music takes on an important role in the middle of the film. Here, in a brief scene, the middle generation of architects, Robert Fähmel, and his girlfriend, are shown with other military personnel listening either to a performance, or a recording,⁸³ of the Bach Polonaise from the Suite. The narrative positioning of this scene early the film, as in *Machorka-Muff*, thereby contrasts the Bach with the Bartók heard during the titles and the montage sequence immediately prior. The social niceties of this domestic scene of cultural consumption, however, are undercut when Robert's girlfriend mutters to herself, "The fool of a Kaiser." As she is ejected from the performance, the camera forward dollies towards her. In the very last scene of the film, where Robert's father, Heinrich, is celebrating his eightieth birthday, the overture of the same suite is heard softly playing, presumably diegetically sourced from a record on set, and the camera slowly pans around the seated guests and moves towards a window before a brief white-out as the Bach continues to its cadence. Yet, as in *A Man Escaped* and *Pickpocket*, this is a blank or empty white screen, and the soundtrack continues for over another twenty seconds before finishing, thereby denying a sense of a coherent and unified reality.

⁸³ The source is not explicitly shown. Whilst the music is heavily implied to be performed, the characters are only in a small room such that a performance of the music would be not be possible in the space shown on screen, therefore lending a certain ambiguity to the scene.

Cue	In	Out	Music	Quotation	Image
1	01:17	02:38	Béla Bartók, Sonata for Two Pianos and Percussion (Sz. 11/ BB 115), I. Assai lento, Allegro troppo	bb. 1 - 11	Title Sequence superimposed on statue. Brecht Quote.
2	20:45	21:11		bb. 8 ³ -11	“Mobilmachung”. Newspaper montage.
3	22:57	23:20	J. S. Bach, VI. Polonaise from Suite No. 2 in B Minor (BWV 1067)	bb. 1-4 (repeated)	<i>Diegetic, listened to by Heinrich and girlfriend. Source unclear.</i>
4	49:04	49:55	J. S. Bach, I. Overture, Suite No. 2 in B Minor (BWV 1067)	bb. 1-11 ¹	<i>Diegetic – recording. Heinrich’s 80th birthday party. Film end.</i>

This same formal ending pattern—a camera movement up to a window, beside which a character might be standing before a whiteout—is used to close Straub-Huillet’s subsequent two films, *The Chronicle of Anna Magdalena Bach* and *The Bridegroom, The Comedienne and The Pimp*.⁸⁴ As Byg remarks of this highly specific formal trope of the Straubian ending in relation to the ending of *The Bridegroom, The Comedienne and The Pimp*,

The effect of this camera movement, as one can see in related shots in *Not Reconciled* and *Class Relations*, is for the character’s liberation to be inscribed across a camera movement that is not dependent on “narration” but that has a telos of its own.... Much like the pans to windows at the end of *Not Reconciled* and *Chronicle of Anna Magdalena Bach*, the evocation of the cinema’s essence in light and framing, independent of the character’s lot, intimates an avenue of liberation.⁸⁵

Byg’s total deafness to the very particular *musical* qualities of these endings, especially regarding his arguments that they have a “telos of their own,” is perplexing here,

⁸⁴ In all cases, but particularly in *Not Reconciled* and *The Bridegroom, The Comedienne and The Pimp*, these scenes present an emptying of the screen of human bodies and therefore accord with Nenad Jovanovic’s observation of Straub-Huillet’s “de-anthropocentrising” strategy of challenging the human dominance of narrative cinema. Nenad Jovanovic, *Brechtian Cinemas: Montage and Theatricality in Jean-Marie Straub and Danièle Huillet, Peter Watkins, and Lars Von Trier* (Albany: State University of New York Press, 2017), 76.

⁸⁵ Byg, *Landscapes of Resistance*, 93-94.

considering that this phrase might more acutely, if not accurately, describe the soundtrack in these scenarios where eighteenth-century music appears in this final moment. Indeed, *The Chronicle of Anna Magdalena Bach* is not specifically beset by the cinematic finale problem, like the other films in Straub-Huillet's first decade of filmmaking, owing to its constant use of statically filmed diegetic performances of Bach's music throughout. These are always filmed from the implied perspective of an audience member. However, in the final scene Straub-Huillet break with the intense realism of the preceding ninety minutes of the film to use the opening of the chorale prelude, *Vor deinnen Thron tret ich* [*Before Thy Throne I Now Appear*] (BWV 668), nondiegetically (see Fig 5.4 below). This music might even be considered more appropriately as metadiegetic, considering Anna Magdalena's voice-over description regarding Bach's composition of this work as he was approaching his death and losing his sight. The "death" of narrative at the end of the time-space contract of film and that of the character therein, are neatly aligned, whilst his music achieves liberation within form.

In the musical ending of their following film, *The Bridegroom, The Comedienne, and The Pimp*, liberation within the aesthetics of eighteenth-century music is reconfigured as the broader redemption of Germany's cultural heritage vis-à-vis an abstract individual. It is clear the Straub-Huillet felt it was possible to make such an argument having first informed the spectator of the social history of Bach's music in their preceding film, by treating the composer as a historical figure and showing his quotidian working life as wage labour. The final Bach quotation at the end of *The Bridegroom, The Comedienne, and the Pimp* is not linked to a character's subjectivity, neither metadiegetically nor through an earlier diegetic deployment, as the quotations of Bach in *Machorka-Muff, Not Reconciled*, and *The Chronicle of Anna Magdalena*

*Not Reconciled**The Chronicle of Anna Magdalena Bach**The Bridegroom, The Comedienne and The Pimp***FIGURE 5.4.** The musical endings of Straub-Huillet's early German works.

Bach affirm. Bach's music instead guides the spectator over the course of the entirety of the film, with the same quotation of the Ascension Oratorio paratactically used in the opening and closing scenes. Whilst the Bach in the final scene is not subjective, as at the close of *Not Reconciled* and *The Chronicle of Anna Magdalena Bach*, it is possible to understand the quotation as related to the central character, a sex worker called Lilith, who has just killed her pimp after being shown marrying her lover in the previous scene. In this moment, the camera frames her next to a window, as she recites the poetry of St. John of the Cross (see Fig. 5.4 above and Table 5.6 below). Concordantly, in the very opening shot of the film—Straub-Huillet's first travelling shot through a car window—the camera moves down the notorious Landsberger Straße

of Munich as nightwalkers solicit their trade; after “silently” observing the street, the same quotation of the Bach is added to the moving camera. On a holistic level, the Bach serves an important framing device, both formally but also thematically in the case of the sexual economy of prostitution as exploitative wage labour. This musical framing device, as a tool of comparison and political inflection, is therefore accordant with the underscored montages in *Machorka-Muff*. Both Walsh and Byg draw attention to the disjunctive nature of the representation between the sex work and Bach in the opening scene.⁸⁶ By contrast, writing of the ending, Walsh notes that,

the camera can, to the strain of Bach’s “Ascension Oratorio”, track into the ecstatic, shimmering final image of sky and trees. But Lilith is not the only prostitute to be freed. The other is art, specifically film art, which, in the course of these 23 minutes, has evolved through its principal historical stages, until reaching its liberation in the materialist presentation that is Straub’s own. The killing of the pimp is, metaphorically, the killing of Germany’s decadent cultural heritage.⁸⁷

In the final scene of the film, Bach’s music, as part of Germany’s cultural heritage, is redeemed and heard to contain a utopian avenue of liberation. Yet, it is clear that Straub-Huillet could only reach such a critical reading of German art and its history through their own “countermonumental” and de-Nazificatory montages of both *Machorka-Muff* and *Not Reconciled*, in addition to their authentic re-contextualisation of the composer’s music in *The Chronicle of Anna Magdalena Bach* as a further avowal against the false idolisation of Bach’s music.

Eighteenth-century music is used once, and only once, at the very end of *History Lessons*, Straub-Huillet’s adaptation of Brecht’s 1929 fragmentary novel, *The Business Affairs of Mr. Julius Caesar*. Indeed, no other music figures in this film,

⁸⁶ Walsh maintains that “the introduction of the Bach on the soundtrack further transforms our response – it contradicts the visual reality before us. A dialectic of sound and image is established.” Walsh, *The Brechtian Aspect of Radical Cinema*, 57.

⁸⁷ Walsh, *The Brechtian Aspect of Radical Cinema*, 58.

Cue	In	Out	Music	Quotation	Image
1	2:19	4:49	J. S. Bach, “XI. (Chorus) Wann soll es doch geschehen” from <i>Lobet Gott in seinen Reichen</i> (BWV 11) [“Ascension Oratorio”]	bb. 1 - [cut] 20-53	Tracking shot down Landsberger Straße in first sequence.
2	22:01	22:36		bb. 46 ² -53	Shot of Lilith by window. Ending.

rendering its one breakthrough onto the soundtrack all the more startling for the spectator. Eighteenth-century music is not added to a single camera movement related to the film’s central narrative, as it is at the end of *Not Reconciled* and *The Bridegroom, The Comedienne and The Pimp*, but rather to the entirety of the storytelling process itself as a punctilious coda. The structure of *History Lessons*, as reflective of Brecht’s original novel, is centred around three unbroken long takes filmed from the back of a Fiat 500 car as a young man drives around contemporary Rome. In between these three extended nine- to ten-minute sequences of car driving, or what Straub referred to as *Spaziergänge* (“strolls”) along the streets of contemporary working-class Roman society,⁸⁸ he interviews various historical characters, dressed in period costume, about their previous relationship with Caesar in order to uncover the truth of Caesar’s life. At the very end of *History Lessons*, after the Banker, Maximilius Spicer, who had been interviewed, has proclaimed the words “My confidence in him [Caesar] had proven well-founded. Our small bank was no small bank any longer,” Straub-Huillet cut with a zoom-in onto the sixteenth-century Fountain Mascherone, a statue of a woman’s head, built by Girolamo Rainald. As Martin Brady observes, “Straub has noted that the woman is not only a counterpoint to the patriarchy that monopolises the film for the first fifty-five of its fifty-six shots but is also vomiting at the banker’s final

⁸⁸ Brady, “The Attitude of Smoking and Observing,” 75.

remark....The water is literally and metaphorically an *Ausbruch*, an eruption of rage by the people.”⁸⁹ On this cut, however, the spectator is suddenly presented with the final bars (105-137) of the chorus, “Sind Blitze, sind Donner in Wolken verschwunden?” (27 MP, “Will lightning and thunder in ruin engulf them?”), a double-choired movement in the rhetorical attire of a rage aria, from the *St. Matthew Passion*. Yet the image, or film, does not end with the final *tierce de Picardie* perfect cadence, but holds on the image of the fountain as the diegetic sound resumes, or rather continues, as the gurgling water is heard—a reversal of the endings of Bresson’s 1950s, *A Man Escaped* and *Pickpocket*. Instead of replacing the music, this aural effect intensifies the immediately preceding passage, estranging it further as the diegetic sound continues to be heard over the end credits of the film (see Fig 5.5 below). This is a device that Tarkovsky borrows at the ending of *Mirror*, as we shall see.

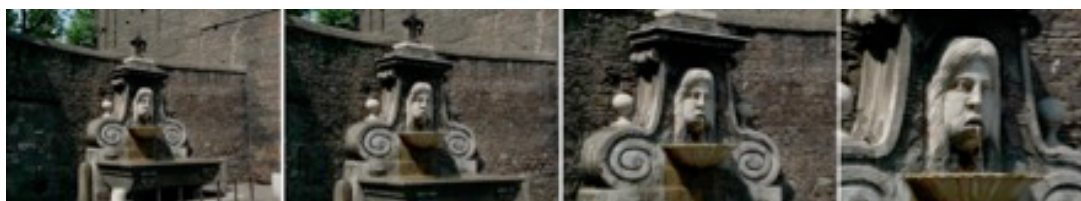


FIGURE 5.5. The zoom in on the water fountain at the end of *History Lessons* (1972).

EXAMPLE 5.3. The ending of “Sind Blitze, sind Donner in Wolken verschwunden?” in *History Lessons* (1972).

133 **Vivace**

den fal - schen Ver - rä - ter, das mörd - ri - sche_ Blut!

E minor: i bII⁶ ic V₇ I

⁸⁹ Ibid., 77.

In chapter 3, I argued that Pasolini's *Theorem* could be understood as a type of "poststructuralised" form of the post-war cinematic ritornello form developed by Bresson and adopted by Godard, where the director—over the course of the entire narrative—works to put together the correct sound-and-image combination in order to convey the film's ideological message. This arbitrary quest reorients the film's conventional narrative structure. *History Lessons* can be understood to adopt the same approach, but in a much less distinct fashion, which is even less comprehensible on initial encounter. To this extent, I depart from Walsh's argument that "*History Lessons* never allows any solidification of its form to occur, and every segment is organised according to a particular logic of its own."⁹⁰ On one level, the final scene of the film can be heard as a type of rebuke to the Banker's pronouncement, in line with Straub's own reading referred to above, as a leftist-satirical critique of late capitalism's excesses, following the semantic content of the chorus's libretto. Yet, over the course of the film Straub-Huillet insert various images of water, including a stream and shots of the sea in the context of three of the character's speeches, namely the peasant (shots 36-37), the lawyer (shots 41-42), and the poet (shots 43-44)—see Table 5.7 below. In all the earlier sequences of the film, these images of flowing water are "unaccompanied" beyond diegetic, direct sound. The film therefore constructs an antidramatic, "aesthetic" quest-narrative of searching for a teleological sound-image permutation of water-plus-Bach that unscrolls alongside the "cinematic" narrative of the young man's interviews with the characters. This complements the strong phenomenological sense of closure provided by the hemiola (bb. 135-6), Neapolitan chords, and emphatic tonal closure that is heard in the Bach excerpt (see Ex. 5.3 above). Furthermore, it is possible to see the final image of the fountain with Bach's

⁹⁰ Walsh, *The Brechtian Aspect of Radical Cinema*, 73.

music as intertextually referential of *Machorka-Muff's* Bach sequence with its satirical monuments of the General. Straub-Huillet's construction of these parallel sequences thereby brings to mind Marx's oft-quoted Hegelian maxim, "first as tragedy, then as farce."⁹¹ In this instance, the tragedy is the 1950s remilitarisation of West Germany, whilst the farcical nature of the Brecht adaptation is the staging of characters in period costume in modern Rome. The spectator is required to endure alternate segments of "non-action" anti-narrative filmed in static 10-minute long takes, only to be bathetically absolved with this brief musical sign-off at its end.

Where Straub-Huillet's early Böll adaptations seemed slightly pessimistic about the creative possibilities for cinematic representation using Bach's music, after *The Chronicle of Anna Magdalena Bach* the filmmakers audiovisually recalibrate their praxis with the cinematic Bach-finale. In *History Lessons*, however, it is clear the duo had reached their own impasse in their formal investigation with the work's utopian ending of *jouissance* in the possibilities of audiovisual montage. The metaphorically, and literally, "monumentalised" structure of *History Lessons* with its double-choric end—akin to the aesthetic impetus at the ending of Beethoven's Ninth as a symphony within a symphony, or "form within form," or that of a brass fanfare in Mahler,⁹² perhaps—was only possible in the wake of their preceding works, but also the continued developments within the careers of Bresson and Godard throughout the 1960s as they persisted in modifying audiovisual ritornello-like structures. Yet, whilst startling on initial encounter, the ending of *History Lessons* is antidramatic in outcome

⁹¹ Quoted by Karl Marx in the opening of his essay, "The Eighteenth Brumaire of Louis Napoleon" published in 1852 by Joseph Weydemeyer in New York in the first issue of *Die Revolution*, a German language monthly magazine. *The Eighteenth Brumaire of Louis Napoleon*. 2nd ed., chapter 1. Translated by Saul K. Padover from the German edition of 1869. *Marx/Engels Internet Archive*. Last modified 2006. <https://www.marxists.org/archive/marx/works/1852/18th-brumaire/index.htm>

⁹² As Sheinbaum argues, "Adorno consistently locates a breakthrough when a movement seems intruded upon by massed brass instruments playing fanfare figures and chorale-like melodies." Sheinbaum, "Adorno's Mahler and the Timbral Outsider," 75. Whilst the instrumentation and timbre of "Sind Blitze, sind Donner..." differs from this, its rhetoricism accords.

TABLE 5.7. Structure of *History Lessons* (1972) after Walsh (1981).

Shots	Images			Sound
	<i>Driving in Car</i>	<i>Character Speeches</i>	<i>Other</i>	
1-3			Map	<u>Direct – Conversation, sounds of Rome</u>
4			Statue	
5	Sequence 1			
6-12		Banker		
14/15		Banker/Young Man		
16			Young Man reciting Caesar and Pirates story.	
20-26		Banker/Young Man		
27-37		Peasant	<i>Shots of river</i>	
38	Sequence 2			
39-41		Lawyer		
42-44		Poet	<i>Shots of sea</i>	
45	Sequence 3			
46-53		Banker		
54		Banker's conclusion		
55			<i>Water Fountain</i>	

depriving the spectator of catharsis. The Straubian ending thereby reaches a limit situation that in turn comments upon its own antecedents in order to end definitively Straub-Huillet's early period of work itself.

TARKOVSKY AND *MIRROR* (1975)

Tarkovsky's autobiographical film, *Mirror*, has often been compared to the serialist narrative structure and open discourses of the *nouveau roman* literary trend typified by Robbe-Grillet's novels and films, such as *Eden and After* [*L'Eden et après*] (1971).⁹³ However, the narratological strategy at play, with regard to the audiovisual aesthetics

⁹³ Kovács, *Screening Modernism*, 390.

of its ending, is highly similar to Straub-Huillet's *History Lessons*. Again, a Passion chorus is heard in the final moments for the sign-off with a declamation at the end. Indeed, an alternative title of Tarkovsky's film might have been that of Straub-Huillet's 1972 work. As Vida T. Johnson and Graham Petrie argue of the director's early 1970s films:

Whereas Kris Kelvin in *Solaris* wants to relive his past in order to change it, the hero of *Mirror* cannot change the past, though he can learn from it and so change the present. This can be done partly by recovering the lost innocence of childhood, and partly by understanding his own place in the context of his nation's culture and history.⁹⁴

At various points in the circular, nonlinear narrative, major historical events in the early Twentieth Century, such as World War II and the Spanish civil war, are referred to implicitly or explicitly, including the use of monochrome documentary footage. These are interwoven with flashbacks to earlier moments in the life of the author (Tarkovsky) as a child and adult, and his relationship with his parents, particularly his mother who stars as herself in the final montage of the film where Bach's chorus is used. In Tarkovsky's films, the cinematic finale problem of false closure through eighteenth-century music can be located in *Solaris*, *Mirror*, and *Stalker*,⁹⁵ yet it is in the central film here, that the case is most strongly presented and aggrandised. As discussed in the previous chapter, in *Solaris* the final underscored concluding scene is related to its broader use of the Bach prelude throughout the film to mark the beginning of each act, having first been introduced during the title sequence. By contrast, Tarkovsky uses the first fifty-eight bars of "Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!" (1 JP, "Lord, our ruler, whose fame in every land is glorious!") without any aural editing to achieve narrative closure and a sense of

⁹⁴ Johnson and Petrie, *The Films of Andrei Tarkovsky*, 136.

⁹⁵ The transliteration of the title *Stalker* from Russian is equivalent to the English word.



FIGURE 5.6. The final Bach sequence in *Mirror* (1975).

TABLE 5.8. Breakdown of the final Bach sequence in *Mirror* (1975).

Shot	Time	Bar	Characters	Camera Movement and Images
1	01:37:02	1	Maria and Father	Father asks Maria, “Would you rather have a boy or girl?”
2	01:38:17	19	Old Maria and grandchildren	Shots of the forest.
3	01:38:35	23 ²	N/A	Red insects on the bark.
	01:39:17	33		Shots of the remains of the well.
4	01:39:27	36	Old Maria	Meeting Ignat and his sister.
5	01:40:02	44	Young Maria	Turning to look at the camera.
6	01:40:15	47 ³	Old Maria and Children	Distance shot of field.
	01:40:47	55	Maria and children	Young Maria shown in the distance.
	01:40:59	58		Medium-shot.
		End		
[Redacted]	01:41:00	[Redacted]	Ignat, sister and Old Maria.	Ignat calling reciprocated by noises of birds in trees.
	01:41:04			
	01:41:48		End	Image fades to black camera having pulled back into trees.

fulfilment in *Mirror*. This opening chorus from the St. John Passion is a “tutti aria” for the whole vocal and instrumental ensemble that is written in ritornello form.⁹⁶ As we have seen, this is distinctly different from Pasolini’s approach to re-editing ritornello form in *The Gospel According to St. Matthew*, for instance. This chorus of Bach underscores six different mobile camera shots that make up the final montage of

⁹⁶ As Daniel Melamed notes, “these movements are ‘tutti arias’ and were so called in many contemporary sources. They use poetic texts and employ many of the musical features of solo arias, including tunefulness, periodic phrasing and so-called ritornello organization.” Melamed, *Hearing Bach’s Passions*, 30.

Mirror. These alternate between the author's pregnant mother with her husband lying down in a field, as he asks her if she would prefer a boy or a girl; the author's (real) mother as an old woman with her two grandchildren (that is, the author's two children); and all parties as they appear amongst Nature next to the crumbling remains of the family Dacha (see Tables 5.8 and Fig. 5.6 above which outline this sequence).

Whilst the grandness of this final montage is not anticipated earlier in the film, the sequence harks back to, and builds upon, several earlier montages in the film that involve the individual characters and a particular relationship with the musical underscore of pre-existing eighteenth-century repertory as I outline below (see Table 5.9). To this extent, Tarkovsky appears to have absorbed and learnt the lessons of Pasolini's personal variant of Italian post-neorealism with music-character relationships, inflected by Bresson and Godard's modernism of the early 1960s, as discussed in chapter 3.⁹⁷ The same genre of the Bachian organ chorale prelude is used for *Mirror*'s documentary pre-title sequence, filmed in monochrome, showing a boy being cured of his stammer by a therapist, as I previously noted.⁹⁸ As the anonymous boy proudly announces that he can speak, Tarkovsky cuts to the title sequence underscored with *Das alte Jahr vergangen ist* (BWV 614) from its beginning, with the coloratura-style cornet organ registration acting as akin to the aforementioned speaking human voice. This fundamentally Bachian genre of the Baroque era returns the spectator to the fantastical diegesis of Tarkovsky's previous futurist film, *Solaris*, just as the re-use of "Wir setzen uns mit Tränen nieder" in *The Gospel According to St. Matthew* creates continuities with *Accattone* for Pasolini.

⁹⁷ Indeed, in the Tarkovsky's previous film, *Solaris*, as previously noted in chapter 4, Artemiev had alternatively added synthesised countermelodies to the fourth and final deployment of the Bach chorale prelude, *Ich ruf zu dir, herr Jesu Christ* at the very end of that film.

⁹⁸ Of this sequence, Johnson and Petrie argue that "The young man's forceful pronouncement, 'I can speak,' is an optimistic guide to the narrator's and Tarkovsky's own attempts to come to terms with the past in the film that follows." Johnson and Petrie, *The Films of Andrei Tarkovsky*, 116.

While the function of the Bach in the title sequence of *Mirror* may be partly representational, retrospectively its ultimate function is to suture the spectator into the film's serialist discourse that might be considered akin to a memory play, as found in the contemporary work of Harold Pinter in the early 1970s. After the title sequence, the camera then cuts to show the author's mother, Maria, seated on a gate in a woodland, smoking and waiting to be greeted by a doctor. The Bach is faded out, mingling with acousmatic noise of a passing steam train and distant birdsong. Later in the film, the same Bach organ work is used once more for a surreal black and white sequence showing Maria appearing to levitate above her bed with the author's father standing by. The second musical sequence to occur in *Mirror* after the title uses the final duet "Quando corpus morietur fac ut animae donetur paradisi gloria" ("When my body dies, grant that to my soul is given the glory of paradise"), from Pergolesi's *Stabat Mater* for a montage showing initially a hot air balloon ascent in the USSR in the 1930s, then brief images of the May Day parade of 1939, and finally showing the author's child, Ignat, looking through a history book, including images by the "Great Masters" before being called away by Maria, his grandmother. Tarkovsky again returns to this theme at the end of the sequence in which he uses the Evangelist's recitative "Und siehe da, der Vorhang im Tempel zeriß in zwei Stück von oben an bis unten aus," (33 JP, "And behold, the curtain in the temple was torn in two pieces") from the *St. John Passion*,⁹⁹ cutting to an reproduction of a Leonardo da Vinci painting of Ginevra de' Benci.¹⁰⁰ Immediately before this cut, we have seen the Father comfort Ignat and his sister, upon returning home from World War II, such that the male voice of the music can be seen to align with, if not actually subjectivise, the Father's voice.

⁹⁹ In a number of sources this is erroneously attributed as coming from the Matthew Passion, owing to the setting of the same text.

¹⁰⁰ For an image of this painting, see: Leonardo da Vinci, *Ginevra de' Benci [obverse]*, c. 1474/1478. <https://www.nga.gov/collection/art-object-page.50724.html> [Accessed 30th November 2019].

The final piece of eighteenth-century music used on the soundtrack of *Mirror*, the aria “They Tell Us That Your Mighty Powers” from Act 4 of Purcell’s semi-opera *The Indian Queen*, is used for two sequences where the Father recollects a wartime romance with a red-haired young woman (see Table 5.10 below).

TABLE 5.9. Eighteenth-century music and its associations in *Mirror* (1975).

Music		Work	Association (Theme & Placement)			
Bach	<i>Organ Prelude</i>	<i>Das alte Jahr vergangen ist</i> (BWV 614) 1. Coro: “Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!” 33. Evangelist: “Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus.”	Framing Device	Titles	Supernatural	
	<i>St. John Passion</i> (BWV 245)			Ending	Mother	
Purcell		“They tell Us That Your Mighty Powers,” from <i>The Indian Queen</i>	War	USSR	Internal	Father
						Red-haired Woman
Pergolesi		“XII. Quando corpus morietur fac ut animae donetur paradisi gloria,” from <i>Stabat Mater</i>		Spain		History

TABLE 5.10. Cues of pre-existing music in *Mirror* (1975).

	In	Out	Work	Bb.	Time	Character	Images
1	00:04:00	(-)	<i>Das alte Jahr vergangen ist</i> (BWV 614)	1-	N/A	N/A	Titles
	00:05:34	00:05:52		9 ² -11 ¹	Pre-war	Mother (Maria)	Maria sitting on fence in countryside smoking.
2	00:39:57	00:42:37	Stabat Mater, XII. “Quando corpus morietur...”	1-21 ⁴	Pre-war > Post-war	Ignat and Mother	USSR balloon ascent > Spanish war > Ignat looking at book.

3	00:50:03	00:50:51	“They Tell Us That Your Mighty Powers.”	1-8	War-time	Alexei	Red-haired woman > Rifle training.
4	01:05:09	01:05:37	“Und siehe da...,” from <i>St. John Passion</i> (BWV 245)	All	War-time	Alexei, Sister and Father	Father embracing children > Da Vinci painting.
5	01:20:54	01:22:58	“They Tell Us That Your Mighty Powers”	16 ³ -34 / 38-46	Post-war	Ignat	Shot/Reverse looking in mirror > fire > redheaded woman > hands warming.
6	01:29:06	01:30:02	<i>Das alte Jahr vergangen ist</i> (BWV 614)	1-6 ¹	Pre-war	Mother and Father	Mother frontal > Father reverse frontal > Levitating above bed.
7	01:37:02	01:41:00	“Herr, unser Herrscher...,” from <i>St. John Passion</i> (BWV 245)	1-58	Pre- and Post-War / Nowhere	Maria Old and Young, Father, Ignat and Sister	Shots of pregnant Young Maria and Father interspersed with Old Maria and children wandering through forest.

In the same way that many commentators declare *History Lessons* to be “without structure,” despite its ending belatedly imputing one as I have shown, *Mirror* has often held to be a non-narrative film, certainly to the extent that it is nonlinear, frequently changes time period, and multiple characters are played by the same actor to a confusing effect. To this end, Tarkovsky’s film conforms to Adorno’s wish that the modernist artwork “should critique conventional notions of formal coherence so

as to resist becoming a mere commodity, a standardized structure for easy consumption.”¹⁰¹ Despite its surface level opacity, Natasha Synessios has argued it is possible to make sense of the film at the level of unfolding from scene to scene. As she avers, “what on first viewing appears to be randomly joined episodes, prove to have both motivation and sequentiality.”¹⁰² Similarly, Johnson and Petrie argue that “*Mirror* is a highly complex and surprisingly coherent film: an autobiography of the artist, and a biography of two soviet generations (Tarkovsky’s and his parents’) within a wide-ranging context of Russian, European, and world history, but linked subjectively by dreams, memory, time, and art itself.”¹⁰³ A sense of logic can likewise be detected in the soundtrack. Where Bach’s music functions “paratactically” to open and close the film, just as in *Solaris* and latterly *The Sacrifice*, the Pergolesi and Purcell are both associated with wartime sequences.¹⁰⁴ Both these non-German musical works additionally share similarities with the Bach recitative as all being “operatic” vocal works, as I argued in the previous chapter. Indeed, with the exception of Purcell, all the repertory is eighteenth-century religious music producing an organising logic around musical style and programme, despite the fact that Tarkovsky did not necessarily intend that the soundtrack should be received as possessing such unity.

Bach’s music in *Mirror* is more broadly associated with the author’s—i.e., Tarkovsky’s—parents, and, in particular, with the mother as a Marian figure, as similarly indicated by the inclusion of the Pergolesi. As Johnson and Petrie note, “an ambiguous relationship with a beautiful and remote mother seems to be at the root of the hero’s problems.”¹⁰⁵ In *Sculpting in Time*, Tarkovsky maintains that he deliberately

¹⁰¹ Sheinbaum, “Adorno’s Mahler and the Timbral Outsider,” 44.

¹⁰² Synessios, *Mirror*, 54-55.

¹⁰³ Johnson and Petrie, *The Films of Andrei Tarkovsky*, 116.

¹⁰⁴ Whilst the Pergolesi sequence is not directly associated with war, the footage seen in the context of the 1970s may have militaristic overtones after the end of the Second World War.

¹⁰⁵ Johnson and Petrie, *The Films of Andrei Tarkovsky*, 105.

chose the portrait of Ginevra de' Benci to be inserted at the end of the sequence with the Bach recitative as a comparison with Margarita Terekhova, the actress who plays Maria.¹⁰⁶ Thus, whilst the sung voice of the Evangelist might correspond with the Father, it is clear that it is once more the author narrating and thinking of his mother. All the Bach sequences in the film thereby resolve around the figure of Maria (Terekhova). In the final “Herr, unser Herscher, dessen Ruhm in allen Landen herrlich ist!” montage all the central characters of the family are at once placed into the sequence, existing simultaneously in the same space-time environment. Similarly, all the musical combinations heard previously in the film—namely woodwind (the organ stops in the chorale prelude), strings (the Purcell), sopranos and altos (Pergolesi), and male voices with continuo (the recitative)—are configured in the instrumental and vocal forces of the Bach chorus between choir and orchestra.¹⁰⁷ Where pre-existing eighteenth-century music previously allows the spectator to move between different timeframes and moments in history, the simultaneity of these aesthetic-timbral forces brings multiple periods in history together. Maria, as a young soon-to-be mother, looks at her older self with her grandchildren, within the heterotopian space of a sensual and spiritually-fused natural environment. Ultimately, the final sequence can thereby be seen as a form of audiovisual synecdoche for *Mirror* itself and its attempt to make sense of early twentieth-century Western history through the personal experience of a matrilineal family. It is perhaps noticeable that this is realised—in part—through instrumental colour, since as Sheinbaum notes “for Adorno, the significance of timbre is that it is itself part of a dialectic between what is considered the outer surface and

¹⁰⁶ “In *Mirror* we needed the portrait in order to introduce a timeless element into the moments that are succeeding each other before our eyes, and at the same time to juxtapose the portrait with the heroine, to emphasise in her and in the actress, Margarita Terekhova, the same capacity at once to enchant and to repel.” Tarkovsky, *Sculpting in Time*, 108.

¹⁰⁷ Again, I would argue the planning of this reflects the legacy of Pasolini’s early 1960s work and usage of eighteenth-century music therein.

the inner depths of music.”¹⁰⁸ Like Adorno in mid-century Europe, Tarkovsky, as an artist, saw himself as an outsider within the authoritarian USSR, for reasons I detailed in Chapter 4.

The ending of *Mirror*, with its gradual buildup of instrumental forces and intensification of music-character relationships, finds a certain critical valency with Bekker’s formative comments, specifically regarding the finale of Mahler’s Sixth Symphony and its approach to monumentality.

Now, after this testing and strengthening of his ability, [Mahler] again picks up on the oldest kind of finale problem, which he had not attempted again since the First Symphony. He builds a finale that still carries in itself the chaos of the whole work and only now makes order out of it. And now he succeeds at that which in the First Symphony could only be seen as fulfilled through the strong influence of external resources: the summation of all the conflicting elements into a complete work of grandiose unity in purpose, of a logical consistency in construction that could only be created by a master of architectonic structure.¹⁰⁹

Yet, the spectatorial experience of the film’s final scene is markedly different sensorially to that of the implied narrative form generated by the Sixth. Instead, following Synessios’s argument, we might critically understand the final scene from *Mirror*, which merges space and time, in line with literary theorist Mikhail Bakhtin’s concept of the “chronotope,” particularly the idyll chronotope.¹¹⁰ As she expands:

The unity of place in the life of the generations is what Bakhtin calls the idyllic chronotope, a special concern of the world in which ancestors lived and where their children will live. Here the temporal boundaries between individual lives, and within a single life, are made less distinct, thus revealing the cyclical nature of time. The basic realities of life, including sexuality, are presented in a sublimated form and, more importantly, the life of nature is merged with human life, observing a common rhythm and language. Tarkovsky concludes

¹⁰⁸ Sheinbaum, “Adorno’s Mahler and the Timbral Outsider,” 75. More fundamentally, with regards to fulfilment, he notes it “is largely constructed through variable timbral processes, in this case through timbral expansion.” Ibid., 70.

¹⁰⁹ Hansen, “Gustav Mahlers Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921),” 517-518.

¹¹⁰ As Johnson and Petrie note of the sequence, “in these last few scenes the tenuous barriers between dreams and memory, past and present, real and imagined characters, that have held for most of the film have begun to crumble and this process culminates in the final scene, which as in *Ivan’s Childhood* and *Solaris*, provides a vision of reconciliation of the conflicting forces in the hero’s life.” Johnson and Petrie, *The Films of Andrei Tarkovsky*, 128.

Mirror with this small corner of eternity, situated outside the forces of history and human progress.¹¹¹

Whilst Synessios's criticism is persuasive in relation to the literary effects of this sequence, she discards its affective audiovisual rhetoric, as ultimately a complex device for attaining closure not supplied elsewhere in more conventional narratological terms. As in Straub-Huillet's films, such as the opening of *The Bridegroom*, *The Comedienne* and *The Pimp*, the camera has begun filming the final scene before the Bach enters the soundtrack. Similarly, after the music reaches the ending of the movement at bar 58 in "Herr, unser Herrscher dessen Ruhm in allen Landen herrlich ist!," the spectator is left with nearly a minute of natural diegetic sound, including the sound of the boy's yodel-like cry into the woods. The effect is such that the Bach has been directly applied to the visual film in a quasi-Brechtian fashion of estrangement and the music-image contract of transparency abandoned as Adorno advocated for in other artistic mediums of expression. However, if one examines the montage more closely, it becomes clear that Tarkovsky has cut the sequence to the structure of music. More than this, the real Romantic subject here is not the family but rather the natural environment. Indeed, with the climactic choir entry in bar nineteen, the image is not one of the family, but instead of the forest, the second shot. Once again, one is put in mind of Bekker's comments regarding what he saw as the success of Austrian symphonists' finales who, for him, substituted humanity, the centre of the Beethovenian spiritual and emotional life, with "nature, with its wonders and secrets, with its inexhaustible, eternal charms, with its deep mysticism, touching on the original sources of religious feeling."¹¹² Whilst throughout *Mirror*, pre-existing

¹¹¹ Synessios, *Mirror*, 79.

¹¹² Hansen, "Gustav Mahlers Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921)," 53.

eighteenth-century music is associated with Tarkovsky's mother, in the final montage we are redirected toward the sublime within Mother Nature.

In the final analysis, whilst the ending of *Mirror* might seem to contain a triumphal ending that attains narrative closure through the purely aesthetic means of music and montage, it succeeds in advancing an underlying political argument, namely the disintegration of the unified Romantic human subject in favour of finding solace in the aesthetic sublimity of the natural world within which humanity is sheltered. The deployment of the Bach chorus is fundamental to articulating this argument in the montage. As Kovács argues, "*Mirror* can be considered as a story about an attempt of the auteur to transcend the world of his own fragmented narratives toward a unified spiritual world where these fragments become a coherent whole."¹¹³ Ironically, although the ending of the film does not use the whole tutti-aria chorus and is therefore itself only partial, restricting itself to the A section and the first line of Picander's poetry, the quotation provides a closed period with secure tonal closure beginning and ending in the tonic of G minor. The music builds towards a strong perfect cadence through *stretto fugato* writing, after long passages of pedal points around the tonic and dominant.¹¹⁴ Earlier in the film, by contrast, Tarkovsky deliberately withholds the cadence at the end of the recitative, which is obscured by sound effects, whilst each time the organ chorale prelude is faded out into nothing, as if disappearing into the sands of memory.

The soundtrack of *Stalker*, Tarkovsky's subsequent film, makes no attempt at providing any form of unification by references to pre-existing cultural symbols, such as Bach and da Vinci, within a serial matrix. Yet, what is fascinating, is that here the

¹¹³ Kovács, *Screening Modernism*, 393.

¹¹⁴ Any other modulations are only passing as cycles of dominant seventh sequences, such as bars 37 – 40.

director almost “literalises” the cinematic finale problem through concluding the film with the ending of Beethoven’s Ninth Symphony itself, “aligning” the artworks together within the space-time viewing experience of the film akin to the dramatic alignment of narrative present(s) within the Passion sequence of *The Gospel According to St. Matthew* (see Table 5.11 below). A diegetic sound motif of this science fiction film is the noise of passing trains, and here, in the film’s final moments, it is implied that the music is coming from a passing train outside the protagonist’s house as it increases and decreases in volume. Earlier in the film, this same compound motif has been formed of *La Marseillaise* and Wagner’s *Tannhäuser*. Indeed, the French national anthem occurs in the scene after the title sequence, whilst the Beethoven quote occurs immediately before the final end credit. Tobias Pontara argues that “the manifest symbolic or representational meaning of the Marseillaise-plus-train-sound-pattern is the same as that of the ‘Ode to Joy’-train-sound-pattern in the final scene.”¹¹⁵

More perspicaciously, he maintains that:

one can obviously understand the film overall as a quest for an ideal life. The whole point of the journey into the Zone is, in this sense, to transgress the limit between the actual and the ideal in order to access a more enlightened condition and a higher mode of existence. That is an essentially Romantic quest.¹¹⁶

Ultimately in *Stalker* this quest is unsuccessfully realised by the protagonists on their journey into the Zone. The compromised position of the heroic narrative of the Stalker and his companions, but also of Western Enlightenment values of historical progress as represented in its Nationalist musics combinatorially hitched to trains, is sublimated through showing the Stalker’s daughter, Monkey, in the final scene appearing to possess fantastical powers and moving a glass off a table by telekinesis. *Stalker* may,

¹¹⁵ Tobias Pontara, “Beethoven Overcome: Romantic and Existentialist Utopia in Andrei Tarkovsky’s *Stalker*,” *19th-Century Music* 34, no. 3 (2011): 313.

¹¹⁶ Pontara, “Beethoven Overcome,” 313.

Film	Use	In	Out	Section		Bb	Image
Stalker (1979)	1	02:33:40	02:34:15	II.	Allegro molto massai (Alla marcia)	211-249	After the girl, through telekinesis, has pushed the glasses across the table the train is heard again and the camera begins slowly dollying across the tabletop closer to her before fading to black.
Nostalgia (1983)	1	00:46:17	00:48:12	III. & IV.	Andante maestoso (Adagio ma non troppo, ma divoto) > Allegro energico, sempre ben marcato	33-60 > 1-2	Gorchakov enters a darkly lit room and the Beethoven begins. He walks across the room to the mirror in the corner of the room and stares into it. Then stands next to it. We dolly into a medium close-up of his face. The camera then cuts to find him across the room by the mantelpiece with a clock, gourd, picture frame and some bottles on. He looks over his shoulder as the music is cut and Domenico says "Did you hear that? It's Beethoven."
	2	01:47:29	01:48:12	II.	Allegro molto massai (Alla marcia)	195-240	The scene where Domenico sets himself on fire. Earlier he has asked for the music to be put on but there is a problem. They eventually manage to get it working but for five seconds or so the whirling sound of the record player is heard just after he has set himself on fire. At the end the player again goes to "scratching" when he has fallen off the statue and is shot in slow motion flailing around on the ground.



FIGURE 5.7. The self-immolation scene in *Nostalgia* (1983) with Beethoven's Symphony No. 9 in D Minor (op. 125).

therefore, be better understood, *pace* Pontara, as a postmodern critique of western rationality that appropriates the Romantic-modernist device of the cinematic finale problem within an ahistorical setting of science fiction to deliver this critique.¹¹⁷ For both Straub-Huillet and Tarkovsky, in *Mirror*, this concrete reality is contained within the documentary footage and filmed monuments they insert into their narratives, while in Tarkovsky's previous film this reality is additionally present in the autobiography of the author and his lived experiences as recreated on celluloid with his family.

In both *History Lessons* and *Mirror*, the cinematic finale problem may be seen as symptomatic of antiheroic narratives that seek to critique material realities through uncovering the sublime in the pre-Modern of Nature and Bach as alternative utopias, whilst showing how they relate to the current social totality. In *Nostalgia*, Tarkovsky continues this countermonumentalising discourse by showing a character's attempted immolation upon a grand public statue, again with a diegetic recording of the same quotation from Beethoven's Ninth Symphony, albeit concluding with catastrophic

¹¹⁷ As Koutsourakis clarifies this distinction, "postmodern strategies of fragmentation and self-reflexivity do not point to a material reality behind representation, since reality in postmodernism has disappeared in its simulations, whereas for modernism the critique of representation is a response to a concrete material reality outside the representational boundaries." Koutsourakis, "Modernist Belatedness in Contemporary Slow Cinema," 391.

technological failure and bathos as the vinyl record player malfunctions (see Fig. 5.7 above). Straub-Huillet countermonumentalise Bach's music at the beginning of their oeuvre, through representational de-Nazification and the mechanism of cinematic montage. This is expressly in order first to gain cultural legitimacy within their own national context of West Germany after the Second World War's fascist horrors for their intended eventual cinematic work in *History Lessons*, which prioritises its aesthetic over its political role—both ultimately inextricable, of course. By contrast, Tarkovsky retrospectively self-ironises in his late postmodern phase in *Stalker* and *Nostalgia* [*Nostalghia*], as an exiled Soviet artist in a 1980s European cultural context that was rapidly acceding to cultural hybridity, stylistic eclecticism, and the fading memory of formative post-war modernist antecedents upon which he had earlier drawn in *Solaris* and *Mirror*.

CONCLUSION: THE DISSIPATION OF POST-WAR MODERNISM

By the late 1970s, the art-cinema “musical” ending had become a somewhat tired trope. In Marguerite Duras's film, *The Lorry* [*Le camion*] (1977), during one scene Gérard Depardieu asks Duras how her intended film will end, the screenplay for which they are reading through, having failed to secure the funding in order to realise it. Self-reflexively, Duras does not reply verbally to this question, but instead does so by nondiegetically using the major-key Diabelli waltz theme from Beethoven's variations on the soundtrack. This quotation—one of several musical refrains drawn from Beethoven—eventually, in turn, suddenly concludes *The Lorry*. This eventual moment of musical-narrative fulfilment-cum-breakthrough recalls *History Lessons* with its sudden Bach-ending, as foretold in this earlier scene from the film where they rehearse the intended screenplay. However, more pertinently, this comic vignette from *The*

Lorry must be viewed, and listened to, in the context of the endings of Tarkovsky's films and Godard's own cinematic-ritornello structures of the late 1960s, which Duras appears to draw upon in this film and in other works of this period in the 1970s, such as *India Song* (1975).¹¹⁸

In 1979, Tarkovsky would release *Stalker* at the same time that Godard would himself return to narrative art-cinema filmmaking with *Every Man for Himself* [*Sauve qui peut (la vie)*] (1979) and a specific postmodern variant of the cinematic finale problem that differs significantly to *Stalker*'s musical ending. The musical structure of Godard's film is constructed around the suicide aria ("Suicidio!") from Ponichelli's opera *La Gioconda*. At the opening of the film the melody of the aria is sung by the soprano in a shopping mall, while the middle of the film contains original synthesised variations of the theme by Gabriel Yared used nondiegetically, and the ending involves two central characters walking past a small diegetic orchestra playing the aria's accompaniment only. As Neupert describes the final scene, turning as Synesios did to the literary theory of Bakhtin,

The narrative does not simply end with the display of the profilmic process, instead there is a combination of tactics that both reveal and continue the fictionality, with neither level proving dominant. The fiction and its telling share the last shot, and this duality serves as an illustration of Bakhtin's concept of the dialogical.¹¹⁹

Earlier in the film, one of the central characters remarks to another "what was that music?" referring to Yared's synthesised theme, which should be nondiegetic and therefore not accessible to the characters. *Everyman for Himself* uses the possibilities of pre-existing music and the soundtrack to challenge any stable notion of realism. It creates parallel streams of consciousness that cannot be resolved by appeals to the

¹¹⁸ See Filmography in the Appendix for more detail.

¹¹⁹ Neupert, *The End*, 145.

figure of the author, as was the case for *Mirror* wherein Bach and other musics corresponded to Tarkovsky and his mother who starred in the film, and to whose subjective consciousness they can be attributed. Indeed, Paul—the film’s central male protagonist—is both a cinematic variant of Godard as a real-life auteur but also a fictional filmmaker. As Albertine Fox argues,

The dividing of melody and accompaniment produces not only a repetition of the same bar (upon first hearing: the solo voice; upon second hearing: the accompaniment), but this deliberate act of musical montage fashions a vast time-delay. This stretching of time means that the majority of the film action unfolds hypothetically in a staggered present moment like a giant decomposed gesture, looking ahead to the complex temporalities of co-existence in electronic media.... The musical relation in *Sauve qui peut (la vie)* serves as a force of resistance that plagues the image-track and reconfigures the spectator’s manner of engaging with the film.¹²⁰

In both *Stalker* and *Everyman for Himself*, the cinematic finale problem enters the diegesis and becomes narrativised, in turn stripping it of its original modernist-political impetus towards inflating a critical awareness of materiality within capitalist social relations.¹²¹

While on first inspection, the specific generic condition of the cinematic finale problem might be considered a minor later embellishment of the earlier structure of cinematic ritornello form prevalent in the 1960s, the development of this formal device seems prophetic. Indeed, it might even be recast as a type of proto-symphonic, “maximalised” variant of the chamber-music ritornello, infused within an aesthetic of negation and pessimism about the failures of the twentieth century’s utopias near its close, just as for Adorno formal processes within Mahler’s approach to symphonic

¹²⁰ Albertine Fox, “Constructing Voices in Jean-Luc Godard’s *Sauve qui peut (la vie)* (1979),” *Studies in French Cinema* 14, no.1 (2014), 30.

¹²¹ As Fox notes, “the final sequences of *Sauve qui peut (la vie)* maintain the association between the swift flow of capital (Esso), the tainted flow of images, music as a commodity and the ensuing inevitability of dead space.” Fox, “Constructing voices in Jean-Luc Godard’s *Sauve qui peut (la vie)* (1979),” 29.

form seemed to present artistic corollaries of growing reaction within *fin de siècle* European society.¹²² Indeed, as John Orr avers, “the reflexive nature of the modern film, its capacity for irony, for pastiche, for constant self-reflection, and for putting everything in quotation marks, are not ‘postmodern’ at all, but on the contrary, have been an essential feature of the cinema’s continuing encounter with modernity.”¹²³ Retrospectively it seems, the cinematic finale problem itself formally marks the late phase of this post-war generation of European cinematic modernism before its brief termination—and then eventual revival from the early 1990s onwards on increasingly accelerationist and globalised platforms of distribution and consumption. In the final analysis, the post-war musical ending is perhaps closer to the Mahlerian valediction than that of Beethoven’s own teleological weightiness, yet without any promise of restfulness or benediction. This parabolic lifecycle of growth and decline was similarly endured by the soundtracks of classical Hollywood cinema itself between the 1940s and then again from the mid-1970s onwards. During the 1980s, directors such as Godard, and Peter Greenaway working with Michael Nyman, would continue to use pre-existing eighteenth-century music in an increasingly imaginative and postmodern manner to reinvent the European art film. But by the middle of the decade, with the deaths of Pasolini, and Tarkovsky, and Bresson’s retirement from filmmaking, the first generation of post-war auteurs steeped in neoclassical *mélomania* would draw naturally to a close, marking an approximately twenty-year period of cinematic style. Its two enduring modernist-formal hallmarks of audiovisual minimalism remain those of cinematic ritornello form, and the cinematic musical finale of the antiheroic,

¹²² Specifically, Adorno compares the composer to “the greatest novels of his generation.” Adorno, *Mahler*, 94.

¹²³ Orr, *Cinema and Modernity*, 2.

(counter-)monumental ending, filtered through the aesthetic lenses of Bach's religious music and the chamber music of the First Viennese School.

ANNOTATED FILMOGRAPHY

MODERNIST ART CINEMA (C.1950-PRESENT) AND WESTERN ART MUSIC

Film titles are listed chronologically with appropriate English (UK) titles, unless distributed untranslated. Country refers to each film's national production context(s) and are ascertained from the International Movie Database (IMDB). Composer(s) refer to any music of the Baroque and Classical periods that is heard on the soundtrack, alongside any other pre-existing art-musics.

Key to symbols and abbreviations:

- * = Copy not located
- SF = Short Film
- D = Documentary

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Le silence de la mer</i>	1949	Jean-Pierre Melville	France		J. S. Bach
<i>Les enfants terribles</i>	1950	Jean-Pierre Melville	France		J. S. Bach, Vivaldi
* <i>Les horizons morts</i>	1951	Jacques Demy	France	SF	Italian Baroque music, Fauré
<i>Le carrosse d'or</i>	1952	Jean Renoir	France/Italy		Vivaldi
<i>The Passion of Joan of Arc</i>	1952 (1928)	Carl Theodor Dreyer / Joseph- Marie Lo Duca	France		J. S. Bach, Vivaldi, Alessandro Scarlatti, Geminiani, Albinoni, Torelli, Sammartini

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Eaux d'artifice</i>	1953	Kenneth Anger	USA		Vivaldi
<i>Operation Concrete</i>	1954	Jean-Luc Godard	France	SF	J. S. Bach, Handel
<i>Bérénice</i>	1954	Eric Rohmer	France	SF	Beethoven, Mozart
* <i>Une femme coquette</i>	1955	Jean-Luc Godard	France	SF	J. S. Bach
<i>A Man Escaped</i>	1956	Robert Bresson	France		Mozart
<i>La sonate à Kreutzer</i>	1956	Eric Rohmer	France	SF	Beethoven
<i>Le coup du berger</i>	1956	Jacques Rivette Jean-Marie Straub	France	SF	Francois Couperin
<i>Wild Strawberries</i>	1957	Ingmar Bergman	Sweden		J. S. Bach
<i>The Lovers</i>	1958	Louis Malle	France		Brahms
<i>The Story of Water</i>	1958	Jean-Luc Godard Francois Truffaut	France	SF	Mozart
<i>Les cousins</i>	1959	Claude Chabrol	France		Mozart, Wagner
<i>The Sign of Leo</i>	1959	Eric Rohmer	France	SF	Beethoven
<i>All the Boys Are Called Patrick</i>	1959	Jean-Luc Godard	France	SF	Beethoven
<i>Pickpocket</i>	1959	Robert Bresson	France		J. C. F. Fischer
* <i>La mère et l'enfant</i>	1959	Jacques Demy	France	SF	J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Kapò</i>	1960	Gillo Pontecorvo	France / Italy / Yugoslavia		J. S. Bach
<i>Breathless</i>	1960	Jean-Luc Godard	France		Mozart, Chopin
<i>The Devil's Eye</i>	1960	Ingmar Bergman	Sweden		D. Scarlatti
<i>Testament of Orpheus</i>	1960	Jean Cocteau	France		J. S. Bach, Handel, Boccherini, Gluck, Wagner
<i>Accattone</i>	1961	Pier-Paolo Pasolini	Italy		J. S. Bach
<i>Through a Glass Darkly</i>	1961	Ingmar Bergman	Sweden		J. S. Bach
* <i>Prey for the Shadows</i>	1961	Alexandre Astruc	France		J. S. Bach
<i>Lola</i>	1961	Jacques Demy	France		J. S. Bach, Mozart, Beethoven, Weber
<i>Mamma Roma</i>	1962	Pier Paolo Pasolini	Italy		Vivaldi
* <i>Pojken och draken</i>	1962	Bo Widerberg	Sweden		Vivaldi
<i>Sundays with Cybele</i>	1962	Serge Bourguignon	France / Austria		J. S. Bach, Albinoni, Handel,

Title (English)	Year	Director	Country	Key	Composer(s)
					Charpentier, Respighi
<i>The Silence</i>	1963	Ingmar Bergman	Sweden		J. S. Bach
<i>La Ricotta</i>	1963	Pier Paolo Pasolini	Italy	SF	A. Scarlatti, Biscogli
<i>The Little Solider</i>	1963	Jean-Luc Godard	France		Haydn, Beethoven
<i>The New World</i>	1963	Jean-Luc Godard	Italy	SF	Beethoven
<i>Machorka-Muff</i>	1963	Danièle Huillet, Jean-Marie Straub	Germany	SF	J. S. Bach
* <i>Raven's End</i>	1963	Bo Widerberg	Sweden		G. Torelli
<i>The Anger</i>	1963	Pier Paolo Pasolini	Italy	D	Albinoni
<i>A Married Woman</i>	1964	Jean-Luc Godard	France		Beethoven
<i>The Gospel According to St. Matthew</i>	1964	Pier Paolo Pasolini	Italy		J. S. Bach, Mozart, Webern, Prokofiev
<i>All These Women</i>	1964	Ingmar Bergman	Sweden		J. S. Bach
<i>Pierrot le fou</i>	1965	Jean-Luc Godard	France		Vivaldi, Beethoven
* <i>Identification Marks: None</i>	1965	Jerzy Skolimowsk i	Poland		J. S. Bach, Tchaikovsky

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Not Reconciled</i>	1965	Danièle Huillet, Jean-Marie Straub	West Germany		J. S. Bach, Bartok
<i>Le bonheur</i>	1965	Agnès Varda	France		Mozart
<i>Man is Not a Bird</i>	1965	Dušan Makavejev	Yugoslavia		Mozart, Beethoven
<i>Johann Sebastian Bach: Fantasia G-moll</i>	1965	Jan Svankmajer	Netherlands	SF	J. S. Bach
* <i>Love 65</i>	1965	Bo Widerberg	Sweden		Vivaldi
<i>The Battle of Algiers</i>	1966	Gillo Pontecorvo	Italy / Algeria		J. S. Bach
<i>Persona</i>	1966	Ingmar Bergman	Sweden		J. S. Bach
<i>Au hasard Balthazar</i>	1966	Robert Bresson	France		Schubert
<i>Masculin féminin</i>	1966	Jean-Luc Godard	France		Mozart
<i>Made in U.S.A</i>	1966	Jean-Luc Godard	France		Beethoven, Schumann
* <i>The Creatures</i>	1966	Agnes Varda	France		Purcell
<i>Mouchette</i>	1967	Robert Bresson	France		Monteverdi
<i>Two or Three Things I Know About Her</i>	1967	Jean-Luc Godard	France		Beethoven
<i>Oedipus Rex</i>	1967	Pier Paolo Pasolini	Italy		Mozart
<i>Weekend</i>	1967	Jean-Luc Godard	France		Mozart

Title (English)	Year	Director	Country	Key	Composer(s)
<i>La Chinoise</i>	1967	Jean-Luc Godard	France		Vivaldi, Schubert, Stockhausen,
<i>Elvira Madigan</i>	1967	Bo Widerberg	Sweden		Vivaldi, Mozart
* <i>Lamiel</i>	1967	Jean Aurel	France		Cimarosa, Mozart
<i>The Chronicle of Anna Magdalena Bach</i>	1968	Danièle Huillet, Jean-Marie Straub	West Germany		J. S. Bach
<i>Appunti per un film sull'India</i>	1968	Pier Paolo Pasolini	Italy	D	J. S. Bach
<i>Hour of the Wolf</i>	1968	Ingmar Bergman	Sweden		J. S. Bach, Mozart
<i>Shame</i>	1968	Ingmar Bergman	Sweden		J. S. Bach
<i>The Bridegroom, the Comedienne and the Pimp</i>	1968	Danièle Huillet, Jean-Marie Straub	West Germany	SF	J. S. Bach
<i>Theorem</i>	1968	Pier Paolo Pasolini	Italy		Mozart
<i>A Gentle Woman</i>	1969	Robert Bresson	France		Mozart, Purcell
<i>Joy of Learning</i>	1969	Jean-Luc Godard	France		J. S. Bach, Mozart
* <i>Détruire, dit-elle</i>	1969	Marguerite Duras	France		J. S. Bach
<i>The Passion of Anna</i>	1969	Ingmar Bergman	Sweden		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Pigsty</i>	1969	Pier Paolo Pasolini	Italy		Beethoven
<i>The Sequence of the Paper Flower</i>	1969	Pier Paolo Pasolini	Italy	SF	J. S. Bach
<i>La pomme</i>	1969	Michel Soutter	France		J. S. Bach
<i>Model Shop</i>	1969	Jacques Demy	France / USA		J. S. Bach, Schumann, Rimsky-Korsakov
<i>Wild Child</i>	1970	Francois Truffaut	France		Vivaldi
<i>Fata Morgana</i>	1971	Werner Herzog	West Germany		Handel, Couperin, Mozart
<i>Land of Silence and Darkness</i>	1971	Werner Herzog	West Germany		J. S. Bach, Vivaldi, Boccherini
<i>Cries and Whispers</i>	1972	Ingmar Bergman	Sweden		J. S. Bach, Chopin
<i>Solaris</i>	1972	Andrei Tarkovsky	Soviet Union		J. S. Bach
<i>History Lessons</i>	1972	Danièle Huillet, Jean-Marie Straub	West Germany		J. S. Bach
<i>Jail Bait</i>	1972	Rainer Werner Fassbinder	West Germany		Beethoven

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Le retour d'Afrique</i>	1973	Alain Tanner	Switzerland		J. S. Bach
<i>Arabian Nights</i>	1974	Pier Paolo Pasolini	Italy		Mozart
* <i>Nathalie Granger</i>	1974	Marguerite Duras	France		Beethoven
* <i>The Circumstance</i>	1974	Ermanno Olmi	Italy		Haydn
<i>The Enigma of Kaspar Hauser</i>	1974	Werner Herzog	West Germany		Pachelbel, Albinoni, Lassus, Mozart
<i>Sweet Movie</i>	1974	Dušan Makavejev	France / Canada / West Germany		Beethoven
<i>Mirror</i>	1975	Andrei Tarkovsky	Soviet Union		J. S. Bach, Pergolesi, Purcell
<i>Salò, or the 120 Days of Sodom</i>	1975	Pier Paolo Pasolini	Italy		J. S. Bach, Chopin
<i>India Song</i>	1975	Marguerite Duras	France		Beethoven
<i>Face to Face</i>	1976	Ingmar Bergman	Sweden		Mozart
* <i>Des journées entières dans les arbres</i>	1976	Marguerite Duras	France		Beethoven
<i>The Devil, Probably</i>	1977	Robert Bresson	France		Monteverdi, Mozart
* <i>Mais qu'est ce qu'elles veulent</i>	1977	Coline Serreau	France		Vivaldi

Title (English)	Year	Director	Country	Key	Composer(s)
<i>The Lorry</i>	1977	Marguerite Duras	France		Beethoven
<i>Storszek</i>	1977	Werner Herzog	Germany		Beethoven
<i>Hitler: A Film from Germany</i>	1977	Hans-Jürgen Syberberg	West Germany/ France / UK		Mozart, Haydn, Beethoven, Liszt, Wagner
<i>Autumn Sonata</i>	1978	Ingmar Bergman	Sweden		J. S. Bach, Handel, Chopin
<i>The Tree of Wooden Clogs</i>	1978	Ermanno Olmi	Italy		J. S. Bach, Mozart
<i>Stalker</i>	1979	Andrei Tarkovsky	Soviet Union		Beethoven, Ravel
* <i>From the Clouds to the Resistance</i>	1979	Danièle Huillet, Jean-Marie Straub	West Germany		J. S. Bach
<i>Woyzeck</i>	1979	Werner Herzog	West Germany		Vivaldi, Marcello, Beethoven
<i>The Patriotic Woman</i>	1979	Alexander Kluge	West Germany		Pachelbel, Tartini, Beethoven, Haydn, Mendelssohn, Brahms, Schumann, von Suppé, Sibelius,

Title (English)	Year	Director	Country	Key	Composer(s)
					Skryabin, Eisler
<i>The Falls</i>	1980	Peter Greenaway	England		Mozart
<i>Passion</i>	1982	Jean-Luc Godard	Switzerland / France		Mozart, Beethoven, Dvořák, Fauré, Ravel
<i>Fanny and Alexander</i>	1982	Ingmar Bergman	Sweden		J. S. Bach, Schumann, Benjamin Britten
* <i>Dialogue de Rome</i>	1982	Marguerite Duras	France		Beethoven
<i>L'argent</i>	1983	Robert Bresson	France		J. S. Bach
<i>First Name: Carmen</i>	1983	Jean-Luc Godard	France		Beethoven
<i>Nostalgia</i>	1983	Andrei Tarkovsky	Soviet Union / Italy		Beethoven, Verdi
<i>The Power of Emotion</i>	1983	Alexander Kluge	West Germany		J. S. Bach
<i>Hail Mary</i>	1985	Jean-Luc Godard	France		J. S. Bach, Dvořák
<i>Tintarella di luna</i>	1986	Gaspar Noé	France	SF	J. S. Bach
<i>The Sacrifice</i>	1986	Andrei Tarkovsky	Sweden / UK / France		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
* <i>The Death of Empedocles, or When the Green of the Earth will Glisten for You Anew</i>	1987	Danièle Huillet, Jean-Marie Straub	West Germany		J. S. Bach
<i>Puissance de la parole</i>	1988	Jean-Luc Godard	France	SF	J. S. Bach
<i>Le dernier mot</i>	1988	Jean-Luc Godard	France	SF	J. S. Bach
<i>Drowning by Numbers</i>	1988	Peter Greenaway	UK / Netherlands		Mozart
* <i>Image of the World</i>	1988	Harun Farocki	West Germany	D	J. S. Bach, Beethoven
<i>The Seventh Continent</i>	1989	Michael Haneke	Austria		Berg
* <i>Black Sin</i>	1989	Danièle Huillet, Jean-Marie Straub	West Germany		Beethoven
<i>Sonata for Hitler</i>	1989	Alexander Sokurov	Russia	D	J. S. Bach, Penderecki
<i>Germany Year 90 Nine Zero</i>	1990	Jean-Luc Godard	France		J. S. Bach, Mozart, Beethoven, Schumann, Stravinsky, Hindemith, Webern, Arvo Pärt, Scelsi

Title (English)	Year	Director	Country	Key	Composer(s)
* <i>Echoes from a Somber Empire</i>	1990	Werner Herzog	Germany / France	D	J. S. Bach, Schubert, Shostakovich, Prokofiev, Lutosławski, Bartók
<i>Life, and Nothing More...</i>	1992	Abbas Kiarostami	Iran		Vivaldi
<i>Benny's Video</i>	1992	Michael Haneke	Austria / Switzerland		J. S. Bach
<i>Hélas pour moi</i>	1993	Jean-Luc Godard	France		J. S. Bach, Beethoven, Tchaikovsky, Honegger
* <i>Les demoiselles ont eu 25 ans</i>	1993	Agnes Varda	France	D	J. S. Bach
<i>71 Fragments of a Chronology of Chance</i>	1994	Michael Haneke	Austria / Germany		J. S. Bach
<i>Through the Olive Trees</i>	1994	Abbas Kiarostami	Iran		Cimarosa
<i>Lothringen!</i>	1994	Danièle Huillet, Jean-Marie Straub	Germany / France	SF	Haydn
<i>Cocoon</i>	1995	Nuri Bilge Ceylan	Turkey	SF	J. S. Bach
<i>All Things Fair</i>	1995	Bo Widerberg	Sweden		J. S. Bach, Handel, Beethoven, Brahms, Tchaikovsky, Mahler

Title (English)	Year	Director	Country	Key	Composer(s)
<i>For Ever Mozart</i>	1996	Jean-Luc Godard	Switzerland / France		Mozart
<i>Breaking the Waves</i>	1996	Lars von Trier	Denmark		J. S. Bach
<i>The House</i>	1997	Sharunas Bartas	Lithuania / Portugal / France		J. S. Bach, Handel, Mozart, Chopin, Mahler
<i>In the Presence of a Clown</i>	1997	Ingmar Bergman	Sweden		Schubert
<i>Clouds of May</i>	1999	Nuri Bilge Ceylan	Turkey		J. S. Bach, Handel, Schubert
<i>Funny Games</i>	1997	Michael Haneke	Austria		Handel, Mozart, Mascagni, Zorn
<i>Gummo</i>	1997	Harmony Korine	USA		J. S. Bach
<i>I Stand Alone</i>	1999	Gaspar Noé	France		Pachelbel
<i>Humanité</i>	1999	Bruno Dumont	France		Royer
<i>Sicilia!</i>	1999	Danièle Huillet, Jean-Marie Straub	Italy / France / Germany		Beethoven
* <i>Operai, contadini</i>	2001	Danièle Huillet, Jean-Marie Straub	Italy / France / Germany		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>The Piano Teacher</i>	2001	Michael Haneke	France / Austria / Germany		J. S. Bach, Haydn, Beethoven, Schubert, Brahms, Chopin, Schoenberg, Rachmaninov
<i>Russian Ark</i>	2001	Aleksandr Sokurov	Russia / Germany / Canada / Finland		Purcell, Telemann, Glinka, Tchaikovsky
<i>Distant</i>	2002	Nuri Bilge Ceylan	Turkey		J. S. Bach, Mozart
<i>Irréversible</i>	2002	Gaspar Noé	France		Beethoven, Mahler
<i>Liberté et patrie</i>	2002	Jean-Luc Godard	France / Switzerland		J. S. Bach, Beethoven
<i>Japón</i>	2002	Carlos Reygadas	Mexico		J. S. Bach, Shostakovich, Arvo Pärt
<i>Gerry</i>	2002	Gus van Sant	USA / Argentina / Jordan		Arvo Pärt
<i>Saraband</i>	2003	Ingmar Bergman	Sweden		J. S. Bach, Brahms, Bruckner
<i>Twentynine Palms</i>	2003	Bruno Dumont	France / Germany / United State		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Time of the Wolf</i>	2003	Michael Haneke	France / Austria / Germany		Beethoven
<i>Coffee and Cigarettes</i>	2003	Jim Jarmusch	USA	SF	J. S. Bach
<i>Elephant</i>	2003	Gus van Sant	USA		Beethoven
<i>Dogville</i>	2003	Lars von Trier	Denmark / Sweden / France/ Germany/ Netherlands/ Norway / Finland / Italy		Vivaldi, Pergolesi, Handel, Albinoni
<i>The Return</i>	2003	Andrey Zvyagintsev	Russia		Mozart
<i>Pilgrimage</i>	2004	Bahman Giarostami	Iran	D	J. S. Bach
<i>Hotel</i>	2004	Jessica Hausner	Austria		Mozart, Schulz
<i>Le pont des arts</i>	2004	Eugène Green	France		Monteverdi, Frescobaldi, Rameau
<i>Lilya 4-ever</i>	2004	Lukas Moodysson	Sweden / Denmark		Vivaldi
<i>A Hole in My Heart</i>	2004	Lukas Moodysson	Sweden		J. S. Bach
<i>Battle in Heaven</i>	2005	Carlos Reygadas	Mexico		J. S. Bach, Tavener

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Manderlay</i>	2005	Lars von Trier	Denmark / Sweden / France / Germany / Netherlands / Norway / Finland / Italy		Vivaldi, Pergolesi, Handel, Albinoni
<i>The Sun</i>	2005	Aleksandr Sokurov	Russia / Italy / Switzerland / France		J. S. Bach, Wagner
<i>Autobiographical Scene Number 6882</i>	2005	Ruben Östlund	Sweden	SF	Schubert
<i>Climates</i>	2006	Nuri Bilge Ceylan	Turkey		D. Scarlatti
<i>These Encounters of Theirs</i>	2006	Danièle Huillet, Jean-Marie Straub	Italy/ France		Beethoven
<i>The Banishment</i>	2007	Andrey Zvyagintsev	Russia		J. S. Bach, Arvo Pärt
<i>Enter the Void</i>	2009	Gaspar Noé	France		J. S. Bach
<i>Delta</i>	2008	Kornél Mundruczó	Germany / Hungary		Schubert
<i>Artemide's Knee</i>	2008	Jean-Marie Straub	Italy / France	SF	Heinrich Schütz, Mahler

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Antichrist</i>	2009	Lars von Trier	Denmark / France / Germany / Italy / Poland / Sweden		Handel
<i>Hadewijch</i>	2009	Bruno Dumont	France		J. S. Bach
<i>The White Ribbon</i>	2009	Michael Haneke	Germany / France / Austria / Italy		J. S. Bach, Schubert
<i>Lourdes</i>	2009	Jessica Hausner	Austria		J. S. Bach, Schubert
<i>The Kid with a Bike</i>	2009	Jean-Pierre Dardenne, Luc Dardenne	France		Beethoven
<i>Shame</i>	2011	Steve McQueen	UK		J. S. Bach
<i>Film socialisme</i>	2010	Jean-Luc Godard	France		Beethoven, Schnittke, Arvo Pärt, Betty Olivero, Anouar Brahem, Tomasz Stańko, Paco Ibáñez, Bernd Alois Zimmermann

Title (English)	Year	Director	Country	Key	Composer(s)
					, Giya Kancheli, Werner Pirchner, Ernst Busch, Thierry Machuel, Chet Baker
<i>Amour</i>	2012	Michael Haneke	France / Germany / Austria		J. S. Bach, Schubert, Beethoven
<i>Beyond the Hills</i>	2012	Cristian Mungiu	Romania / France / Belgium		Mozart
<i>Camille Claudel 1915</i>	2013	Bruno Dumont	France		J. S. Bach
<i>The Necktie</i>	2013	Yorgos Lanthimos	USA	SF	J. S. Bach
<i>Ida</i>	2013	Pawel Pawlikowski	Poland / Denmark / France / UK		J. S. Bach, Mozart
<i>A Tale by Michel de Montaigne</i>	2013	Jean-Marie Straub	France	SF	Beethoven
<i>Winter Sleep</i>	2014	Nuri Bilge Ceylan	Turkey		Schubert
<i>P'tit Quinquin</i>	2014	Bruno Dumont	France		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>Goodbye to Language 3D</i>	2014	Jean-Luc Godard	France / Switzerland		Beethoven, Sibelius, Tchaikovsky, Schoenberg, Bandelli, Kancheli, Tabakova, Sylvestrov
<i>La sapienza</i>	2014	Eugène Green	France / Italy		Monteverdi
<i>Force majeure</i>	2014	Ruben Östlund	France / Norway / Sweden		Vivaldi
<i>Dialogue of Shadows</i>	2014	Jean-Marie Straub	France	SF	J.S. Bach
<i>Concerning Venice (History Lessons)</i>	2014	Jean-Marie Straub	Switzerland	SF	J.S. Bach
<i>The Algerian War!</i>	2014	Jean-Marie Straub	France	SF	Schubert
<i>Nymphomaniac</i>	2014	Lars von Trier	Denmark / Belgium / France / Germany		J. S. Bach, Palestrina, Franck, Shostakovich, Saint-Saëns
<i>L'aquarium et la nation</i>	2015	Jean-Marie Straub	France	SF	Haydn
<i>In omaggio all'arte italiana!</i>	2015	Jean-Marie Straub	Switzerland / Italy / USA	SF	J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>The Lobster</i>	2015	Yorgos Lanthimos	Ireland / UK / Greece / France / Netherlands / USA		Beethoven, Schnittke, Shostakovich, R. Strauss, Benjamin Britten, Stravinsky
<i>Love</i>	2015	Gaspar Noé	France / Belgium		J. S. Bach, Satie
<i>The Club</i>	2015	Pablo Larraín	Chile		J. S. Bach, Benjamin Britten, Arvo Pärt
<i>Embrace of the Serpent</i>	2015	Ciro Guerra	Colombia / Venezuela / Argentina		Haydn
<i>Chronic</i>	2015	Michel Franco	Mexico / France		J. S. Bach, Grieg
<i>The Son of Joseph</i>	2016	Eugène Green	France / Belgium		Emilio de' Cavalieri, Domenico Mazzocchi, Adam Václav, Michna z Otradovic
<i>Graduation</i>	2016	Cristian Mungui	Romania / France / Belgium		Handel, Vivaldi, Purcell

Title (English)	Year	Director	Country	Key	Composer(s)
<i>The Killing of a Sacred Deer</i>	2017	Yorgos Lanthimos	UK / Ireland / USA		J. S. Bach, Schubert, Ligetti
<i>The Square</i>	2017	Ruben Östlund	Sweden / Germany / France / Denmark		J. S. Bach, Bach-Gounod
<i>The House that Jack Built</i>	2018	Lars von Trier	Denmark / France / Germany / Sweden		J. S. Bach
<i>The Wild Pear Tree</i>	2018	Nuri Bilge Ceylan	Turkey / Republic of Macedonia / France / Germany / Bosnia and Herzegovina / Bulgaria / Sweden		J. S. Bach
<i>Cold War</i>	2018	Paweł Pawlikowski	UK / France / Poland		J. S. Bach

Title (English)	Year	Director	Country	Key	Composer(s)
<i>The Image Book</i>	2018	Jean-Luc Godard	Switzerland / France		J. S. Bach, Beethoven, Mendelssohn, Prokofiev, Weinberg, Schnittke, Arvo Pärt
<i>Happy as Lazzaro</i>	2018	Alice Rohrwacher	Italy / Switzerland / France / Germany		J. S. Bach
<i>The Favourite</i>	2018	Yorgos Lanthimos	UK / Ireland / US		J.S. Bach, W.F. Bach, Handel, Vivaldi, Purcell, Schubert, Schumann, Messiaen, Luc Ferrari, Anna Meredith

BIBLIOGRAPHY

- Abbate, Carolyn. "Music: Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (2004): 505-536. <https://www.jstor.org/stable/10.1086/421160>.
- Adorno, Theodor W. "Bach Defended Against His Devotees." In *Prisms [Prismen]*, translated by Samuel Weber and Shierry Weber, 135-146. Cambridge, Mass.: The MIT Press, 1981.
- Adorno, Theodor W. *Essays on Music*. Selected and edited by Richard Leppert. Translated by Susan Gillespie. Berkeley: University of California Press, 2002.
- Adorno, Theodor W. *In Search of Wagner*. Translated by Rodney Livingstone. London: NLB, 1981.
- Adorno, Theodor W. *Introduction to the Sociology of Music*. Translated by E.B. Aston. New York: Seabury Press, 1976.
- Adorno, Theodor W. *Mahler: A Musical Physiognomy*. Translated by Edmund Jephcott. Chicago and London: The University of Chicago Press, 1992.
- Adorno, Theodor W. "On the Fetish-Character in Music and the Regression of Listening (1938)." In *Essays on Music*, Selected and edited by Richard Leppert, translated by Susan Gillespie, 288-317. Berkeley: University of California Press, 2002.
- Adorno, Theodor W. *Prisms [Prismen]*. Translated by Samuel Weber and Shierry Weber. Cambridge, Mass.: The MIT Press, 1981.
- Adorno, Theodor W. "The Radio Symphony (1941)." In *Essays on Music*, Selected and edited by Richard Leppert, translated by Susan Gillespie, 251-270. Berkeley: University of California Press, 2002.
- Adorno, Theodor W. "Schubert (1928)." Translated by Jonathan Dunsby and Beate Perrey. *19th-Century Music* 29, no. 1 (2005): 3-14. DOI: 10.1525/ncm.2005.29.1.3.
- Adorno, Theodor W. and Hanns Eisler. *Composing for the Films*. With a new introduction by Graham McCann. London: Continuum, 2007. First published in 1947 by Oxford University Press, New York.
- Adorno, Theodor W. and Thomas Y. Levin. "Transparencies on Film." *New German Critique* 24/25 (1981): 199-205. <https://www.jstor.org/stable/488050>.
- Alter, Nora M. "Composing in Fragments: Music in the Essay Films of Resnais and Godard." *Substance: A Review of Theory and Literary Criticism* 41, no. 2 (2012): 24-39. DOI: 10.1353/sub.2012.0023.
- Althusser, Louis. "Ideology and Ideological State Apparatuses (Notes towards an Investigation)." In *On Ideology*. Radical Thinkers 26. Translated by Ben R. Brewster, 1-60. London; New York: Verso, 2008. First published 1971 by New Left Books.

- Originally published as “Idéologie et appareils idéologiques d'Etat. (Notes pour une recherche).” *La pensée: revue du rationalisme moderne* 151, (June 1970): 3-38. <http://dx.doi.org/doi:10.1522/030140239>.
- Alvarez Lopez, Cristina. “Foreplays #20: Straub-Huillet's *Machorka-Muff*.” *MUBI Notebook Column* (blog), 24 April 2019. <https://mubi.com/notebook/posts/foreplays-20-straub-huillet-s-machorka-muff>.
- Alvim, Luíza Beatrir Amorim Melo. “Robert Bresson e a Música.” PhD diss., Universidade Federal do Rio de Janeiro, 2013. Accessed January 7, 2015. <http://tinyurl.com/ptpd3da>.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. London: Verso, 2006. First published in 1983 by Verso.
- Anderson, Laura. “Musique concrète, French New Wave cinema, and Jean Cocteau's *Le Testament d'Orphée* (1960).” *Twentieth-Century Music* 12, no. 2 (2015): 197-224. <https://doi.org/10.1017/S1478572215000031>.
- Anderson, Laura. “The Poetry of Sound: Jean Cocteau, Film and Early Sound Design.” PhD diss., Royal Holloway University of London, 2012. <https://ethos.bl.uk/OrderDetails.do?did=1&uin=uk.bl.ethos.792135>.
- Andrews, David. *Theorizing Art Cinemas: Foreign, Cult, Avant-Garde, and Beyond*. Austin, TX: University of Texas Press, 2013.
- Applegate, Celia. *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the “St. Matthew Passion.”* Ithaca and London: Cornell University Press, 2005.
- Archer, Neil. “Beyond Anti-Americanism, Beyond Euro-Centrism: Locating Bruno Dumont's *Twenty-nine Palms* in the Context of European Cinematic Extremism.” In *The New Extremism in Cinema*, edited by Tanya and Tina Kendall, 55-65. Edinburgh: Edinburgh University Press, 2011.
- Artemiev, Eduard. [Interview] *Eduard Artemiev about working on the film “Solaris” (Tarkovski)*, YouTube video, 21:44, posted by Charles M, 26 February 2015, <https://www.youtube.com/watch?v=TR4m-ZvBDB0>.
- Auner, Joesph H. “Schoenberg's Handel Concerto and the Ruins of Tradition.” *Journal of the American Musicological Society* 49, Issue 2 (1996): 264-313. DOI: 10.2307/831991.
- Bacque, Antoine de and Serge Toubiana. *Truffaut: A Biography*, Translated by Catherine Temerson. Berkeley, Los Angeles: University of California Press, 2000.
- Barasch, Moshe. *Modern Theories of Art 2: From Impressionism to Kandinsky*. New York and London: New York University Press, 1998.

- Barham, Jeremy. "Plundering Cultural Archives and Transcending Diegetics: Mahler's Music as 'Overscore'." *Music and the Moving Image* 3, no. 1 (2010): 22-47. DOI: 10.5406/musimoviimag.3.1.0022.
- Barham, Jeremy. "Recurring Dreams and Moving Images: The Cinematic Appropriation of Schumann's Op. 15, No. 7." *19th-Century Music* 34, no. 3 (2011): 271-301. DOI: 10.1525/nem.2011.34.3.271
- Barham, Jeremy. "Scoring Incredible Futures: Science-Fiction Screen Music, and 'Postmodernism' as Romantic Epiphany." *The Musical Quarterly* 91, (2009): 240-274. <https://doi.org/10.1093/musqtl/gdp001>.
- Barlow, Priscilla. "Surreal Symphonies: L'Age d'Or and the Discreet Charms of Classical Music." In *Soundtrack Available*, edited by Pamela Robertson Wojcik and Arthur Knight, 31-52. Durham, NC: Duke University Press, 2001.
- Baumgartner, Michael. "J. S. Bach, Jean-Luc Godard, and the Reimagining of the Immaculate Conception in *Hail Mary* (1985)." *Bach* 50, no. 2 (2019): 175-219. DOI: 10.22513/bach.50.2.0175
- [Bazin, André, Jacques Doniol-Valcroze and Joseph-Marie Lo Duca, eds.] "Les dix meilleurs films de l'année." *Internet Archive*. Web. *Cahiers du cinéma* 67 (January 1957): 2-3. <https://archive.org/stream/CahiersDuCinema/Cahiers%20du%20Cin%C3%A9ma/067#page/n3/mode/2up>.
- Beard, David and Kenneth Gloag. *Musicology: The key concepts*. London, New York: Routledge, 2005.
- Beck, J. Grajeda, ed. *Lowering the Boom: Critical Studies in Film Sound*. Urbana and Chicago: University of Illinois Press, 2008.
- Begbie, Jeremy. *Music, Modernity, and God: Essays in Listening*. Oxford: Oxford University Press, 2013.
- Bekker, Paul. *Gustav Mahlers Sinfonien*. Berlin: Schuster & Loeffler, 1921. Reprinted Tutzing: Hans Scheider, 1969.
- Belton, John. "The Phenomenology of Film Sound: Robert Bresson's *A Man Escaped*." In *Lowering the Boom: Critical Studies in Film Sound*, edited by J. Grajeda Beck, 23-35. Urbana and Chicago: University of Illinois Press, 2008.
- Benitez, Vincent P. "Musical-Rhetorical Figures in the *Orgelbüchlein* of J. S. Bach." *Bach* 18, no. 1 (1987): 3-21. <https://www.jstor.org/stable/41640282>.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations* [Essays by Walter Benjamin], edited by Hannah Arendt, translated by Harry Zohn. New York: Schocken Books, 1969. *Internet Archive*. Web. <https://archive.org/details/IlluminationsEssaysAndReflections/page/n1/mode/2up>.

- Bent, Ian, trans. "H. von Wolzogen: 'Prelude', 'Act I [Scene I]', 'Parsifal: A Thematic Guide through the Poetry and the Music (1882)," in *Music Analysis in the Nineteenth Century: Vol. 2, Hermeneutic Approaches*, edited by Ian Bent, 88-105. Cambridge: Cambridge University Press, 1994.
- Bent, Ian, ed. *Music Analysis in the Nineteenth Century: Vol. 2, Hermeneutic Approaches*. (Cambridge Readings in the Literature of Music). Cambridge: Cambridge University Press, 1994. Published online in 2009. <https://doi.org/10.1017/CBO9780511470257>.
- Béranger, Jean. *Ingmar Bergman et ses films*. Paris: Éditions Le Terrain Vague, [1959].
- Berger, Karol. *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*. California: University of California Press, 2007.
- Berlina, Alexandra, ed. *Viktor Shklovsky: A Reader*. New York, NY: Bloomsbury, 2017.
- Berry, Mark. "Romantic Modernism: Bach, Furtwängler, and Adorno." *New German Critique* 35, no. 2 (Issue 104) (2008): 71-102. <https://doi.org/10.1215/0094033X-2008-004>.
- Betz, Mark. "Beyond Europe: On Parametric Transcendence." In *Global Art Cinema*, edited by Rosalind Galt and Karl Schoonover, 31-47. New York, NY: Oxford University Press, 2010.
- Betz, Mark. *Beyond the Subtitle: Remapping European Art Cinema*. Minneapolis: University of Minnesota Press, 2009.
- Betz, Mark. "High and Low and In Between." *Screen* 54, no. 4 (2013): 495-513. <https://doi.org/10.1093/screen/hjt044>.
- Bickerton, Emilie. *A Short History of Cahiers du cinéma*. London: Verso, 2009.
- Biles, Jeremy. "Hadewijch." *Journal of Religion & Film* 15, no. 1, Article 3 (2016). <https://digitalcommons.unomaha.edu/jrf/vol15/iss1/3>.
- Bird, Michael. "Ingmar Bergman." In *Religion in Film*, edited by John R. May and Michael S. Bird, 142-150. Knoxville: University of Tennessee Press, 1982.
- Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*, 2nd ed. Oxford: Oxford University Press, 1997.
- Bogart, Betsy Ann. "Music and Narrative in the French New Wave: The Films of Agnès Varda and Jacques Demy." PhD diss., University of California, Los Angeles, 2001. Ann Arbor, Mich.: University Microfilms International, 2005.
- Bordwell, David. "The Art Cinema as a Mode of Film Practice." *Film Criticism* 4, no. 1 (1979): 56-64. <https://www.jstor.org/stable/44018650>.

- Bordwell, David. "Happily Ever After, Part Two." *Velvet Light Trap* 19, (1982): 2-7. http://www.davidbordwell.net/articles/Bordwell_Velvet%20Light%20Trap_no19_1982_2.pdf.
- Bordwell, David. "Intensified Continuity: Visual Style in Contemporary American Film." *Film Quarterly* 55, no. 3 (2002): 16-28. DOI: 10.1525/fq.2002.55.3.16.
- Bordwell, David. "Modernism, Minimalism, Melancholy: Angelopoulos and Visual Style." In *The Last Modernist*, edited by A. Horton, 11-26. Trowbridge: Flicks books, 1997.
- Bordwell, David. "The Musical Analogy." *Yale French Studies*, no. 60 (1980): 141-56. <https://www.jstor.org/stable/2930009>.
- Bordwell, David. *Narration in the Fiction Film*. London: Methuen & Co, 1985.
- Bordwell, David and Noël Carroll, eds. *Post-Theory: Reconstructing Film Studies*. Madison, Wisconsin: The University of Wisconsin Press, 1996.
- Böser, Ursula. "The Art of Seeing - The Art of Listening: The Politics of Form in the Works of Jean-Marie Straub and Danièle Huillet." PhD diss., University of Edinburgh, 1999. Accessed September 17, 2019. <https://www.era.lib.ed.ac.uk/handle/1842/21638>.
- Boulez, Pierre. "Moment de Jean-Sébastien Bach." *Contrepoints*, 7 (1951): 72-86. Reprinted and translated as "Bach's Moment." In *Stocktakings from an Apprenticeship*, translated by Stephen Walsh, 1-14. Oxford: Oxford University Press, 1991.
- Boulez, Pierre. *Stocktakings from an Apprenticeship*. Collected and presented by Paule Thévenin, Translated by Stephen Walsh. Oxford: Oxford University Press, 1991. Originally published as *Relevés d'apprenti: textes réunis et présentés par Paule Thévenin* (Paris: Éditions du Seuil, 1966).
- Brady, Martin. "The Attitude of Smoking and Observing: Slow Film and Politics in the Cinema of Jean-Marie Straub and Danièle Huillet." In *Slow Cinema*, edited by Tiago De Luca and Nuno Barradas Jorge, 71-84. Edinburgh: Edinburgh University Press, 2016.
- Brereton, Pat. *Smart Cinema, DVD Add-Ons and New Audience Pleasures*. Basingstoke: Palgrave Macmillan, 2012.
- Bresson, Robert. Interview by François Weyergans. "Robert Bresson: ni vu ni connu réalisé" (Robert Bresson: neither seen nor known), BW, 16mm, 65min., broadcast June 17, 1965 (ORTF 2). Series: *Les cinéastes de notre temps*. <https://www.youtube.com/watch?v=Tn89nX6EVWs>.
- Bresson, Robert. *Notes on Cinematography*. Translated by Jonathan Griffin. New York: Urizen Books, 1977. Originally published as *Notes sur le cinématographe*. (Paris: Gallimard, 1975).

- Bribitzer-Stull, Matthew. *Understanding the Leitmotif: From Wagner to Hollywood Film Music*. Cambridge: Cambridge University Press, 2015.
- Brill, Mark. "The Consecration of the Marginalized: Pasolini's Use of J. S. Bach in *Accattone* (1961) and *Il vangelo secondo Matteo* (1964)." *Bach* 50, no. 2 (2019): 220-253. <https://www.jstor.org/stable/10.22513/bach.50.2.0220>.
- Brinkman, Alexander R. "The Melodic Process in Johann Sebastian Bach's *Orgelbüchlein*." *Music Theory Spectrum* 2, (Spring 1980): 46-73. <https://www.jstor.org/stable/746179>.
- Brinkmann, Reinhold. *Late Idyll: The Second Symphony of Johannes Brahms*. Translated by Peter Palmer. Cambridge, Mass; London: Harvard University Press, 1995.
- Broman, Per F. "Music, Sound, and Silence in the Films of Ingmar Bergman." In *Music, Sounds and Filmmakers*, edited by James Wierzbicki, 15-31. New York: Routledge, 2012.
- Brown, Julie. *Bartók and the Grotesque: Studies in Modernity, the Body and the Contradiction in Music*. Aldershot: Ashgate, 2007.
- Brown, Julie. "Channelling Glenn Gould: Masculinities in Television and New Hollywood." In *Music in Television, 183-197*, edited by James Deaville, 183-197. New York: Routledge, 2011.
- Brown, Julie. "Haneke's *La Pianiste* (2001), Parody, and the Limits of Film Music Satire." In *Tonspuren: Musik im Film: Fallstudien 1994–2001* (Studien zur Wertungsforschung 46), edited by Andreas Dorschel, 163-190. Wien: Universal Edition, 2005.
- Brown, Julie. *Schoenberg and Redemption*. Cambridge: Cambridge University Press, 2014.
- Brown, Matthew. Review [untitled] of *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*, by Joseph N. Straus. *Intégral*, no. 5 (1991):125-140. www.jstor.org/stable/40213935.
- Brown, Royal S. "Film and Classical Music." In *Film and the Arts in Symbiosis*, edited by Gary R. Edgerton, 165-215. New York and Westport, CT: Greenwood, 1988.
- Brown, Royal S. *Overtones and Undertones: Reading Film Music*. Berkeley: University of California Press, 1994.
- Browne, Nick. "Film Form/Voice-Over: Bresson's *The Diary of a Country Priest*." *Yale French Studies* 60, (1980): 233-240. <https://www.jstor.org/stable/2930014>.
- Buhler, James. "'Breakthrough' as Critique of Form: The Finale of Mahler's First Symphony." *19th-Century Music* 20, no. 2 (1996): 125-143.
- Buhler, James. *Theories of the Soundtrack*. New York: Oxford University Press, 2019.

- Buhler, James, Caryl Flinn and David Neumeyer, eds. *Music and Cinema*. Hanover and London: Wesleyan University Press, 2000.
- Burch, Noël. *Theory of Film Practice*. Translated by Helen R. Lane. London: Secker and Warburg 1973. Originally published as *Praxis du cinéma*. (Paris: Gallimard, 1969).
- Bürger, Peter. *Theory of the Avant-Garde*, Translated by Michael Shaw. Minneapolis: University of Minnesota Press, 2011. Originally published as *Theorie der Avantgarde*. (Frankfurt: Suhrkamp, 1974).
- Burkholder, Peter J. "Museum Pieces: The Historicist Mainstream in Music of the Last Hundred Years." *The Journal of Musicology* 2, no. 2 (1983): 115-134. <https://www.jstor.org/stable/763802>.
- Burnett, Colin. "Under the Auspices of Simplicity: Roger Leenhardt's New Realism and the Aesthetic History of Objectif 49." *Film History: An International Journal* 27, no. 2 (2015): 33-75. <https://www.jstor.org/stable/10.2979/filmhistory.27.2.33>.
- Butler, Christopher. *Modernism: A Very Short Introduction*. New York: Oxford University Press, 2010.
- Butt, John. *Bach's Dialogue with Modernity: Perspectives on the Passions*. Cambridge: Cambridge University Press, 2010.
- Butt, John, ed. *The Cambridge Companion to Bach*. Cambridge: Cambridge University Press, 1997.
- Byg, Barton. *Landscapes of Resistance: The German Films of Danièle Huillet and Jean-Marie Straub*. Berkeley: University of California Press, 1995.
- Cadoni, Alessandro. "Cinema e musica 'classica': Il caso de Bach nei film di Pasolini." Paper presented at IX Seminario di Musica e Filosofia, Maratea, July 26-31, 2004. Expanded and published: http://www.pierpaolopasolini.eu/cinema_bachFilm_cadoni.htm. [Source page no longer exists.]
- Cadoni, Alessandro. "La musica di Bach nel cinema di Pier Paolo Pasolini: *Accattone e Il Vangelo secondo Matteo*." *Quaderni Casarsesi* 9 (Dicembre 2004): 21-28.
- Çağlayan, Orhan Emre. "Screening Boredom: The History and Aesthetics of Slow Cinema." PhD diss., University of Kent, 2014. <https://core.ac.uk/download/pdf/30704535.pdf>.
- Calabretto, Roberto. *Pasolini e la musica*. Pordenone: Cinemazero, 1999.
- Camper, Fred. "The End of Avant-Garde Film." Millennium Film Workshop: 20th Anniversary. *Millennium Film Journal* 16-18 (1986-87): 99-124.
- Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York, NY: Oxford University Press, 1998.

- Carnevale, Alessandra. "Studi sullo stile di Bach di Pier Paolo Pasolini." *De Musica* IX (2005). <http://users.unimi.it/gpiana/dm9/cadoni/cadoni.html>.
- Carroll, Noël. "Narrative Closure." *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition* 135, no. 1 (2007): 1-15. <https://www.jstor.org/stable/40208790>.
- Caruana, John. "Bruno Dumont's Cinema: Nihilism and the Disintegration of Christian Imagery." In *Religion in Contemporary European Cinema*, edited by Camil Ungureanu and Costica Bradatan, 110-125. New York: Routledge, 2014.
- Cenciarelli, Carlo. "Bach and Cigarettes: Imagining the Everyday in Jarmusch's Int. Trailer. Night." *Twentieth-Century Music* 7, no. 2 (2012): 219-243. <https://doi.org/10.1017/S147857221100017X>.
- Cenciarelli, Carlo. "Dr Lecter's Taste for 'Goldberg', or: The Horror of Bach in the Hannibal Franchise." *Journal of the Royal Musical Association* 137, no. 1 (2012): 107-134. <https://www.jstor.org/stable/23321878>.
- Cenciarelli, Carlo. "'What Never Was Has Ended': Bach, Bergman and the Beatles in Christopher Münch's 'The Hours and Times'." *Music and Letters* 94, no. 1 (2013): 119-137. <https://www.jstor.org/stable/24547082>.
- Childs, Peter. *Modernism*. Oxford: Routledge, 2000.
- Chion, Michel. "Andrei Tarkovsky: Language and the World." In *Film, a Sound Art*, translated by Claudia Gorbman, Chapter 22. New York: Columbia University Press, 2009.
- Chion, Michel. *Film, a Sound Art*, Translated by Claudia Gorbman. New York: Columbia University Press, 2009. Originally published as *Un art sonore, le cinéma: histoire, esthétique, poétique*. (Paris: Cahiers du cinéma, c.2003).
- Chion, Michel. "Without Music: On *Caché*." Translated by T. Jefferson Kline. In *A Companion to Michael Haneke*, edited by Roy Grundmann, 161-167. Oxford: Wiley-Blackwell, 2010.
- Chion, Michel, Alain Renaud and Don Siegel. "What a Time it was! An Essay on Antonioni's *L'eclisse*." *The Soundtrack* 3, no. 1 (2010): 5-10. https://doi.org/10.1386/st.3.1.5_1.
- Ciment, Michel. "I Seek Not Description but Vision." In *Robert Bresson*, edited by James Quandt, 499-512. Toronto; TIFF Cinematheque, 1998.
- Clogher, Paul. "Re-consecrating Jesus: Pasolini's *The Gospel According to Saint Matthew* and the Hermeneutics of Tradition." *Maynooth Theological Journal* 1, no. 2 (2011): 47-53. <http://repository.wit.ie/id/eprint/3280>.
- Cocteau, Jean. *A Call to Order* [Written between the years 1918 and 1926 and including "Cock and Harlequin", "Professional secrets", and Other Critical Essays]. Translated by Rollo

H. Myers. Originally published as *Le rappel à l'ordre: Discipline et liberté*. Paris: Stock, Delamain et Boutelleau, 1926.

Cocteau, Jean. *Le coq et l'arlequin: Notes autour de la musique*. Paris: Éditions de la Sirène, 1918. Translated by Rollo H. Myers as *Cock and Harlequin: Notes Concerning Music*. London: Egoist Press, 1921. *Internet Archive*. Web. <https://archive.org/details/CockAndHarlequin/mode/2up>.

Cocteau, Jean. *Correspondence: Jean Cocteau-Lucien Clergue*. Actes Sud: Paris, 1989.

Cocteau, Jean. *Oeuvres complètes de Jean Cocteau*. Volume 9, *Le rappel à l'ordre; Le numéro barbette; Lettre à Jacques Maritain; La jeunesse et le scandale; Une entrevue sur la critique avec Maurice Rouzaud; Rousseau*. Lausanne: Marguerat, 1950.

Cocteau, Jean. *Opium: journal d'une désintoxication*. Paris: Stock, Delamain et Boutelleau, 1930. [Translated by Margaret Crosland and Sinclair Road as *Opium: The Diary of a Cure*. London: Peter Owen, 1957.]

Cocteau, Jean. *Le Potomak, 1913-1914: précédé d'un Prospectus, 1916, et suivi des Eugènes de la guerre, 1915*. Paris: Stock, 1924. First published by the Société Littéraire de France in 1919.

Çolak, Metin. "The Functions of Sound and Music in Tarkovsky's Films." In *ATMM 2013 Proceedings*, 12-19. Paper presented at Audio Technologies for Music and Media International Conference, Bilkent University, 31st October-1st November 2013. Accessed February 3, 2015. http://atmm-conference.org/wp-content/uploads/2013/2013_files/ATMM_2013_Proceedings.pdf.

Cooke, Mervyn. *A History of Film Music*. Cambridge: Cambridge University Press, 2008.

Cooper, Sarah. "Narcissus and *The Lobster* (Yorgos Lanthimos, 2015)." *Studies in European Cinema* 13, no. 2 (2016): 163-176. <https://doi.org/10.1080/17411548.2016.1216373>.

Coulthard, Lisa. "From a Whisper to a Scream: Music in the Films of Michael Haneke." *Music and the Moving Image* 5, no. 3 (2012): 1-10. <https://www.jstor.org/stable/10.5406/musimoviimag.5.3.0001>.

Coulthard, Lisa. "Listening to Silence: The Films of Michael Haneke." *Cinephile* 6, no. 1 (2010): 18-24. <http://www.cinephile.ca/files/vol6no1-complete-withbleed.pdf>.

Cowie, Peter. "*Persona's* Prologue: A Poem in Images." Visual essay on the first seven minutes of *Persona* (2013). Ingmar Bergman. *Persona* (1966). [The Criterion Collection no. 701] New York: Janus Films, 2014. Dual-Format blu-ray and DVD Special Edition, including booklet.

Cramer, Michael. "Battle with History: Carlos Reygadas and the Cinema of Being." In *The Global Auteur*, edited by Seung-hoon Jeong and Jeremi Szaniawski, 235-252. London and New York: Bloomsbury Academic, 2016.

- Crisp, Colin G. *The Classic French Cinema, 1930-1960*. Bloomington: Indiana University Press, 1993.
- Cumming, Naomi. "The Subjectivities of 'Erbarne Dich'." *Music Analysis* 16, no. 1 (1997): 5-44. <https://www.jstor.org/stable/854112>.
- Cutler, Aaron. "'The Beauty of Art Stirring Us into Thought': Some Tributes to Straub-Huillet." Tributes published to coincide with the Straub-Huillet retrospective exhibition *Films and their Sites* at the Museum of Modern Art in New York May 6-June 6 2016. *Brooklyn Magazine*, 6 May 2016. Accessed July 26, 2016. <https://www.bkmag.com/2016/05/06/straub-huillet/>.
- Dahlhaus, Carl. *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, Translated by Mary Whittall, California and London: University of California Press, 1980.
- Dahlhaus, Carl. *The Idea of Absolute Music*, Translated by Roger Lustig. Chicago and London: The University of Chicago Press, 1989.
- Davison, Annette. "The End is Nigh: Music Postfaces and End-Credit Sequences in Contemporary Television Serials." *Music, Sound, and the Moving Image* 8, no. 2 (2014): 195-215. <https://doi.org/10.3828/msmi.2014.12>.
- Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot: Ashgate, 2004.
- Deaville, James, ed. *Music in Television: Channels of Listening*. New York: Routledge, 2011.
- Deleuze, Gilles. *Cinema II: The Time-Image*. Translated by Hugh Tomlinson and Robert Galeta. London; New York: Bloomsbury Academic, 1989. First published as *Cinema 2. L'image-temps*. Paris: Les Éditions de Minuit, 1985. English translation first published in 1989 by The Athlone Press.
- Deleuze, Gilles and Guattari, Félix. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by B. Massumi. London; Minneapolis: University of Minnesota Press, 1987. Originally published as *Mille plateaux*, Vol. 2 of *Capitalisme et Schizophrénie*. [Paris: Les Editions de Minuit, c.1980].
- De Luca, Tiago. "Carnal Spirituality: The Films of Carlos Reygadas." *Senses of Cinema*, Issue 55 (July 2010). Accessed July 13, 2017. <http://sensesofcinema.com/2010/feature-articles/carnal-spirituality-the-films-of-carlos-reygadas-2/>.
- De Luca, Tiago and Nuno Barradas Jorge, eds. *Slow Cinema*. Edinburgh: Edinburgh University Press, 2016.
- Diken, Bülent, Graeme Gilloch and Craig Hammond. *The Cinema of Nuri Bilge Ceylan: The Global Vision of a Turkish Filmmaker*. London; New York: I.B. Tauris, 2018.

- Domarchi, Jean, Jacques Doniol-Valcroze, Jean-Luc Godard, Pierre Kast, Jacques Rivette, and Eric Rohmer. "Hiroshima, notre amour." *Internet Archive*. Web. *Cahiers du cinéma* 97, (July 1959): 1-18. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/097#page/n1/mode/2up>.
- [Doniol-Valcroze, Jacques and Eric Rohmer, eds.] "Les dix meilleurs films de l'année." *Internet Archive*. Web. *Cahiers du cinéma* 104 (February 1960): 1-2. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/104#page/n1/mode/2up>.
- Dorschel, Andreas, ed. *Tonspuren: Musik im Film: Fallstudien 1994–2001*. Studien zur Wertungsforschung 46. Wien: Universal Edition, 2005.
- Drew, David. "Wiéner, Jean." *Grove Music Online*. *Oxford Music Online*. Oxford: Oxford University Press, 2001. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30279>.
- Dreyfus, Laurence. *Bach and the Patterns of Invention*. Cambridge, MA and London: Harvard University Press, 1996.
- Dreyfus, Laurence. "The Triumph of 'Instrumental Melody': Aspects of Music Poetics in Bach's *St. John Passion*." In *J. S. Bach and the Oratorio Tradition*, edited by Daniel R. Melamed, 96-121. Urbana: University of Illinois Press, 2001.
- Dulac, Germaine. "The Aesthetics. The Obstacles. Integral Cinegraphie." Translated by Stuart Liebman. *Framework: The Journal of Cinema and Media*, Issue 19 (January 1982), 6-10. [Originally Published as "Les esthétiques. Les entraves. La cinégraphie intégrale," in *L'Art Cinématographique* 2, (1927): 29-50.] <https://www.jstor.org/stable/44109805>.
- Dulac, Germaine. "From a Sentiment to a Line." In *Writings on Cinema [Ecrits sur le cinéma] (1919-1937)*. Texts collected and presented by Prosper Hillairet. Translated by Scott Hammen. E-book version with updated Preface and Foreword by Tami M. Williams. Paris: Editions Paris Expérimental, 2018. This edition first published 1994. Originally published as "Du Sentiment à la ligne," in *Schémas*, 1st February 1927, 26-31.
- Dumont, Bruno. Interview by Christopher Sharrett. "Cinema as Spiritual Affair: An interview with Bruno Dumont." *Cineaste*, 38, no. 4 (2013): 29-33. <https://www.jstor.org/stable/43500882>.
- Dumont, Bruno. Interview by David Walsh. "Interview with Bruno Dumont, Director of *The Life of Jesus*." *World Socialist Web Site*, 20 October 1997. Accessed November 10, 2017. http://zakka.dk/euroscreenwriters/interviews/bruno_dumont.htm. [Source page no longer exists.]

- Dumont, Bruno. Interview by Jonathan Romney. "Why France's God of Grim Made a Knockabout Clouseau-style Comedy." *The Guardian*, Wednesday July 8, 2015. Accessed July 8, 2015. <https://www.theguardian.com/film/2015/jul/08/bruno-dumont-ptit-quinquin-comedy->.
- Duncan, Dean W. *Charms that Soothe: Classical Music and the Narrative Film*. New York: Fordham University Press, 2003.
- Dunne, Nathan, ed. *Tarkovsky*. London: Black Dog, 2008.
- Edgerton, Gary R., ed. *Film and the Arts in Symbiosis: A Resource Guide*. New York and Westport, CT: Greenwood, 1988.
- Efird, Robert. "Solzhenitsyn, Tarkovsky and the Coarse Spirituality of Carlos Reygadas's *Japón*." *Transnational Cinemas* 5, no. 1 (2014): 14-27. DOI: 10.1080/20403526.2014.875710.
- Elder, Bruce. Interview by Jim Sheddon. "Interview with Bruce Elder." *Millennium Film Journal* 22, (Winter/Spring 1989-1990): 98-115.
- Eliot, T. S. "Traditional and the Individual Talent (1919)." In *The Waste Land and Other Writings*, 99-108. New York: The Modern Library, 2002.
- Eliot, T. S. *The Waste Land and Other Writings*. Introduction by Mary Karr. New York: The Modern Library, 2002.
- Elsaesser, Thomas. *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press, 2005.
- Everett, Wendy. "An Art of Fugue? The Polyphonic Cinema of Marguerite Duras." In *Revisioning Duras*, edited by James S. Williams and Janet Sayers, 21-36. Liverpool: Liverpool University Press, 2000.
- Everett, Wendy. "Director as Composer: Marguerite Duras and the Musical Analogy." *Literature/Film Quarterly* 26, no. 2 (1998): 124-129. <https://www.jstor.org/stable/43796837>.
- Ezra, Elizabeth. ed. *European Cinema*. Oxford: Oxford University Press, 2004.
- Fairleigh, James P. "Italian Prototypes of the Baroque 'Ritornello'." *Bach* 14, no. 3 (1983): 2-11. <https://www.jstor.org/stable/41640183>.
- Fairweather, Elizabeth. "Andrey Tarkovsky: The Refrain of the Sonic Fingerprint." In *Music, Sounds and Filmmakers*, edited by James Wierzbicki. 32-44. New York: Routledge, 2012.
- Fischer, Kurt von, and Werner Braun. "Passion." *Grove Music Online. Music Online*. Oxford: Oxford University Press, 2001. Accessed July 18, 2017. <https://doi.org/10.1093/gmo/9781561592630.article.40090>.

- Fisher, Mark. "Solidarity Not Identification: Straub-Huillet's Radical Cinema." *Film Quarterly* 64, no. 1 (2010): 46-52. <https://www.jstor.org/stable/10.1525/fq.2010.64.1.46>.
- Flinn, Caryl. *The New German Cinema: Music, History, and the Matter of Style*. Berkeley: University of California Press, 2004.
- Flinn, Caryl. *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*. Princeton: Princeton University Press, 1992.
- Flinn, Caryl. Review [untitled] of *Unsettling Scores: German Film, Music, and Ideology* by Roger Hillman. *Film Quarterly* 61, no. 4 (Summer 2008): 84-86. <https://www.jstor.org/stable/10.1525/fq.2008.61.4.84>.
- Fox, Albertine. "Constructing Voices in Jean-Luc Godard's *Sauve qui peut (la vie)* (1979)." *Studies in French Cinema* 14, no. 1 (2014): 19-32. DOI: 10.1080/14715880.2014.891312.
- Fox, Albertine. *Godard and Sound: Acoustic Innovation in the Late Films of Jean-Luc Godard*. London; New York: I.B. Tauris 2018.
- Frampton, Daniel. *Filmosophy*. London: Columbia University Press, 2012.
- Franklin, Don O. ed. *Bach Studies*. Cambridge: Cambridge University Press, 1989.
- Franklin, Peter. "Mahler's Overwhelming Climaxes: The Symphony as Mass Medium." *Nineteenth-Century Music Review* 15, no. 3 (2018): 391-404.
- Franklin, Peter. "Modernismus and the Philistines." *Journal of the Royal Musical Association* 139, no.1 (2014): 183-187. <http://www.jstor.org/stable/43303363>. [Contributor to Laura Tunbridge et al. "Round Table: Modernism and its Others." *Journal of the Royal Musical Association* 139, no. 1 (2014): 177-204.]
- Franklin, Peter. "Mystical Intimations, the Scenic Sublime, and the Opening of the Vault: De-classicizing the Late-romantic Revival in the Scoring of 'New Hollywood' Blockbusters c. 1977-1993." In *The Routledge Companion to Screen Music and Sound*, edited by Miguel Mera, Ronald Sadoff, and Ben Winters, 26-37. New York: Routledge, 2017.
- Franklin, Peter. *Reclaiming Late Romantic Music: Singing Devils and Distant Sounds*. California: University of California Press, 2014.
- Franklin, Peter. Review [untitled] of *Hollywood Theory, Non-Hollywood Practice. Cinema Soundtracks in the 1980s and 1990s*, by Annette Davison. *Popular Music* 24, no. 2 (2005): 295-298. <https://www.jstor.org/stable/3877652>.
- Franklin, Peter. *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores*. Oxford: Oxford University Press, 2011.

- Frisch, Walter. *Brahms: The Four Symphonies*. New Haven and London: Yale University Press, 2003.
- Frisch, Walter. *German Modernism: Music and the Arts*. Berkeley: University of California Press, 2005.
- Gado, Frank. *The Passion of Ingmar Bergman*. Durham: Duke University Press, 1986.
- Galt, Rosalind and Karl Schoonover, eds. *Global Art Cinema: New Theories and Histories*. New York, NY: Oxford University Press, 2010.
- Garafola, Lynn. *Diaghilev's Ballets Russes*. New York: Da Capo Press, 1998.
- Gibbs, John and Douglas Pyr, eds. *The Long Take: Critical Approaches*. London: Palgrave Macmillan, 2017.
- Godard, Jean-Luc. "Au-dela des étoiles." *Internet Archive*. Web. *Cahiers du cinéma* 79, (January 1958): 44-45. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/079#page/n45/mode/2up>.
- Godard, Jean-Luc. "Bergmanorama." *Internet Archive*. Web. *Cahiers du cinéma* 85, (1958): 1-5. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/085>.
- Godard, Jean-Luc. "Chacun son tours," *Internet Archive*. Web. *Cahiers du cinéma* 92, (February 1959): 31-38. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/092#page/n31/mode/2up>.
- Godard, Jean-Luc. "9. Defence and Illustration of Classical Construction." In *Godard on Godard*, edited by Jean Narboni, and Tom Milne, 26-30. New York and London, Da Capo Press, 1986.
- Godard, Jean-Luc [Hans Lucas, pseud.]. "Défense et illustration du découpage classique." *Internet Archive*. Web. *Cahiers du cinéma* 3, no. 15 (September, 1952): 28-32. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/015#page/n29/mode/2up>.
- Godsall, Jonathan. *Reeled In: Pre-existing Music in Narrative Film*. London and New York: Routledge, 2019.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press, 1992.
- Goldmark, Daniel, Lawrence Kramer and Richard Leppert, eds. *Beyond the Soundtrack: Representing Music in Cinema*. Berkeley: University of California Press, 2007.
- Gorbman, Claudia. "Auteur Music." In *Beyond the Soundtrack*, edited by Daniel Goldmark, Lawrence Kramer and Richard Leppert, 149-162. Berkeley: University of California Press, 2007.

- Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. London: BFI, 1987.
- Gordon, Robert S. C. *Pasolini: Forms of Subjectivity*. Oxford: Clarendon Press, 1996.
- Green, Naomi. *Pier Paolo Pasolini: Cinema as Heresy*. Princeton, NJ.; Oxford: Princeton University Press, 1990.
- Greene, Shelleen. *Equivocal Subjects: Between Italy and Africa—Constructions of Racial and National Identity in the Italian Cinema*. New York; London: Continuum, 2012.
- Greig, Donald. “Lars von Trier, Brecht and the Baroque gesture.” In *Transmedia Directors*, edited by Carol Vernallis, Holly Rogers and Lisa Perrott, 389-396. London: Bloomsbury Academic, 2020.
- Greig, Donald. “Lo Duca’s Sonorisation of Dreyer’s *La Passion de Jeanne d’Arc*.” Paper presented at *Representations of Early Music on Stage and Screen*. Humanities Research Institute, University of Sheffield, 10 June 2017.
- Greig, Donald. “Re-sounding Carl Theodor Dreyer’s *La Passion de Jeanne d’Arc*.” In *The Oxford Handbook of Music and Medievalism*, edited by Stephen C. Meyer and Kirsten Yri. Oxford: Oxford University Press: 2020. DOI: 10.1093/oxfordhb/9780190658441.013.17.
- Grey, Thomas S. *Wagner’s Musical Prose: Texts and Contexts*. Cambridge: Cambridge University Press, 1995.
- Grønstad, Asbjørn. *Screening the Unwatchable: Spaces of Negation in Post-Millennial Art Cinema*. Basingstoke: Palgrave Macmillan, 2014.
- Grundmann, Roy, ed. *A Companion to Michael Haneke*. Oxford: Wiley-Blackwell, 2010.
- Guldbrandsen, Erling E. and Julian Johnson, eds. *Transformations of Musical Modernism*. Cambridge: Cambridge University Press, 2015.
- Hansen, Kelly Dean. “Gustav Mahler’s Symphonies (Gustav Mahlers Sinfonien) by Paul Bekker (1921): A Translation with Commentary.” PhD diss., University of Colorado at Boulder, 2012. <https://core.ac.uk/download/pdf/54849065.pdf>.
- Hansen, Miriam B. “Introduction to Adorno, ‘Transparencies on Film’ (1966).” *New German Critique*, no. 24/25 (1981): 186-98. <https://www.jstor.org/stable/488049>.
- Harbord, Janet. *Film Cultures*. London: Sage, 2002.
- Harper, Graeme, Ruth Doughty and Jochen Eisentraut, eds. *Sound and Music in Film and Visual Media: An Overview*. New York: Continuum, 2009.
- Hatten, Robert S. “Schubert the Progressive: The Role of Resonance and Gesture in the Piano Sonata in A, D. 959.” *Intégral* 7, (1993): 38-81. www.jstor.org/stable/40213948.

- Harvey-Davitt, James. "Conflicted Selves: The Humanist Cinema of Nuri Bilge Ceylan." *New Review of Film and Television Studies* 14, no. 2 (2016): 249-267. DOI: 10.1080/17400309.2015.1136123.
- Heile, Björn. *The Music of Mauricio Kagel*. Abingdon: Routledge, 2006.
- Heinemann, David. "The Creative Voice: Free Indirect Speech in the Cinema of Rohmer and Bresson." *The New Soundtrack* 2, no. 1 (2012): 39-49. <https://doi.org/10.3366/sound.2012.0024>.
- Heldt, Guido. *Music and Levels of Narration in Film: Steps Across the Border*. Bristol: Intellect, 2013.
- Hell, Julia and Andreas Schönle, eds. *Ruins of Modernity*. Durham and London: Duke University Press, 2010.
- Henderson, Brian. "Toward a Non-Bourgeois Camera Style." *Film Quarterly* 24, no. 2 (1970): 2-14. <https://doi.org/10.2307/1211215>.
- Henze, Hans Werner. "Johann Sebastian Bach e la musica del nostro tempo (1983)." In *Henze*, edited by Enzo Restagno, 386-392. Torino: E. D. T, 1986.
- Hepokoski, James. "Back and Forth from Egmont: Beethoven, Mozart, and the Nonresolving Recapitulation." *19th-Century Music* 25, no. 2-3 (2002): 127-154. <https://www.jstor.org/stable/10.1525/ncm.2001.25.2-3.127>.
- Hepokoski, James A., and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata*. Oxford; New York: Oxford University Press, 2006.
- Hershfield, Joanne. "Nation and Post-nationalism: The Contemporary Modernist Films of Carlos Reygadas." *Transnational Cinemas* 5, no. 1 (2014): 28-40. DOI: 10.1080/20403526.2014.891330.
- Hillier, Jim. *Cahiers du cinéma: The 1950s: Neo-Realism, Hollywood, New Wave*. Massachusetts: Harvard University Press, 1985.
- Hillier, Jim. *Cahiers du cinéma: 1960-1968: New Wave, New Cinema, Re-Evaluating Hollywood*. Oxford: Routledge, 1986.
- Hillman, Roger. *Unsettling Scores: German Film, Music, and Ideology*. Bloomington: Indiana University Press, 2005.
- Hoffman, E.T.A. "Beethoven's Instrumental Music (1813)." In *German Essays on Music*, edited by J. Hermand Strunk and M. Gilbert, 60-61. New York: Continuum, 1994.
- Horeck, Tanya and Tina Kendall, eds. *The New Extremism in Cinema: From France to Europe*. Edinburgh: Edinburgh University Press, 2011.

- Horton, Andrew, ed. *The Last Modernist: The Films of Theo Angelopoulos*. Trowbridge: Flicks books, 1997.
- Hubner, Laura. *The Films of Ingmar Bergman: Illusions of Light and Darkness*. Basingstoke; New York: Palgrave Macmillan, 2007.
- Humphrey, Daniel. *Queer Bergman: Sexuality, Gender, and the European Art Cinema*. Austin, TX: University of Texas Press, 2013.
- Huysen, Andreas. "Authentic Ruins: Products of Modernity." In *Ruins of Modernity*, edited by Julia Hell and Andreas Schönle, 17-28. Durham and London: Duke University Press, 2010.
- Huysen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington and Indianapolis: Indiana University Press, 1986.
- Hyer, Brian. "Tonality (Fr. *tonalité*; Ger. *Tonalität*)." *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.28102>.
- Indiana, Gary. "Pickpocket: Robert Bresson: Hidden in Plain Sight." *The Criterion Collection*. Essay posted on July 15, 2004. Accessed March 30, 2016. <https://www.criterion.com/current/posts/400-pickpocket-robert-bresson-hidden-in-plain-sight>.
- Jameson, Frederic. *The Ancients and the Postmoderns: On the Historicity of Forms*. London, New York: Verso, 2015.
- Jeong, Seung-hoon and Jeremi Szaniawski, eds. *The Global Auteur: The Politics of Authorship in 21st Century Cinema*. London and New York: Bloomsbury Academic, 2016.
- Jesionowski, Joyce. "Speaking 'Bach': Strategies of Alienation and Intimacy in Straub-Huillet's *Chronik der Anna Magdalena Bach/Chronicle of Anna Magdalena Bach* (1968)." *Studies in European Cinema* 7, no. 1 (2010): 61-65. DOI: 10.1386/seci.7.1.61_1.
- Johnson, Vida T. and Graham Petrie. *The Films of Andrei Tarkovsky: A Visual Fugue*. Bloomington: Indiana University Press, 1994.
- Jovanovic, Nenad. *Brechtian Cinemas: Montage and Theatricality in Jean-Marie Straub and Danièle Huillet, Peter Watkins, and Lars Von Trier*. Albany: State University of New York Press, 2017.
- Jullier, Laurent. "Sound in French Cinema: To Cut or Let Live: The Soundtrack According to Jean-Luc Godard." In *Sound and Music in Film and Visual Media*, edited by Graeme Harper, Ruth Doughty and Jochen Eisentraut, 352-362. New York: Continuum, 2009.

- Kalinak, Kathryn. *Settling the Score: Music and the Classical Hollywood film*. Wisconsin: University of Wisconsin Press, 1992.
- Kandinsky, Wassily. *Concerning the Spiritual in Art*. Translated by Michael Sadleir and others. Mansfield Centre, CT: Martino Publishing, 2014. [Originally published as *Über das Geistige in der Kunst: insbesondere in der Malerei*. München: R. Piper, 1912.]
- Kandinsky, Wassily. *Point and Line to Plane: Contribution to the Analysis of the Pictorial Elements*. Translated by Howard Dearstyne and Hilla Rebay. New York: Solomon Guggenheim Foundation, 1947. *Internet Archive*. Web. <https://archive.org/details/pointlinetoplane00kand/mode/2up>. [Originally published as *Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente* (Bauhausbücher, 9). Munich: Verlag Albert Langen, 1926.]
- Kassabian, Anahid. *Hearing Film: Tracking Identification in Contemporary Hollywood Film Music*. New York: Routledge, 2001.
- Kast, Pierre. "Le petit journal du cinéma: 17-19-26 et 27 Janvier 1956." [Film reviews]. *Internet Archive*. Web. *Cahiers du cinéma* 56 (February 1956): 32-34. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/056#page/n33/mode/2up>.
- Kendall, Tina. "'No God But Cinema': Bruno Dumont's *Hadewijch*." *Contemporary French and Francophone Studies* 17, no. 4 (2013): 405-413. DOI: 10.1080/17409292.2013.817081.
- Ketcham, Charles B. *The Influence of Existentialism on Ingmar Bergman: An Analysis of the Theological Ideas Shaping a Filmmakers's Art*. Lewiston/Queenston: The Edwin Mellen Press, 1986.
- Kielian-Gilbert, Marianne. "Inventing a Melody with Harmony: Tonal Potential and Bach's *Das alte Jahr vergangen ist*." *Journal of Music Theory* 50, no. 1 (2006): 77-101. <https://www.jstor.org/stable/27639414>.
- Kinderman, William. "Wandering Archetypes in Schubert's Instrumental Music." *19th-Century Music*, 21, no. 2 (1997): 208-222. <https://www.jstor.org/stable/746898>.
- Kolek, Adam John. "'Finding the Proper Sequence': Form and Narrative in the Collage Music of John Zorn." PhD diss., 2013. University of Massachusetts Amherst). Accessed April 28, 2016. <https://doi.org/10.7275/2q14-pa64>.
- Koskinen, Maaret. *Ingmar Bergman's "The Silence": Pictures in the Typewriter, Writings on the Screen*. Seattle: University of Washington Press, 2011.

- Klecker, Cornelia. "Mind-Tricking Narratives: Between Classical and Art-Cinema Narration." *Poetics Today* 34, no. 1-2 (2013): 119-146. <https://doi.org/10.1215/03335372-1894469>.
- Kovács, András. B. *Screening Modernism: European Art Cinema, 1950-1980*. Chicago: University of Chicago Press, 2007.
- Korstvedt, Benjamin M. *Anton Bruckner, Symphony no. 8*. Cambridge; New York: Cambridge University Press, 2000.
- Koutsourakis, Angelos. "Modernist Belatedness in Contemporary Slow Cinema." *Screen*, 60, no. 3 (2019): 388-409. <https://doi.org/10.1093/screen/hjz023>.
- Kramer, Jonathan D. "Beginnings and Endings in Western Art Music." *Canadian University Music Review* 3, (1982): 1-14. <https://doi.org/10.7202/1013824ar>.
- Kramer, Jonathan D. "Multiple and Non-Linear Time in Beethoven's Opus 135." *Perspectives of New Music* 11, no. 2 (1973): 122-145.
- Krohn, Bill. "Une Femme Mariée from Deleuze to L'Herbier." In booklet included with DVD release of Jean-Luc Godard, *Une Femme Mariée* (1964), 33-53. [Masters of Cinema Series No. 80.] London: Eureka Entertainment Ltd., 2009.
- Kuhn, Annette, and Guy Westwell. *A Dictionary of Film Studies*. Oxford: Oxford University Press, 2012.
- Lack, Russell. *Twenty Four Frames Under: A Buried History of Film Music*. London: Quartet Books, 1997.
- Lau, Matthew. "Exceptional Conversations: Classical Music and the Historical Imagination of Narrative Cinema." PhD diss., City University of New York, 2011. Ann Arbor: Proquest Dissertations Publishing, 2011. [UMI Number: 3481665.]
- Leach, Brenda Lynne. *Looking and Listening: Conversations Between Modern Art and Music*. London: Scarecrow Press, 2014.
- Leggio, James. "Kandinsky, Schoenberg, and the Music of the Spheres." In *Music and Modern Art*, edited by James Leggio, 97-128. New York: Routledge, 2002.
- Leggio, James, ed. *Music and Modern Art*. New York: Routledge, 2002.
- Lehman, Frank. *Hollywood Harmony: Musical Wonder and the Sound of Cinema*. Oxford: Oxford University Press, 2018.
- Leppert, Richard and Susan McClary. *Music and Society: The Politics of Composition, Performance and Reception*. Cambridge: Cambridge University Press, 1989.
- Lev, Peter. *The Euro-American Cinema*. Austin, TX: University of Texas Press, 1993.

- Livingston, Paisley Nathan. *Ingmar Bergman and the Rituals of Art*. New York: Cornell University Press, 1982.
- London, Justin. "Leitmotifs and Musical Reference in the Classical Film Score," in *Music and Cinema*, edited by James Buhler, Caryl Flinn, and David Neumeyer, 85-96. Hanover and London: Wesleyan University Press, 2000.
- Long, Michael. *Beautiful Monsters: Imagining the Classic in Musical Media*. Berkeley: University of California Press, 2008.
- Lopate, Phillip. "Liner Notes to Andrei Tarkovsky's *Solaris*." In booklet included with DVD release of Andrei Tarkovsky, *Solaris* (1972). [The Criterion Collection no. 164.] New York: Janus Films, 2002. Republished at <https://www.criterion.com/films/553-solaris>.
- Lübecker, Nikolaj. "Bruno Dumont's *Twentynine Palms*: The Avant-garde as Tragedy?" *Studies in French Cinema* 11, no. 3 (2011): 235-247. DOI: 10.1386/sfc.11.3.235_1.
- Lübecker, Nikolaj. *The Feel Bad Film*. Edinburgh: Edinburgh University Press, 2015.
- Lübecker, Nikolaj. "Lars von Trier's *Dogville*: A Feel-Bad Film." In *The New Extremism in Cinema*, edited by Tanya Horeck and Tina Kendall, 157-168. Edinburgh: Edinburgh University Press, 2011.
- Luko, Alexis. *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman*. New York: Routledge 2016.
- Lutze, Peter, C. *Alexander Kluge: The Last Modernist*. Detroit, Michigan: Wayne State University Press, 1998.
- MacDonald, Hugh. "Schubert's Volcanic Temper." *The Musical Times* 119, no. 1629 (1978): 949-952. <https://www.jstor.org/stable/i239480>.
- MacDowell, James. *Happy Endings in Hollywood Cinema: Cliché, Convention and the Final Couple*. Edinburgh: Edinburgh University Press, 2013.
- Maddox, Alan. "J.S. Bach's *St. Matthew Passion* and Intellectual History." *Intellectual History Review* 27, no. 3 (2019): 333-349. DOI: 10.1080/17496977.2017.1333316.
- Malcolm, Dorothea C. "A Contemporary View of Paul Klee as an Artist-Teacher." PhD diss., Walden University, 1976. [ERIC number: ED142479] <https://files.eric.ed.gov/fulltext/ED142479.pdf>.
- Mann, Thomas. "Auseinandersetzung mit Richard Wagner," ["Confrontation with Richard Wagner"] *Der Merker: Österreichische Zeitschrift für Musik und Theater*, 2.9 (1911): 21-23; and also published in *Neue Zeitschrift für Musik* (3 August 1911): 476-77. *Internet Archive*. Web. <https://archive.org/details/NeueZeitschriftFrMusik1911Jg078/page/n485/mode/2up>.

- Marcus, Laura. *The Tenth Muse: Writing About Cinema in the Modernist Period*. Oxford: Oxford University Press, 2007.
- Marissen, Michael. *Bach & God*. New York: Oxford University Press, 2016.
- Marissen, Michael. "Religious Aims in Mendelssohn's 1829 Berlin-Singakademie Performances of Bach's St. Matthew Passion." *The Musical Quarterly* 77, no. 4 (1993): 718-726. <https://www.jstor.org/stable/742355>.
- Marissen, Michael. *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*. New Jersey: Princeton University Press, 1999.
- Martellozzo, Nicola. "The Soundscape of Pier Paolo Pasolini's *The Gospel According to St. Matthew* (1964)." *Journal for Religion, Film and Media* 5, no. 1 (2019): 87-101. <https://doi.org/10.25364/05.4:2019.1.6>.
- Marx, Karl. *The Eighteenth Brumaire of Louis Napoleon*. 2nd ed., chapter 1. Translated by Saul K. Padover from the German edition of 1869. *Marx/Engels Internet Archive*. Last modified 2006. <https://www.marxists.org/archive/marx/works/1852/18th-brumaire/index.htm>.
- Mas, Arthur. "The Debris of a Smile." Translated by Craig Keller. In booklet included with special DVD edition of Roberto Rossellini, Jean-Luc Godard, Pier Paolo Pasolini and Ugo Gregoretti, *Let's Wash Our Brains: RoGoPaG [Laviamoci il cervello: RoGoPaG (1963).]*, 15-21 [Masters of Cinema Series No. 115] London: Eureka Entertainment Ltd., 2012.
- May, John R., and Michael S. Bird, eds. *Religion in Film*. Knoxville: University of Tennessee Press, 1982.
- McCann, Ben and David Sorfa, eds. *The Cinema of Michael Haneke: Europe Utopia*. New York: Columbia University Press, 2011.
- McCabe, Susan. *Cinematic Modernism: Modernist Poetry and Film*. Cambridge: Cambridge University Press, 2005.
- McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.
- McClary, Susan. "The Lure of the Sublime: Revisiting the Modernist Project." In *Transformations of Musical Modernism*, edited by Erling E. Guldbrandsen Julian Johnson, 21-35. Cambridge: Cambridge University Press, 2015.
- McDonald, Matthew. "Death and the Donkey: Schubert at Random in *Au hasard, Balthazar*." *The Musical Quarterly* 90, no. 3-4 (2007): 446-468. <https://www.jstor.org/stable/25172880>.

- McMahon, Orlene Denice. *Listening to the French New Wave: The Film Music and Composers of Postwar French Art Cinema*. Bern: Peter Lang, 2014.
- Melamed, Daniel R. *Hearing Bach's Passions*. [Updated edition] New York: Oxford University Press, 2016. Originally published in 2005.
- Melamed, Daniel R, ed. *J. S. Bach and the Oratorio Tradition*. Urbana: University of Illinois Press, 2001.
- Mera, Miguel. "Modernity and a Day: The Functions of Music in the Films of Theo Angelopoulos." In *European Film Music*, edited by Miguel Mera and David Burnand, 131-144. Aldershot; Burlington: Ashgate, 2006.
- Mera, Miguel and David Burnand, eds. *European Film Music*. Aldershot; Burlington: Ashgate, 2006.
- Mera, Miguel, Ronald Sadoff, and Ben Winters. Eds. *The Routledge Companion to Screen Music and Sound*. New York: Routledge, 2017.
- Messing, Scott. *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. Rochester, NY: University of Rochester Press, 1988.
- Metzer, David. *Musical Modernism at the Turn of the Twenty-First Century*. New York: Cambridge University Press, 2009.
- Meyer, Stephen C. and Kirsten Yri, eds. *The Oxford Handbook of Music and Medievalism*. Oxford: Oxford University Press, 2020. DOI: 10.1093/oxfordhb/9780190658441.013.17.
- Michaels, Lloyd, ed. *Ingmar Bergman's Persona*. Cambridge: Cambridge University Press, 1999.
- [Miguel Abreu Gallery]. *The Films and Videos of Jean-Marie Straub and Danièle Huillet*. [Exhibition catalogue.] Published in conjunction with the retrospective exhibition "Jean-Marie Straub & Danièle Huillet: Films and Their Sites," shown from April 24 – June 19, 2016, at the Miguel Abreu Gallery, New York. http://miguelabreugallery.com/wp-content/uploads/2020/05/StraubHuillet_Filmography.pdf.
- Moliterno, Gino. "Accattone." [CTEQ Annotations on Film.] *Senses of Cinema* Issue 31, (April 2004). Accessed October 23, 2018. <http://sensesofcinema.com/2004/cteq/accattone/>.
- Moltke, Johannes von. "Ruin Cinema." In *Ruins of Modernity*, edited by Julia Hell and Andreas Schönle, 395-417. Durham and London: Duke University Press, 2010.

- Morgan, David. "The Idea of Abstraction in German Theories of the Ornament from Kant to Kandinsky." *The Journal of Aesthetics and Art Criticism* 50, no. 3 (1992): 231-242. <https://www.jstor.org/stable/431231>.
- Mroz, Matilda. "Framing Loss and Figuring Grief in Paweł Pawlikowski's *Ida*." *Screening the Past*. Last Modified: 16 Jul 2019 11:16. Accessed September 25, 2019. <http://sro.sussex.ac.uk/id/eprint/63147/>.
- Mugnai, Metello. "Pier Paolo Pasolini's 'Mandatory Challenge': Jesus from *La Ricotta* to *The Gospel According to Saint Matthew*." *Italica* 91, no. 3 (2014): 437-449. <https://www.jstor.org/stable/24368906>.
- Naficy, Hamid. "Multiplicity and Multiplexing in Today's Cinemas: Diasporic cinema, Art Cinema, and Mainstream Cinema." *Journal of Media Practice* 11, no. 1 (2010): 11-20. DOI: 10.1386/jmpr.11.1.11/1.
- Narboni, Jean and Tom Milne, eds. *Godard on Godard*. With an introduction by Richard Roud. New foreword by Annette Michelson. New York and London, Da Capo Press, 1986. [Unabridged republication of the edition originally published by Martin Secker & Warburg in 1972.] https://monoskop.org/images/7/7c/Godard_Jean-Luc_Godard_On_Godard.pdf.
- Nardelli, Matilde. "Some Reflections on Antonioni, Sound and the Silence of *La notte*." *The Soundtrack* 3, no. 1 (2010): 11-24. https://doi.org/10.1386/st.3.1.11_1.
- Neale, Steve. "Art Cinema as Institution." *Screen* 22, no. 1 (May 1981): 11-40. <https://doi.org/10.1093/screen/22.1.11>.
- Neumann, Anyssa Charlotte. "Sound, Act, Presence: Pre-Existing Music in the Films of Ingmar Bergman." PhD diss., Kings College University of London, 2016. [https://kclpure.kcl.ac.uk/portal/en/theses/sound-act-presence\(ce171b0f-b7e7-4ce2-9c49-2d465062aaba\).html](https://kclpure.kcl.ac.uk/portal/en/theses/sound-act-presence(ce171b0f-b7e7-4ce2-9c49-2d465062aaba).html).
- Neumeyer, David, with contributions by James Buhler. *Meaning and Interpretation of Music in Cinema*. Bloomington: Indiana University Press, 2015.
- Neupert, Richard. *The End: Narration and Closure in the Cinema*. Detroit: Wayne State University Press, 1995.
- Nichols, Bill. "The Fact of Realism and the Fiction of Objectivity." In *Post-war Cinema and Modernity*, edited by John Orr and Olga Taxidou, 188-207. Edinburgh: Edinburgh University Press, 2000.
- O'Donoghue, Darragh. "*A Man Escaped* by Jean Thuillier, Alain Poiré, Robert Bresson, André Devigny, Raymond Lamy," *Cinéaste* 38, no. 4 (Fall 2013): 58-60. <http://www.jstor.org/stable/43500892>.

- Orr, Christopher. "The Politics of Film Form: Observations on Pasolini's Theory and Practice." *Film Criticism* 15, no. 2 (1991): 38-46. <https://www.jstor.org/stable/44075926>.
- Orr, John. *Cinema and Modernity*. Cambridge: Polity Press, 1993.
- Orr, John. "A Cinema of Poetry." In *Post-war Cinema and Modernity*, edited by John Orr and Olga Taxidou, 133-141. Edinburgh: Edinburgh University Press, 2000.
- Orr, John. *The Demons of Modernity: Ingmar Bergman and European Cinema*. New York; Oxford: Berghahn Books, 2014.
- Orr, John. "New Directions in European Cinema." In *European Cinema*, edited by Elizabeth Ezra, 299-317. Oxford: Oxford University Press, 2004.
- Orr, John and Olga Taxidou, eds. *Post-war Cinema and Modernity: A Film Reader*. Edinburgh: Edinburgh University Press, 2000.
- Oudart, Jean-Pierre. "[L'Idéologie moderniste dans quelques films récents]: Un discours en défaut (I)." *Internet Archive*. Web. *Cahiers du cinéma*, no. 232 (October 1971): 4-12. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/232#page/n1/mode/2up>.
- Oudart, Jean-Pierre. "Un discours en défaut (II) (Sur 'Le Sauveur')." *Internet Archive*. Web. *Cahiers du cinéma*, no. 233 (November 1971): 23-26. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/233#page/n21/mode/2up>.
- Pace, Ian. "Music of the Absurd? Thoughts on Recent Kagel." *Tempo*, no. 200: 29-34, 1997. <https://doi.org/10.1017/S0040298200048415>.
- Palmer, Landon. "From Culture to Torture: Music and Violence in *Funny Games* and *The Piano Teacher*." In *The Cinema of Michael Haneke*, edited by Ben McCann and David Sorfa, 179-191. New York: Columbia University Press, 2011.
- Papadimitriou, Lydia. "Greek Cinema as European Cinema: Co-productions, Eurimages and the Europeanisation of Greek cinema." *Studies in European Cinema* 15, no. 2-3 (2018): 215-234. <https://doi.org/10.1080/17411548.2018.1442620>.
- Pasolini, Pier Paolo. "The 'Cinema of Poetry'." In *Heretical Empiricism*, edited by Louise K. Barnett and translated by Ben Lawton and Louise K. Barnett, 167-186. Bloomington, Indianapolis: Indiana University Press, 1988. [Originally published as "Il 'cinema di poesia,'" in *Filmercritica*, no. 156-157 (1965).]
- Pasolini, Pier Paolo. "Exaltation and the Poetic Heights of Matthew." [Letter written in February 1963, from Pasolini to Lucio S. Caruso]. In Enzo Siciliano, *Pasolini: A Biography*, 270. Translated by John Shepley. New York: Random House, 1982. Reproduced in booklet accompanying special DVD edition of Pier Paolo Pasolini, *Il*

- vangelo secondo Matteo [The Gospel According to Matthew]*, (1964), 6-7. [Masters of Cinema Series. No. 33.] London: Eureka Entertainment Ltd., 2012.
- Pasolini, Pier Paolo. *Heretical Empiricism*. Edited by Louise K. Barnett, Translated by Ben Lawton and Louise K. Barnett. Bloomington, Indianapolis: Indiana University Press, 1988. [Originally published as *Empirismo eretico [1964-1971]*. Milano: Garzanti, 1972.]
- Pasolini, Pier Paolo. Interview by André Fieschi. “Pasolini l'enragé” (Pasolini the enraged), BW, 16mm, 97min., broadcast November 15, 1966 (ORTF 2). Series: *Les cinéastes de notre temps*. https://www.youtube.com/watch?v=yfjFs5EHi-4&list=PLdngs1Hvsu1FXMk3gzvIu4Rs_yTitSPVI&index=27.
- Pasolini, Pier Paolo. “Studi sullo stile di Bach (1944-45).” Unedited, in Pier Paolo Pasolini, *Saggi sulla letteratura e sull'arte [a cura di Walter Siti e Silvia De Laude]*, vol. 1, 77-90. Milan: A. Mondadori, 1999.
- Pasolini, Pier Paolo. “The Unpopular Cinema.” In *Heretical Empiricism*, edited by Louise K. Barnett, 267-275. Bloomington, Indianapolis: Indiana University Press, 1988. [Originally published in *Nuovi Argomenti*, no. 20, (October-December, 1970).]
- Pechter, William. *Twenty-four Times a Second: Films and Film-makers*. New York: Harper & Row, 1971.
- Petrie, Duncan, ed. *Screening Europe: Image and Identity in Contemporary European Cinema*, London: British Film Institute, 1992.
- Phipps, Graham H. “The Logic of Tonality in Strauss's *Don Quixote*: A Schoenbergian Evaluation.” *19th-Century Music* 9, no. 3 (1986):189-2015. DOI: 10.2307/746526.
- Pontara, Tobias. “Bach at the Space Station: Hermeneutic Pliability and Multiplying Gaps in Andrei Tarkovsky's *Solaris*.” *Music, Sound, and the Moving Image* 8, no. 1 (2014): 1-23. <https://doi.org/10.3828/msmi.2014.1>.
- Pontara, Tobias. “Beethoven Overcome: Romantic and Existentialist Utopia in Andrei Tarkovsky's *Stalker*.” *19th-Century Music* 34, no. 3 (2011): 302–15. <https://www.jstor.org/stable/10.1525/ncm.2011.34.3.302>.
- Potter, Keith. “Minimalism.” *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.40603>.
- Potter, Susan and Matias Perez. “Review: Melodramatic Ends: *Winter Sleep (Kış Uykusu)*.” *Framework: The Journal of Cinema and Media* 59, no. 1 (2018): 86-93. DOI: 10.13110/framework.59.1.0086.
- Powrie, Phil and Robynn Stilwell, eds. *Changing Tunes: The Use of Pre-existing Music in Film*, Aldershot: Ashgate, 2006.

- Price, Brian. *Neither God nor Master: Bresson and Radical Politics*, Minneapolis: University of Minnesota, 2011.
- Puffett, Kathryn Bailey. "Webern, Anton (Friedrich Wilhelm von)." *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.29993>.
- Pummer, Claudia. "Elective Affinities: The Films of Danièle Huillet and Jean-Marie Straub." PhD diss., University of Iowa, 2011. Accessed November 3, 2015. <https://doi.org/10.17077/etd.8j5oobaz>.
- Pummer, Claudia. "Les Passeurs: Inscriptions of war and exile in Jean-Marie Straub and Danièle Huillet's *Machorka-Muff* (1962)." *Studies in European Cinema* 7, no.1 (2010): 51-60. DOI: 10.1386/seci.7.1.51_1.
- Quandt, James, ed. *Robert Bresson*. Toronto; TIFF Cinematheque, 1998.
- Quandt, James. "Tarkovsky and Bresson: Music, Suicide, Apocalypse." In *Tarkovsky*, edited by Nathan Dunne, 259-281. London: Black Dog, 2008.
- Rae, Caroline. Review [untitled] of *Allegro appassionato* by Jean Wiéner. *Music and Letters* 95, no. 2 (2014): 304-305. <https://www.jstor.org/stable/24547150>.
- Rathey, Markus. *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture*. New York: Oxford University Press, 2016.
- Renauld, Charlotte. "Bergman's Legacy." Essay published online, 23 November 2014. Stockholm: The Ingmar Bergman Foundation. <https://www.ingmarbergman.se/en/universe/bergmans-legacy>.
- Renwick, William. "Of Time and Eternity: Reflections on 'Das alte Jahr vergangen ist'." *Journal of Music Theory* 50, no. 1 (2006): 65-76. <https://www.jstor.org/stable/27639413>.
- Resnais, Alain. Interview by Luc Lagier. "Hiroshima ou le temps d'un retour." Paris: Point du Jour International, 2004. Included on DVD1 (30'). DVD reissue of Alain Resnais, *Hiroshima mon amour* (1959). Paris: Arte Éditions, 2004.
- Restagno, Enzo, ed. *Henze*. Torino: E. D. T, 1986.
- Reyland, Nicholas. "Corporate Classicism and the Metaphysical Style: Affects, Effects, and Contexts of Two Recent Trends in Screen Scoring." *Music, Sound, and the Moving Image* 9, no. 2 (2016): 115-130. <https://muse.jhu.edu/article/608346>.
- Rhodes, John David. "Belabored: Style as Work." *Framework: The Journal of Cinema and Media* 53, no.1 (2012): 47-64. <https://www.jstor.org/stable/41552299>.

- Rhodes, John David. "Pasolini's Exquisite Flowers: The 'Cinema of Poetry' as a Theory of Art Cinema." In *Global Art Cinema*, edited by Rosalind Galt and Karl Schoonover, 142-163. New York, NY: Oxford University Press, 2010.
- Rhodes, John David. *Stupendous Miserable City: Pasolini's City*. Minneapolis: University of Minnesota Press, 2007.
- Richie, Donald. "Bresson and Music." In *Robert Bresson*, edited by James Quandt, 299-305. Toronto; TIFF Cinematheque, 1998.
- Ries, Frank W. D. *The Dance Theatre of Jean Cocteau*. Ann Arbor, MI: UMI Research Press, 1986.
- Rivette, Jacques. "L'Age des metteurs en scene." Internet Archive. Web. *Cahiers du cinéma* 31, (January 1954): 45-48. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/031#page/n45/mode/2up>.
- Rivette, Jacques. "L'Art de la fugue," *Internet Archive*. Web. *Cahiers du cinéma* 26, (August-September 1953): 49-52. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/026#page/n49/mode/2up>.
- Rivette, Jacques. "Lettre sur Rossellini." *Internet Archive*. Web. *Cahiers du cinéma* 46, (April 1955): 14-24. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/046#page/n15/mode/2up>.
- Rivette, Jacques and François Weyergans. "Entretien avec Pierre Boulez." *Internet Archive*. Web. *Cahiers du cinéma* 152, (February 1964): 19-29. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/152#page/n19/mode/2up>.
- Robertson, Robert. *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. London: I. B. Tauris, 2009.
- Rodman, Rod. "The Popular Song as Leitmotif in 1990s Film." In *Changing Tunes*, edited by Phil Powrie and Robynn Stilwell, 119-136. Aldershot: Ashgate, 2006.
- Rogers, Holly. *Sounding the Gallery: Video and the Rise of Art-music*. New York: Oxford University Press, 2013.
- Rohdie, Sam. *Film Modernism*. Manchester: Manchester University Press, 2015.
- Rohdie, Sam. *Promised Lands: Cinema, Geography, Modernism*. London: British Film Institute, 2001.
- Rohmer, Eric. *De Mozart en Beethoven: Essai sur la notion de profondeur en musique*. Arles: Actes Sud, 1996.
- Rohmer, Eric. "Naissance de la musique," *Cahiers du cinéma* 53, (December 1955): 43-44. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/053#page/n43/mode/2up>.

- Rohmer, Eric. "Redécouvrir l'Amérique." *Cahiers du cinéma* 54, (Noël 1955): 11–16. <https://archive.org/stream/CahiersDuCinema/Cahiers%20du%20Cin%C3%A9ma/054#page/n11/mode/2up>.
- Rosenbaum, Jonathan. "Machorka-Muff (1975 review)." *Monthly Film Bulletin* 42, no. 492 (January 1975). Accessed Nov 27, 2019. <https://www.jonathanrosenbaum.net/1975/01/machorka-muff-1975-review/>.
- Rot, Gwenaële. "Le travail de contrôleur de flux de Pierre Naville à Alain Resnais. Propos sur le *Chant du styrène* (1958)." *Histoire & Sociétés* 24, (2007): 52-64. https://www.researchgate.net/profile/Gwenaele_Rot/publication/275029416_Le_travail_de_controleur_de_flux_de_Pierre_Naville_a_Alain_Resnais_Propos_sur_Le_chant_du_styrene/links/55323ce90cf27acb0deacb3f/Le-travail-de-controleur-de-flux-de-Pierre-Naville-a-Alain-Resnais-Propos-sur-Le-chant-du-styrene.pdf.
- Roud, Richard. *Straub*. London: Martin Secker and Warburg Limited, 1971.
- Rugg, Linda Haverty. *The Director's Image in Art Cinema*. Minneapolis: University of Minnesota Press, 2014.
- Sammern-Frankenegg, Fritz R. "Learning a 'Few Words in the Foreign Language': Ingmar Bergman's 'Secret Message' in the Imagery of Hand and Face." *Scandinavian Studies* 49, no. 3 (1977): 301-10. <https://www.jstor.org/stable/40917714>.
- Sarris, Andrew. "Notes on the Auteur Theory in 1962." *Film Culture* 27, (Winter 1962–1963): 1–8.
- Schrader, Paul. *Transcendental Style in Film: Ozu, Bresson, Dreyer*. Berkeley, California: University of California Press, 1972. Reprinted unabridged by Da Capo Press, Inc., 1988.
- Sconce, Jeffrey. "Irony, Nihilism and the New American 'Smart' Film'." *Screen* 43, no. 4 (2002): 349-369. <https://doi.org/10.1093/screen/43.4.349>.
- Self, Robert. "Systems of Ambiguity in the Art Cinema." *Film Criticism* 4, no. 1 (1979): 74-79. <https://www.jstor.org/stable/44018652>.
- Sharrett, Christopher. "Michael Haneke and the Discontents of European Culture." *Framework: The Journal of Cinema and Media* 47, no. 2 (2006): 8-15. <https://www.jstor.org/stable/41552458>.
- Sheer, Miriam. "The Godard/Beethoven Connection: On the Use of Beethoven's Quartets in Godard's Films." *The Journal of Musicology* 18, no. 1 (2001): 170-188. <https://www.jstor.org/stable/10.1525/jm.2001.18.1.170>.
- Sheinbaum, John J. "Adorno's Mahler and the Timbral Outsider." *Journal of the Royal Musical Association* 131, no. 1 (2006): 38-82.

- Shenton, Andrew, ed. *The Cambridge Companion to Arvo Pärt*. Cambridge: Cambridge University Press, 2012.
- Shklovsky, Viktor. "Literature beyond 'Plot'." In *Viktor Shklovsky: A Reader*, edited by Alexandra Berlina, 97-99. New York, NY; Bloomsbury, 2017.
- Siciliano, Enzo. *Pasolini: A Biography*. Translated by John Shepley. New York: Random House, 1982. [Originally published as *Vita di Pasolini*. Milano: Rizzoli, 1978.]
- Siska, William Charles. *Modernism in the Narrative Cinema: The Art Film as Genre*. New York: Arno Press, 1980.
- Sitney, P. Adams. "A Cinema of Resistance: The Films of Jean-Marie Straub and Danièle Huillet." *Artforum* 54, no. 9 (May 2016). Accessed July 26, 2016. <https://www.artforum.com/print/201605/a-cinema-of-resistance-the-films-of-jean-marie-straub-and-daniele-huillet-59535>.
- Sitney, P. Adams. "Color and Myth in *Cries and Whispers*." *Film Criticism* 13, no. 3 (1989): 37-41. <https://www.jstor.org/stable/44075904>.
- Skipp, Benjamin. "The Minimalism of Arvo Pärt: An 'Antidote' to Modernism and Multiplicity?" In *The Cambridge Companion to Arvo Pärt*, edited by A. Shenton, 159-176. Cambridge: Cambridge University Press, 2012.
- Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia University Press, 1998.
- Smith, Jeff. "Unheard Melodies? A Critique of Psychoanalytic Theories of Film Music." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 230-247. Madison, Wisconsin: The University of Wisconsin Press, 1996.
- Solomon, Maynard. "Schubert's 'Unfinished' Symphony." *19th-Century Music* 21, no.2 (1997): 111-133. <https://www.jstor.org/stable/746894>.
- Song Hwee Lim. *Tsai Ming-Liang and a Cinema of Slowness*. Honolulu: University of Hawai'i Press, 2014.
- Stack, Oswald. *Pasolini on Pasolini: Interviews with Oswald Stack*. London: Thames and Hudson/British Film Institute, 1969.
- Steene, Birgitta. *Ingmar Bergman: A Reference Guide*. Amsterdam: Amsterdam University Press, 2005.
- Steinitz, Paul. *Bach's Passions*. Paul Elek Limited: London, 1979.
- Stenzl, Jürg. *Jean-Luc Godard - Musicien: die Musik in den Filmen von Jean-Luc Godard*. München: Richard Boorberg Verlag, 2010.

- Stilwell, Robynn J. ““Bad Wolf”: Leitmotif in *Doctor Who* (2005).” In *Music in Television*, edited by James Deaville, 119-142. New York: Routledge, 2011.
- Stinson, Russell. *Bach: The “Orgelbüchlein.”* New York; Oxford: Oxford University Press, 1999.
- Stinson, Russell. *J. S. Bach at His Royal Instrument: Essays on His Organ Works.* New York: Oxford University Press, 2012.
- Stinson, Russell. *J. S. Bach's Great Eighteen Organ Chorales.* New York: Oxford University Press, 2001.
- Stinson, Russell. *The Reception of Bach's Organ Works from Mendelssohn to Brahms.* New York: Oxford University Press, 2006.
- Straub, Jean-Marie and Danièle Huillet. “On Direct Sound: An Interview with Jean-Marie Straub and Danièle Huillet.” In *Film Sound: Theory and Practice*, edited by Elisabeth Weis and John Belton, 150-153. New York; Chichester: Columbia University Press, 1985.
- Straub, Jean-Marie and Danièle Huillet. *Writings.* Edited, translated and with an introduction by Sally Shafto, with Katherine Pickard. New York: Sequence Press, 2016.
- Straus, Joseph. *Remaking the Musical Past: Musical Modernism and the Influence of the Tonal Tradition.* Cambridge: Harvard University Press, 1990.
- Strunk, Jost Hermand and Michael Gilbert, eds. *German Essays on Music.* New York: Continuum, 1994.
- Synessios, Natasha. *Mirror: The Film Companion.* New York: IB Tauris, 2001.
- Tabarraee, Babak. “Abbas Kiarostami: A Cinema of Silence.” *The Soundtrack* 5, no. 1 (2012): 5-14. https://doi.org/10.1386/st.5.1.5_1.
- Talbot, Michael. *The Finale in Western Instrumental Music.* Oxford: Oxford University Press, 2001.
- Tarkovsky, Andrei. *Sculpting in Time: Reflections on the Cinema.* Translated by K. Hunter-Blair. Austin, TX: University of Texas Press, 1986.
- Tarkovsky, Andrei. *Time within Time: The Diaries 1970–1986.* Translated by K. Hunter-Blair. London: Faber and Faber, 1994.
- Taruskin, Richard. Book Review. “Back to Whom? Neoclassicism as Ideology.” Reviews of: *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*, by Scott Messing. *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) with Particular Reference to the Works of Paul Hindemith*, by Stephen Hinton. *Colloquium Klassizität, Klassizismus, Klassik in der Musik 1920-1950*, edited by Wolfgang Osthoff and

Reinhard Wiesend. *19th-Century Music* 16, no. 3 (1993): 286-302. <https://www.jstor.org/stable/746396>.

Taruskin, Richard. "Books: The Musical Mystique: Defending Classical Music against Its Devotees." Reviews of: *Who Needs Classical Music? Cultural Choice and Musical Value*, by Julian Johnson. *Classical Music, Why Bother? Hearing the World of Contemporary Culture Through a Composer's Ears*, by Joshua Fineberg. *Why Classical Music Still Matters* by Lawrence Kramer. *The New Republic*, October 22, 2007. Accessed May 11, 2016. <https://newrepublic.com/article/64350/books-the-musical-mystique>.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995.

Thanouli, Eleftheria. "'Art Cinema' Narration: Breaking Down a Wayward Paradigm." *Scope: An Online Journal of Film Studies*, no. 14 (2009). <https://www.nottingham.ac.uk/scope/documents/2009/june-2009/thanouli.pdf>.

Thanouli, Eleftheria. *Post-Classical Cinema: An International Poetics of Film Narration*. London: Wallflower, 2009.

Thompson, Kristin. *Breaking the Glass Amor: Neoformalist Film Analysis*. New Jersey: Princeton University Press, 1988.

Todd, R. Larry. *Mendelssohn Essays*. New York; Oxford: Routledge, 2008.

Tonning, Eric. *Modernism and Christianity*. London: Palgrave Macmillan, 2014.

Truffaut, François. "Une certaine tendance du cinéma français." *Cahiers du cinéma* 31, no. 1 (1954): 15-29. <https://archive.org/stream/CahiersDuCinma/Cahiers%20du%20Cin%C3%A9ma/031#page/n15/mode/2up>.

Tunbridge, Laura, Gianmario Borio, Peter Franklin, Christopher Chowrimootoo, Alastair Williams, Arman Schwartz, and Christopher Ballantine. "Round Table: Modernism and its Others." *Journal of the Royal Musical Association* 139, no. 1 (2014): 177-204. DOI: 10.1080/02690403.2014.887301.

Tybjerg, Casper. "Two Passions – One Film?" In booklet included with the special DVD release of Carl Theodor Dreyer, *The Passion of Joan of Arc* (1928), 67-73. [Masters of Cinema Series No. 125.]. London: Eureka Entertainment Ltd., 2012.

Ungureanu, Camil and Costica Bradatan, eds. *Religion in Contemporary European Cinema: The Postsecular Constellation*. New York: Routledge, 2014.

Ungureanu, Camil and Lasse Thomassen. "The Post-secular Debate: Introductory Remarks." *The European Legacy* 20, no.2 (2015): 103-108. <https://doi.org/10.1080/10848770.2015.1006928>.

- Varwig, Bettina. "Beware the Lamb: Staging Bach's Passion." *Twentieth-Century Music* 11, no. 2 (2014): 245-74.
- Vernallis, Carol, Holly Rogers and Lisa Perrott, eds. *Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics*. London: Bloomsbury Academic, 2020.
- Verstraten, Peter. "Mesmerized by Mysticism: The Transcendental Style of Bruno Dumont's *Hadewijch*." *Journal of Dutch Literature* 2, no. 2 (2012): 27-45. <http://www.journalofdutchliterature.org/index.php/jdl/article/view/20>.
- Walker, Elsie. *Hearing Haneke: The Sound Tracks of a Radical Auteur*. Oxford University Press, 2017.
- Walker, Elsie. "Hearing the Silences (As Well as the Music) in Michael Haneke's Films." *Music and the Moving Image* 3, no. 3 (2010): 15-30. <https://www.jstor.org/stable/10.5406/musimoviimag.3.3.0015>.
- Walker, Elsie. "An 'Incorrigible Music': Ingmar Bergman's *Autumn Sonata*." *Kinema* 3, (2000): 21-40. <https://doi.org/10.15353/kinema.vi.909>.
- Walsh, Martin. *The Brechtian Aspect of Radical Cinema*. London: B.F.I., 1981.
- Walsh, Stephen. "Stravinsky, Igor." *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.52818>.
- Ward, David. *A Poetics of Resistance: Narrative and the Writings of Pier Paolo Pasolini*. Madison: Fairleigh Dickinson University Press; London: Associated University Presses, 1995.
- Warnaby, John "Bach According to Kagel: 'St. Bach Passion'." *Tempo*, no. 156 (1986): 38-39. <https://www.jstor.org/stable/945855>.
- Wasson, Haidee. *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*, Berkeley: University of California Press, 2005.
- Watkins, Holly. "From Mine to Shrine: The Critical Origins of Musical Depth." *19th-Century Music* 27, no. 3 (2004): 170-207. DOI: 10.1525/ncm.2004.27.3.179.
- Watkins, Raymond. "Robert Bresson's Heirs: Bruno Dumont, Philippe Grandrieux, and French Cinema of Sensation." *Quarterly Review of Film and Video* 33, no.8 (2016): 761-776. <https://doi.org/10.1080/10509208.2016.1191895>.
- Weis, Elisabeth and John Belton, eds. *Film Sound: Theory and Practice*. New York; Chichester: Columbia University Press, 1985.
- Wheatley, Catherine. *Michael Haneke's Cinema: The Ethic of the Image*. New York: Berghahn Books, 2007.

- White, John. *European Art Cinema*. Abingdon: Routledge, 2017.
- Whittall, Arnold. "Leitmotif (from Ger. *Leitmotiv*: 'leading motif')." *Grove Music Online. Oxford Music Online*. Oxford: Oxford University Press, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.16360>.
- Wierzbicki, James. *Film Music: A History*. New York: Routledge, 2009.
- Wierzbicki, James, ed. *Music, Sounds and Filmmakers*. New York: Routledge, 2012.
- Wierzbicki, James. "Sonic Style in Cinema." In *Music, Sounds and Filmmakers*, edited by James Wierzbicki, 1-14. New York: Routledge, 2012.
- Wilinksy, Barbara. *Sure Seaters: The Emergence of Art House Cinema*. Minneapolis: University of Minnesota Press, 2001.
- Williams, Alastair. "Mixing with Mozart: Aesthetics and Tradition in Helmut Lachenmann's *Accanto*." *Twentieth-Century Music* 8, no. 1 (2011): 71-97. <https://doi.org/10.1017/S1478572211000284>.
- Williams, James S. *Jean Cocteau*, Manchester: Manchester University Press, 2006.
- Williams, James S. *Jean Cocteau*. London: Reaktion Books Ltd., 2008.
- Williams, James S. "Vision, Mystery, and Release in the Reverse Field: Bruno Dumont's *Li'l Quinquin*." *Film Quarterly* 69, no. 1 (2015): 9-19. DOI: 10.1525/fq.2015.69.1.9.
- Williams, James S. and Janet Sayers, eds. *Revisioning Duras: Film, Race, Sex*. Liverpool: Liverpool University Press, 2000.
- Winters, Ben. "Musical Wallpaper?: Towards an Appreciation of Non-narrating Music in Film." *Music, Sound, and the Moving Image* 6, no. 1 (2012): 39-54. <https://doi.org/10.3828/msmi.2012.5>.
- Winters, Ben. *Music, Performance, and the Realities of Film: Shared Concert Experiences in Screen Fiction*. New York: Routledge, 2014.
- Witt, Michael. *Jean-Luc Godard, Cinema Historian*. Indiana & Bloomington: Indiana University Press, 2013.
- Wojcik, Pamela Robertson and Arthur Knight, eds. *Soundtrack Available: Essays on Film and Popular Music*. Durham, NC: Duke University Press, 2001.
- Wollen, Peter. "Godard and Counter Cinema: *Vent d'Est*." *Afterimage* no. 4 (1972): 6-17.
- Wollen, Peter. *Signs and Meaning in the Cinema*. 5th Edition. With a forward by D. N. Rodowick. Palgrave Macmillan: London, 2013.
- Wollenberg, Susan. *Schubert's Fingerprints: Studies in the Instrumental Works*. Surrey; Burlington: Routledge, 2011.

- Wolzogen, Hans von. "Die Motive in Wagners *Götterdämmerung*." *Internet Archive*. Web. *Musikalisches Wochenblatt* 8, Halbjahr I, Nos. 1–26 (29 December 1876 – 22 Juni 1877), 109a; 125a; 141a; 157a; 169a; 185a; 241a; 253a; 265a; 281a; 297a; 325a; 337a; 349a; 361a. <https://archive.org/details/musikalischeswo15fritgoog/page/n5/mode/2up?q=109a>.
- Wolzogen, Hans von. "Die Motive in Wagners *Götterdämmerung*." *Internet Archive*. Web. *Musikalisches Wochenblatt* 8, Halbjahr II, Nos. 27–52 (29 Juni 1877 to 21 December 1877), 385a; 397a; 409a; 433a; 445a. https://archive.org/details/bub_gb_oEUvAAAAMAAJ/page/n5/mode/2up.
- Wolzogen, Hans von. "Die Motive in Wagners' *Götterdämmerung*." *Internet Archive*. Web. *Musikalisches Wochenblatt* 9, Halbjahr II (28 June – 20 December 1878), 430b; 454b; 541b. [Index to vol. 9: <https://archive.org/details/musikalischeswo06fritgoog/page/n7/mode/2up>. Digitised copy only contains No. 1 (28 December 1877) to No. 26 (21 Juni 1878); lacks second half of volume 9.]
- Wolzogen, Hans von. "Die Motive in Wagner's *Götterdämmerung*." *Internet Archive*. Web. *Musikalisches Wochenblatt* 10, Halbjahr I (27 December 1878 – 20 Juni 1879), 249a; 261a. https://archive.org/details/bub_gb_d48PAAAAYAAJ/mode/2up. [No. 1 (27 December 1878) to No. 52 (19 December 1879).]
- Wolzogen, Hans von. "Die Motive in Wagner's *Götterdämmerung*." *Internet Archive*. Web. *Musikalisches Wochenblatt* 10, Halbjahr II (27 Juni – 19 December 1879), 399a; 409a; 417a; 505a; 517a; 529a. https://archive.org/details/bub_gb_d48PAAAAYAAJ/mode/2up. [No. 1 (27 December 1878) to No. 52 (19 December 1879).]
- Wolzogen, Hans von. *Thematischer Leitfaden durch die Musik des "Parsifal": nebst einem Vorworte über den Sagenstoff des Wagner'schen Dramas*. Leipzig: Verlag von Gebrüder Senf, 1882. [See entry under Ian Bent for English translation details.]
- Wolzogen, Hans von. *Thematischer Leitfaden durch die Musik zu Rich. Wagner's Festspiel "Der Ring des Nibelungen"*. Leipzig: Schloemp, 1876. Translated by Ernst von Wolzogen, *Guide Through the Music of R. Wagner's "The Ring of the Nibelung: (Der Ring des Nibelungen)"*. New edition. Leipsic: Feodor Reinboth, [1896]. [This translation first published: Leipzig London Agency: Senf Brothers; Messrs. Schulz-Curtius, 1882.] *Internet Archive*. Web. <https://archive.org/details/guidethroughmusi00wolzrich>.
- Wood, Robin, and Richard Lippe. *Ingmar Bergman: New Edition*. Detroit: Wayne State University Press, 2012.
- Young, James E. "The Counter-Monument: Memory against Itself in Germany Today." *Critical Inquiry* 18, no. 2 (1992): 267-296. <https://www.jstor.org/stable/1343784>.
- Zenck, Martin. "Bach Reception: Some Concepts and Parameters." In *The Cambridge Companion to Bach*, edited by John Butt, 218-225. Cambridge: Cambridge University Press, 1997.

- Zenck, Martin. "Reinterpreting Bach in the Nineteenth and Twentieth Centuries." In *The Cambridge Companion to Bach*, edited by John Butt, 226-250. Cambridge: Cambridge University Press, 1997.
- Zenck, Martin. "Tradition as Authority and Provocation: Anton Webern's Confrontation with Johann Sebastian Bach." In *Bach studies*, edited by Don O. Franklin, 297-322. Cambridge: Cambridge University Press, 1989.
- Zıraman, Zehra Cerrahoğlu. "European Co-productions and Film Style: Nuri Bilge Ceylan." *Studies in European Cinema* 16, no. 1 (2019): 73-89. <https://doi.org/10.1080/17411548.2018.1554774>.