

Music and the Moving Image

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vol
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issue
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SPRING
2010

Plundering Cultural Archives and Transcending Diegetics: Mahler's Music as "Overscore"¹

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The structural, aesthetic, historical, and cultural implications of the use of Gustav Mahler's music in scoring the moving image are examined. Recurrent topics of death, homosexuality, and war, as well as challenges to rigid diegetic distinctions are identified against the backcloth of a comprehensive survey of the screen appropriation of Mahler's music.

In the decades immediately surrounding the Second World War, opportunities to hear Gustav Mahler's music in the European and American concert hall, on record or in radio broadcasts, and to read about it in scholarly or journalistic publications, though on the increase, were still relatively scarce. But, from its birth, I suggest that the film industry had all the time been busy unwittingly and subliminally preparing the ground for his second coming. Presound musical film accompaniments very often either were compiled from existing music of the romantics or comprised specially composed music thoroughly steeped in nineteenth-century, particularly mid- to late-nineteenth-century, idioms.² In this regard, it is interesting that Erno Rapee (1891–1945), the compiler of one of the best-known and widely used cue-sheet publications for silent-film accompanists, *Motion Picture Moods for Pianists and Organists* (1924), later particularly championed the music of Mahler when he was conductor of the Radio City Music Hall Symphonic Orchestra (1932–45). He began one of the earliest Mahler cycles in 1942, broadcasting Symphonies 1–5, 8, and 9, and *Das Lied von der Erde*. He gave the first Toronto performance of the Adagietto of Symphony 5 in 1943 and was awarded the Mahler Medal by the Bruckner Society of America in 1942, having given the first performance of Symphony 8 in New York since 1916.

Although, according to Rick Altman, the presound-film photoplay collection of the itinerant American violinist/conductor Alvin G. Layton, active in the 1920s, did contain some of Mahler's music,³ Rapee's volume, along with others that appeared in the silent era, may simply have come too early in the composer's reception and publication history to do likewise. Either that or, as Gillian Anderson notes, even if Mahler's music was known, "It's possible that the compilers simply thought that Mahler's music required too big an orchestra or was too hard for the average cinema orchestra to play, and it's even more likely that they had difficulty getting or paying for copyright permission for Mahler's music."⁴ Whatever the case, the value of this music's strongly topic-based orchestral language, its play with genre, and its dislocation of symphonic structure through the force of the momentary expressive gesture was evidently not lost on first-generation expatriate European sound-film composers, including Max Steiner and Erich Korngold—virtual inventors of the early Hollywood film-scoring lingua franca—as well as Hugo Riesenfeld, Miklos Rozsa, Franz Waxman, and Dmitri Tiomkin, all schooled in the central Austro-German concert repertoire and immersed in late-nineteenth-century timbral, thematic, and harmonic languages. There are many uncorroborated reports of Steiner's compositional and conducting study with Mahler,⁵ and the young Korngold is known to have come into contact with the composer, who hailed him as a genius in Vienna 1906.⁶ Riesenfeld had reportedly been a violinist under Mahler in Vienna and moved to New York City in 1907, the same year that Mahler began his conducting seasons there, eventually becoming musical director of three picture palaces simultaneously: the Rialto, the Rivoli, and the Criterion.⁷ His score for F. W. Murnau's *Sunrise: A Song of Two Humans* (1927) is cast in a rich late-nineteenth-century idiom, its scenes in the city pleasure palaces offering an unusual tour de force in collage techniques of composition that conceivably derived much from a Mahlerian multidimensional musical aesthetic.

Perhaps more significantly, the very mechanics and dynamics of cinema, its dialectic between continuity and fragmentation—the shot and the cut—are also fundamental to Mahler's structuring processes. If Mahler's contribution to an early modernist recasting of romantic sensibilities in the form of such intense dialectics of musical continuity and fragmentation initially went unnoticed or was critically rejected in the concert hall, these qualities resonated with the spectacular, sensationalist and, at times, sentimentalized conventions of film, whose tactics of rapid change and extended gaze were often embedded in matching musical content and may in turn have helped prepare and prime a wider range of public consumers for Mahler's own idiom.

Such a secondary or submerged reception history assumes complex, self-reflective qualities when we consider not only (1) the stylistic indebtedness to Mahler of these and other film composers, perhaps serving indirectly to prepare

the way for the 1960s' Mahler renaissance; but also (2) the later practice, given significant impetus by this very revival, of employing actual works of Mahler in, or as, film soundtracks, underscores, or "overscores"; and (3) the subsequent parodying of these influences and traditions. So different from that deriving from scholarship, journalism, and live or recorded performance, this is a reception history grounded in processes of extreme musical commodification and mass-media consumption potentially divorced from any glimmer of authorial intention, and offensive to some people's notions of the value of art and artists. It thus remains less easy to document, analyze, interpret, and justify. One only has to recall the controversy surrounding Visconti's explicit conflation of Mahler and Aschenbach in *Death in Venice* of 1971,⁸ which went as far as Anna Mahler, via Donald Mitchell, petitioning Queen Elizabeth II, no less, not to attend the film's showing in London, so angered was the composer's daughter by what she saw as the film's misrepresentation of her father's personality and life. Here we have a case of the ability of music to reformulate perceptions of narrative content, to begin to break through diegetic barriers and, as "overscore," to usurp other aspects of the filmic apparatus to reveal semisubmerged ploys of characterization. Aside from the ethical debate surrounding this particular film, it should be noted that, as the best-known example of the extensive use, or abuse, of Mahler's music in cinema, *Death in Venice* has remained a highly influential touchstone, even burden, for subsequent filmmakers with an interest in this composer's music—as a cinematic work both to be emulated and to be satirized. It has also regularly been cited as one of the prime causes of the misconceived late-twentieth-century tradition of performing the Adagietto at excessively slow tempi and in funereal mood, as opposed to at moderate tempi and with the more positive characterization evidently intended by the composer.⁹

In other contexts, I have explored what I call "cinematic" structuring processes in the music of Mahler,¹⁰ specifically the passage of extreme juxtaposition of dissimilar material in the *Rondo Burleske* of the Ninth Symphony, where the slow turn figure of the final movement is anticipated (mm. 347–521). There are many other examples that could be invoked: the scenic spatiality of the finale of the Second Symphony with its series of tableaux and off-stage brass; similar procedures, as well as cutting and splicing effects, in the first movement of the Third; and abrupt "cutaways" to contrasting material in the second movement of the Fifth and the third movement of the Seventh, to name but a few. In a range of symphonic instrumental and vocal settings, Mahler seemed to be intensifying and drawing together in collage fashion many of the most vivid theatrical elements from the worlds of opera and stage melodrama that would form the structural bedrock of subsequent early cinematic language. Significantly, Theodor Adorno extols Mahler's musical forms for just this kind of empirical and nominalist construction "from below," from "the facts of experience" rather than "from above, from an ontology of forms,"¹¹ a process whereby formal schemes loosen their grip on musical succession and temporality. I have suggested that this is a decidedly cinematic approach to musical composition and have similarly maintained that a high-romantic, Mahlerian stylistic and gestural language has dominated large areas of the development of screen-scoring practice in the twentieth century. Consider, for example, this musical language's flexible modes of continuity and dislocation referred to previously; its allusions to, and subversions of, generic, formal, and topical models; and its play between surface and depth, and between part and whole. Certain film music historians, for instance, have drawn attention to stylistic similarities between Mahler's music and the scoring practices of Korngold, Hugo Friedhofer, and even John Williams. The succession of brief, topic-based components of musical material, and the distorted or parodied folk tunes and marches in Korngold's award-winning score for *The Adventures of Robin Hood* (dir. Michael Curtiz, 1938) is a good example.¹² The scene in which Robin Hood's men are setting up various traps in the forest to ambush the evil Sir Guy of Gisbourne (about 36 minutes into the film) uses dotted-rhythm march material reminiscent of passages in the late *Wunderhorn* song "Revelge" and in Symphony 6's first movement (see Example 1).



Example 1a. Excerpt from Erich Korngold's score to *The Adventures of Robin Hood* (dir. Michael Curtiz, 1938).

Example 1b. Excerpts from Mahler Wunderhorn song "Revelge."

Example 1c. Excerpts from Mahler Symphony 6, first movement.

Buhler draws attention to Williams's use of Mahlerian techniques of the thematic variant in the *Star Wars* films, whereby the definitive version of a theme evolves through a chain of variants whose differing facets "giv[e] the music the feel of a narrative sequence."¹³ One could cite innumerable instances of this kind of stylistic affinity among screen composers in the last eighty years of the history of sound film—composers who have played a subtle but pervasive role in unconsciously attuning twentieth- and twenty-first-century ears, otherwise less likely to hear the music performed or recorded in independent settings, to a Mahlerian gestural and monumental musical idiom; to strongly allusive musical topics; to extremes of, on the one hand, formal disjuncture and fragmentation, and on the other hand, seamlessness and extended continuity through long arches of melody.¹⁴

Carl Dahlhaus once noted, "The discovery that audiences who detest Schönberg's music in the concert hall will accept it without a murmur as background film music is as fundamental as it is depressing."¹⁵ With Mahler, however, the situation seems rather different since although his (for the most part resolutely tonal) music has its detractors, it has, generally speaking, gained a level of public acceptance far in excess of that achieved by post-1907 Schoenberg. Whether it is a *depressing* fact that this wider public reception may be partly attributed to the recontextualizing and reprocessing of Mahler's music and musical language as a rich technical resource in cinema remains an open question dependent on individual moral stances.

Schoenberg himself, writing in 1940, appeared to lament the absence of "classic" music (by which he meant music from Bach to Mahler) from the film industry, whose products he unsurprisingly denigrated as vulgar, sentimental, and the lowest kind of entertainment that "abandoned . . . every attempt towards art and remained an industry, mercilessly suppressing every dangerous trait of art."¹⁶ Nevertheless, with the benefit of hindsight, I would maintain, *contra* Schoenberg, that Mahler, among others, has always been present in cinematic scoring in spirit, if not in letter. Whether or not we agree with Schoenberg's value judgment of cinema, the film industry's approach toward music, within which the issue of Mahler reception has played a small but notable part, has at the very least forced a reappraisal of the nature of artworks, of the relationship between so-called high art and low commerce, and of our understanding of the origins and sources of reception histories and estimations of value, and the institutions or societal groups with which they can or should legitimately reside.

As one recent film commentator put it, "[T]he romantic idiom, in its programmatic manifestations, from Liszt to Mahler and Richard Strauss, makes one forget and is good for business."¹⁷ Whilst acknowledging the problems raised here and by Dahlhaus—problems of common ownership of art as commodity, notions of listener attentiveness, and the very aesthetic functions of music in film—I question whether it is necessary to share the pessimism of the latter's diagnosis, built as it is on hieratic despair at the demotic defiling of precious canonic repertoires and styles. Like it or not, Mahler's music does exist in film, and examining its profile in the contexts of commercial consumption can reveal at least some useful insight into perceptions of this music as cultural capital and its aesthetic status within wider public consciousness. Cherished ethical beliefs in the autonomy and exclusivity of art forms have always been challenged by cinema, and in the pursuit of this study it is worth remembering that Mahler's similar Wagnerian "mixed media" aesthetic concerns and creative practice led to no diminishment in his ultimate belief in music's value and power—quite the reverse. In this essay, I therefore wish to focus primarily on the second and third strands of the Mahler screen legacy noted previously—the actual use of his music in conjunction with the moving image, and the traditions spawned thereby—drawing conclusions from this for reappraising cultures of reception and for rethinking the aesthetic relationship between film's putative diegetic space and the music that operates within, around, and beyond this space.

The Appropriation of Mahler's Works

Certain keenly perceptive filmmakers seem to have been aware of Mahler's pervasive "ghostly" presence in the history of film scoring. Stanley Kubrick's use of Symphony 3 as temp track to the editing of *2001: A Space Odyssey* (1968) notably predated Visconti's *Death in Venice* by three or four years.¹⁸ Perhaps rooted more in the then-burgeoning Mahler boom than in the kind of literary-aesthetic-cultural network surrounding Visconti's artistic decisions, Kubrick's recourse to Mahler would no doubt have contributed to that boom had the music been retained in the final version of the film. Table 1 lists chronologically those screen works so far located (currently numbering in excess of 130) that employ Mahler's music.¹⁹

Table 1. Films, television programs, and documentaries employing the music of Mahler

Title	Director	Release Date
<i>Birth of a Nation</i> [original Breil score] [†]	D. W. Griffith	1915 (1)
<i>The John F. Kennedy Memorial Concert</i> ^{A*}	Unknown	1963
<i>La Prisonnière</i> [*]	Henri-Georges Clouzot	1968
<i>I Visionari</i>	Maurizio Ponzi	1968
<i>The Honeymoon Killers</i> [*]	Leonard Kastle	1969
<i>Wie zwei frohliche Luftschiffer</i> [Like two merry aeronauts] ^A	Karl Dieter Breil	1969
<i>The Gladiators</i> [*]	Peter Watkins	1969
<i>Duett för Kannibaler</i> [Duet for Cannibals]	Susan Sontag	1969 (7)
<i>Alla ricerca di Tazio</i> [In search of Tazio] ^{A*}	Luchino Visconti	1970
<i>Death in Venice</i> [*]	Luchino Visconti	1971
<i>Klara Lust</i>	Kjell Grede	1972
<i>Alice in den Städten</i> [Alice in the Cities]	Wim Wenders	1974
<i>Karl May</i> [*]	Hans-Jürgen Syberberg	1974
<i>Mahler</i> ^C	Ken Russell	1974
<i>The Gambler</i> [*]	Karel Reisz	1974
<i>Lotte in Weimar</i> [*]	Egon Günther	1975
<i>Chinesisches Roulette</i> [Chinese Roulette] [*]	Rainer Werner Fassbinder	1976
<i>O Casamento</i> [The Marriage] [*]	Arnaldo Jabor	1976
<i>Libertad provisional</i> [Out on Parole] [*]	Roberto Bodegas	1976
<i>Requiem a l'aube</i> [Requiem for the dawn]	Olivier Desbordes	1977
<i>Zwischen zwei Kriegen</i> [Between two wars] ^{A*}	Harun Farocki	1977
<i>Hitler, ein Film aus Deutschland</i> [Hitler, a Film from Germany] ^{A*}	Hans-Jürgen Syberberg	1977
<i>Obyasneniye v Lyubvi</i> [Confession of love]	Ilya Averbakh	1978

<i>Oi Tembelides Tis Eforis Kiladas</i> [The slothful ones of the fertile valley]*	Nikos Panayotopoulos	1978
<i>In einem Jahr mit 13 Monden</i> [<i>In a Year of Thirteen Moons</i>]*	Rainer Werner Fassbinder	1978 (17)
<i>Nela</i> ^A	Hans Conrad Fischer	1980
Castrol GTX television advert (UK)*	Unknown	c. 1980
<i>Lili Marleen</i> *	Rainer Werner Fassbinder	1980
<i>Berlin Alexanderplatz</i> *	Rainer Werner Fassbinder	1980
<i>The Haunting of M</i>	Anna Thomas	1980
<i>Variace na téma Gustava Mahlera</i> [Variations on a theme by Gustav Mahler] ^B	Jan Spáta	1980
<i>Die Erben</i> [<i>The Inheritors</i>]*	Walter Bannert	1982
<i>Toute une nuit</i> [All Night Long]*	Chantal Akerman	1982
<i>Il Generale dell'armata morte</i> [The general of the dead army]	Luciano Tovoli	1983
<i>El Norte</i> [<i>The North</i>]*	Gregory Nava	1983
<i>Educating Rita</i> *	Lewis Gilbert	1983
<i>Puteshestvie Molodogo Kompozitora</i> [The journey of a young composer]	Georgi Shengelaya	1984
<i>Wanderkrebs</i> [Wandering crayfish]	Herbert Achternbush	1984
<i>Le Livre de Marie</i> [The book of Mary]*	Anne-Marie Miéville	1984
<i>War and Love</i> *	Moshe Mizrahi	1985
<i>Year of the Dragon</i> *	Michael Cimino	1985
<i>Gentile Alouette</i> [Gentle Alouette]	Sergio Castilla	1985
<i>Inferno (Pakao)</i> ^A	I. Michael Toth	1985
<i>Isoäidin kuolema</i> *	Jukka Sipilä	1986
<i>Tampopo</i>	Juzo Itami	1986
<i>Parting Glances</i> *	Bill Sherwood	1986
<i>De l'Argentine</i> [From Argentina] ^A	Werner Schroeter	1986
<i>Álska mej</i> [Love me]	Kay Pollak	1986
<i>Barfly</i> *	Barbet Schroeder	1987
<i>Hip Hip Hurray!</i> *	Kjell Grede	1987
<i>To Market to Market</i>	Virginia Rouse	1987
<i>Lenz</i>	András Szirtes	1987
<i>White of the Eye</i> *	Donald Cammell	1987
<i>Gustav Mahler: To Live, I Will Die</i> ^B	Wolfgang Lesowsky	1987
<i>Another Woman</i> *	Woody Allen	1988
<i>Arnold Bocklin 1827–1901</i> ^A	Bernhard Raith	1988
<i>La Nuit de l'océan</i> [The night of the ocean]	Antoine Perset	1988/1990
<i>Mon Cher Sujet</i> [My dear subject]*	Anne-Marie Miéville	1988
<i>The Music Teacher</i> *	Gerard Corbiau	1988
<i>Permanent Record</i> *	Marisa Silver	1988
<i>Czlowiek srodka</i> ^A	Grzegorz Królikiewicz	1988
<i>Bright Lights, Big City</i> *	James Bridges	1988

<i>Stuff Stephanie in the Incinerator*</i>	Don Nardo & Peter Jones	1989
<i>Resurrection at Masada^B</i>	Zubin Mehta	1989
Casualty episode "Union"**	Gerry Harrison	1989 (40)
<i>Death in Brunswick*</i>	John Ruane	1990
<i>Alas Smith and Jones*</i>	Unknown	ca. 1990
<i>A force de partir, je suis resté chez moi / Hommage à Jorge Donn</i> [By virtue of leaving, I stayed at home / homage to Jorge Donn]	Jean Bovon	1990
<i>Mezi svetlem a tmou</i>	Jan Spáta	1990
<i>Scorchers*</i>	David Beaird	1991
<i>Rubin and Ed*</i>	Trent Harris	1991
<i>Adolf Dietrich, Kunstmaler 1877–1957</i> [Adolf Dietrich, painter 1877-1957] ^A	Friedrich Kappeler	1991
<i>Lektionen in Finsternis</i> [Lessons in Darkness] ^{A*}	Werner Herzog	1992
<i>Lorenzo's Oil*</i>	George Miller	1992
<i>Husbands and Wives*</i>	Woody Allen	1992
<i>Kamen</i> [The Stone]	Alexandr Sokurov	1992
<i>Tikhiye stranitsy</i> [Whispering Pages] ^{A*}	Alexandr Sokurov	1993
<i>The Long Day Closes*</i>	Terence Davies	1993
<i>Ca se passe en Equateur</i> [That is what happens at the equator]	Jean-Louis Milesi	1993
<i>Hedd Wyn*</i>	Paul Turner	1994
<i>Venus in Furs*</i>	Maartje Seyferth	1994
<i>Lust och fågring stor</i> [All Things Fair, aka Love Lessons]*	Bo Widerberg	1995
<i>Dukhovnye golosa</i> [Spiritual Voices] ^{A*}	Alexandr Sokurov	1995
<i>Conducting Mahler^B</i>	Frank Scheffer	1996
<i>Hana yori dango</i> [Boys over Flowers]*	Shigeyasu Yamauchi	1996
<i>Body without Soul^{A*}</i>	Wiktor Grodecki	1996
<i>BBC Great Composers: Mahler^B</i>	Krišs Rusmanis	1997
<i>The Well*</i>	Samantha Lang	1997
<i>Si je t'aime, prends garde à toi</i> [Beware of My Love]*	Jeanne Labrune	1998
<i>Homecoming: Little But Tough Part 2</i>	Ferenc Grunwalsky	1998
<i>Velvet Goldmine*</i>	Todd Haynes	1998
<i>Star Trek: Voyager</i> episode "Counterpoint"**	Les Landau	1998
<i>Attrazione d'Amore</i> [Attraction of love] ^A	Frank Scheffer	1998
<i>Kázání rybám</i> [Preaching to the fishes] ^C	Pavel Kacírek	1998
<i>Povinnost</i> [Confession] ^{A*}	Alexandr Sokurov	1998
<i>Sitcom*</i>	François Ozon	1999
<i>Bang Bang, It's Reeves and Mortimer*</i>	Mark Mylod	1999
<i>Stiff Upper Lips*</i>	Gary Sinyor	1999
<i>Those Who Love Me Can Take the Train*</i>	Patrice Chéreau	1999
<i>Voyage to Cythera^A</i>	Frank Scheffer	1999 (35)

<i>Paragraph 175</i> ^{A*}	Robert Epstein & Jeffrey Friedman	2000
<i>Before Night Falls</i> *	Julian Schnabel	2000
<i>Hamlet</i>	Michael Almereyda	2000
<i>Timecode</i> *	Mike Figgis	2000
<i>Bride of the Wind</i> *	Bruce Beresford	2001
<i>Eden</i> *	Amos Gitai	2001
<i>Under the Sand</i> *	François Ozon	2001
<i>Podzimní Návrat [Return in Autumn]</i>	Georgis Agathonikiadis	2001
<i>Vyhnání z Ráje [Expulsion from Paradise]</i>	Věra Chytilová	2001
<i>Six Feet Under</i> episode "The New Person" ^{**}	Kathy Bates	2001
<i>Waterboys</i> *	Shinobu Yaguchi	2001
<i>Merci Pour le Chocolat [Nightcap]</i> *	Claude Chabrol	2002
<i>Irreversible</i> *	Gaspar Noé	2002
<i>Dracula: Pages from a Virgin's Diary</i> * (film ballet)	Guy Maddin	2003
<i>What the Universe Tells Me: Unraveling the Mysteries of Mahler's Third Symphony</i> ^B	Jason Starr	2003
<i>Bumer [Bummer]</i> *	Pyotr Buslov	2003
<i>Coffee and Cigarettes</i> *	Jim Jarmusch	2003
<i>Drag-On Dragoon [Drakengard]</i> *	Yoko Taro	2003
<i>Jews and German Music</i> ^{A*}	Christopher Nupen	2003
<i>McDull, Prince de la Bun</i>	Toe Yuen	2004
<i>Mahler: I Have Lost Touch with the World</i> ^B	Frank Scheffer	2004
<i>L'Armadio [The closet]</i>	Francesco Costabile	2004
<i>József és testvérei—Jelenetek a parasztbibliából</i>	András Jeles	2004
<i>Gustav Mahler—Ich bin der Welt abhanden Gekommen</i> ^B	Franz Winter (Uri Caine)	2005
<i>Kamyu nante shiranai [Who's Camus Anyway?]</i> *	Mitsuo Yanagimachi	2005
<i>Otra vuelta [Another turn]</i>	Santiago Palavecino	2005
<i>Children of Men</i> *	Alfonso Cuarón	2006
<i>Urlicht [Primal light]</i>	Diana Groó	2006
<i>Habana—Arte Nuevo de hacer ruinas [Havana—The New Art of Making Ruins]</i> ^{A*}	Florian Borchmeyer	2006
<i>Uchôten hoteru [The Wow-Choten Hotel / Suite dreams]</i> *	Koki Mitani	2006
<i>One Symphony Place: A World Premiere Live from Music City</i> ^A	Robert Swope	2006
<i>Nue propriété [Private Property]</i> *	Joachim Lafosse	2006
<i>Avant que j'oublie [Before I forget]</i>	Jacques Nolot	2007
<i>A Wayfarer's Journey: Listening to Mahler</i> ^B	Ruth Yorkin Drazen	2007
<i>Dangerous Knowledge</i> ^{A*}	David Malone & Mark Tanner	2007
<i>Discovering Masterpieces of Classical Music</i> ^B	EuroArts, Leipzig	2008
<i>Of Time and the City</i> ^A	Terence Davies	2008 (37)

Note: ^ADocumentaries or other nonfiction works; ^BDocumentaries about Mahler or recorded performances; ^CFictional or semidocumentary accounts of Mahler. The rest are feature films or TV programs. Apart from two instances, visually recorded concert performances, of which there are a significant number, are not included.

*The specific Mahler work employed in the film has been identified.

†According to Paul Boiler, Joseph Breil's score for *Birth of a Nation* plundered works by many composers, including Mahler. See http://www.americanheritage.com/articles/magazine/ah/1985/5/1985_5_98.shtml. The Connoisseur video of the film (CR 150 VHS 1993), with "Music by John Lanchbery adapted and arranged from the original score by Joseph Carl Breil," contains music by Weber and Wagner but no Mahler.

Table 2 lists a breakdown of the use of Mahler by work (where this is known: over sixty of the films have been examined, representing virtually all of the currently available material), with the Adagietto of Symphony 5 unsurprisingly coming at the top of the list.

Table 2. Frequency of the use of Mahler's works in film (excluding performances of, and documentaries on, Mahler)

Work	Film(s)
Symphony 5 (Adagietto)	<i>Death in Venice, Before Night Falls, Permanent Record, Scorchers, Death in Brunswick, Lorenzo's Oil, Timecode, In a Year of Thirteen Moons, Lust och fågring stor [All Things Fair/Love Lessons], Hana yori dango [Boys over Flowers], Body without Soul, Paragraph 175, Bride of the Wind, Waterboys, Kamyu nante shiranai [Who's Camus Anyway?], Stiff Upper Lips, Alas Smith and Jones, Si je t'aime, prends garde à toi [Beware of My Love], Venus in Furs, Habana—Arte Nuevo de hacer ruinas [Havana—The New Art of Making Ruins], Bang Bang, It's Reeves and Mortimer</i>
Symphony 5	<i>Return in Autumn, Bride of the Wind, Bumer, Drag-on Dragoon</i> (26)
Symphony 1	<i>Dracula: Pages from a Virgin's Diary, The Gambler, War and Love, Sitcom, Hamlet, Stuff Stephanie in the Incinerator, The Inheritors, Libertad provisional, Hip Hip Hurrah!, Star Trek: Voyager "Counterpoint," Merci Pour le Chocolat, Rubin and Ed, Eden, Oi Tembelides Tis Eforis Kiladas [The slothful ones of the fertile valley], Venus in Furs</i> (15)
Symphony 2	<i>Under the Sand, White of the Eye, Hitler, a Film from Germany, Dracula: Pages from a Virgin's Diary, Casualty, Bride of the Wind, Year of the Dragon, Uchôten hoteru [The Wow-Choten Hotel], Nue propriété [Private Property], The John F. Kennedy Memorial Concert, Karl May</i>
"Urlicht"	<i>Hedd Wyn, The Well, Lektionen in Finsternis [Lessons in Darkness]</i> (14)
<i>Kindertotenlieder</i>	<i>Love Lessons, Children of Men, Tikhiye stranitsy [Whispering Pages], Toute une Nuit, Povinnost [Confession], Dukhovnye golosa [Spiritual Voices], Bright Lights, Big City, Lust och fågring stor [All Things Fair, aka Love Lessons], Bride of the Wind</i> (9)
Symphony 4	<i>The Music Teacher, Sitcom, Another Woman, El Norte, The Inheritors, La Prisonnière, Alla ricerca di Tazio [In Search of Tazio], Karl May</i> (8)
Symphony 9	<i>Husbands and Wives, Irreversible, Mon cher Sujet, O Casamento, Le Livre de Marie, Jews and German Music</i> (6)
Symphony 6	<i>Lotte in Weimar, Velvet Goldmine, Barfly, The Honeymoon Killers, Educating Rita</i> (5)
<i>Rückertlieder</i>	<i>The Music Teacher, Bride of the Wind, Coffee and Cigarettes, The Well</i> (4)
Symphony 8	<i>Chinese Roulette, Lili Marleen, Bride of the Wind, Berlin Alexanderplatz</i> (4)
<i>Das Lied von der Erde</i>	<i>The Music Teacher, Zwischen zwei Kriegen, Six Feet Under, Isoäidin kuolema</i> (4)
Symphony 3	<i>Death in Venice, The Gladiators, Sitcom, Dangerous Knowledge</i> (4)
Symphony 7	<i>The Gambler, Parting Glances, Castrol GTX television advert (UK)</i> (3)
Symphony 10 (Cooke performing version)	<i>Those Who Love Me Can Take the Train, The Long Day Closes</i> (2)

From this survey emerge three, rather obvious, general categories of use into which the vast majority of the films can be divided:

1. Films that employ Mahler's music simply for its mood, character, and emotive resonances, regardless of any further cultural significance the music might have; for example, *El Norte* (dir. Gregory Nava, 1983), *The Long Day*

Closes (dir. Terence Davies, 1993), and *Merci pour le Chocolat* (dir. Claude Chabrol, 2002).

2. Films that employ Mahler's music specifically and explicitly for the cultural weight of meaning that is believed to be attached to it; for example, *Hitler, ein Film aus Deutschland* (dir. Hans-Jürgen Syberberg, 1977), *War and Love* (dir. Moshe Mizrahi, 1985), and *Lili Marleen* (dir. Rainer Werner Fassbinder, 1980).
3. Films whose use of Mahler's music references its use in previous films (or occasionally music similar in mood, such as Samuel Barber's *Adagio for Strings*), whether in a straightforward practice of emulation or in deliberate parody or satire of a perceived tradition; for example, *Lorenzo's Oil* (dir. George Miller, 1992), *Death in Brunswick* (dir. John Ruane, 1990), and *Timecode* (dir. Mike Figgis, 2000).

A further, less well-defined category, falling somewhere between categories 1 and 2, concerns those screen works that, through implication or veiled allusion, encourage rich levels of interpretation not necessarily made explicit in the audiovisual context. Some of this repertoire will be discussed later in this essay.

As one might expect, there are widely varying quantities and modes of use of Mahler's music within these films, from those that use nothing other than Mahler as a full soundtrack (*Death in Venice*; *The Music Teacher*, dir. Gerard Corbiau, 1988; and *The Honeymoon Killers*, dir. Leonard Kastle, 1969) to those that use extremely brief snatches of a work, perhaps only once, within a soundtrack full of references to other preexistent music (*Another Woman*, dir. Woody Allen, 1988; and *Children of Men*, dir. Alfonso Cuarón, 2006)—an increasingly common trait in contemporary, mainstream Western cinema. Some films such as *Chinese Roulette* (dir. Rainer Werner Fassbinder, 1976) and *Barfly* (dir. Barbet Schroeder, 1987) use Mahler entirely diegetically, some, including *The Gambler* (dir. Karel Reisz, 1974) and *Lotte in Weimar* (dir. Egon Günther, 1975), entirely nondiegetically, and a few as a combination of both (*The Music Teacher*, and *Mahler*, dir. Ken Russell, 1974), although, as noted later in this essay, at times the particular uses of Mahler's music work to transcend these traditional categories. Almost all use Mahler unchanged (although always excerpted and sometimes with music from different works juxtaposed), but a small number adapt the music in some way.

Despite the variety of filmic genre and subject matter—from romantic drama (sometimes historical, though not necessarily contemporary with Mahler's own time), through erotica, violent thrillers and dystopian science fiction, to black comedy—there is a tendency for Mahler's music to be used at similar points within narrative structures, as outlined in Table 3.

Table 3. Location and function of Mahler's music in narrative structures

Location and Function	Film Examples
Passages of reminiscence or dream, sometimes associated with flashbacks	<i>The Long Day Closes</i> , <i>Velvet Goldmine</i> , <i>Merci pour le Chocolat</i> , <i>Parting Glances</i>
Moments of epiphany, breakthrough, or insight	<i>El Norte</i> , <i>Lorenzo's Oil</i>
Scenes relating to death, mourning, loss, and leave-taking	<i>Hedd Wyn</i> , <i>Those Who Love Me Can Take the Train</i> , <i>Permanent Record</i>
Scenes of a romantic/erotic nature	<i>La Prisonnière</i> , <i>Sitcom</i> , <i>Venus in Furs</i>
Scenes of war (marching), violence and suffering, sometimes allied with specifically historicized events	<i>Gladiators</i> , <i>Before Night Falls</i> , <i>Hedd Wyn</i> , <i>The Honeymoon Killers</i> , <i>War and Love</i>
Moments of comedy (usually black)	<i>Death in Brunswick</i> , <i>Barfly</i> , <i>Sitcom</i> , <i>Parting Glances</i>
In places where the music is used diegetically, scenes that make direct reference to the music and/or describe it as romantic, highbrow, or difficult	<i>Husbands and Wives</i> , <i>Scorchers</i> , <i>Love Lessons</i> , <i>Star Trek: Voyager</i> "Counterpoint"

Rarely is the music used to underscore moments of genuine frivolity or lightheartedness (such as in *Hip Hip Hurray!* dir. Kjell Grede, 1987; *The Music Teacher*, and *Parting Glances*, dir. Bill Sherwood, 1986), and occasionally the music seems to be employed in deliberate, strongly ironic counterpoint to the apparent meaning of the visual/spoken content (as, for example, in Julian Schnabel's *Before Night Falls* [2000], where the Adagietto is used during scenes of violence), generating levels of juxtaposition that transcend even Mahler's own radical, fin-de-siècle reworking of Socratic irony via that of early romantics such as Friedrich Schlegel, Novalis, and Jean Paul.

In the small amount of literature that exists on the use of Mahler's music on screen, critical focus on *Death in Venice* and on the cultural politics of the 1970s' and 1980s' New German Cinema of Rainer Werner Fassbinder, Hans-Jürgen Syberberg, and Werner Herzog²⁰ has both relied upon and generated an implicit opposition between this cinema, on the one hand, and Hollywood or "nonart" movies, on the other. Roger Hillman maintains that the cultural traditions and identities invoked by these directors' complex soundtracks "is alien to the register of music largely used for 'mood' purposes by classical Hollywood."²¹ Calling on the cultural heritage of music "enabled a European director to shore up a film acoustically against the penetration of Hollywood,"²² hence the undeniably powerful acts of sociopolitical reclamation through the use of Mahler in films such as Syberberg's *Hitler, ein Film aus Deutschland*, with its Mahlerian

clutter of cultural memorabilia (using Symphony 2); *Karl May* (1974, using Symphonies 2 and 4), in which Mahler and May are invoked as symbols of the German search for lost utopias; and, more problematically, Fassbinder's *Lili Marleen*, which concludes diegetically with part of Symphony 8, Mahler's gift to the German nation considered by Fassbinder, contrary to received opinion, to be the composer's most personal work.²³

Nevertheless, given their historical timing and especially Syberberg's apparent acknowledgment of the problems of historical representation in the late twentieth century, it is difficult to ascertain the degree to which these films of Syberberg and Fassbinder were contributing to, or reflecting and benefiting from, the progress of Mahler's general renaissance in other cultural arenas. Furthermore, leaving aside the complex historical questions of Mahler's national identity and the development of global rather than simply national ownership and reception of his music, this European vs. Anglo-American distinction seems a little too bald. After all, a number of European films throughout the period in question did use Mahler merely as "mood" music, whether congruently with the visuals or not, as in Fassbinder's *Chinesische Roulette* (1976), whose opening diegetic citing of Symphony 8 neither has cultural resonance nor plays a structural role in the narrative. Other films used the music deliberately to satirize the Visconti legacy rather than for any wider, more serious, artistic or political purpose, as in Fassbinder's use of the Adagietto at the beginning of *In a Year of Thirteen Moons* (1978) to underscore a sexually ambivalent liaison in a murky Frankfurt park. Conversely some Anglo-American films have employed the music in imaginative and culturally challenging ways, and in the most unexpected settings—for example, *The Honeymoon Killers* (Symphony 6), the true story of a couple who embark on a murder spree; *The Gladiators* (dir. Peter Watkins, 1969, Symphony 3), a curious dystopian vision of televised military games; and *The Long Day Closes* (Symphony 10), Terence Davies's nostalgic autobiographical work of childhood years.

In trying to transcend the historical and geographical limitations of this intercontinental distinction, I would argue that the most interesting uses of Mahler in film are those that combine elements of traditional mood-related functions with cultural-historical import, parodistic play, or structural narrative function—in other words, uses that shift between underscore and "overscore," and encourage us both to view the moving image through different aesthetic and cultural filters and to listen to Mahler's music in different ways, to reconsider our relationship with it and our understanding of its reception history. The examples discussed in the following section demonstrate varying interventionist technical and aesthetic aspects of this practice, which pose sometimes severe challenges to protectionist and purist traditions of artistic custodianship.

Examples

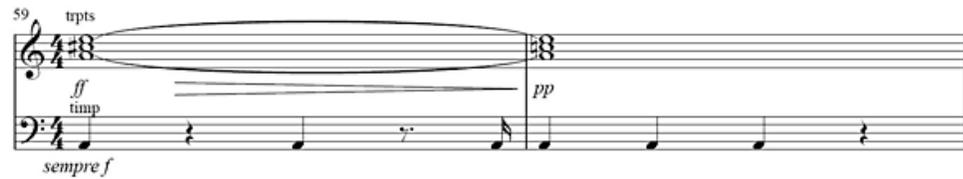
The Visconti Brands of Homosexuality and Death

Julian Schnabel's *Before Night Falls* is an account of artistic, cultural, and personal oppression in the Cuban communist revolution of the 1950s, told from the perspective of the gay writer Reinaldo Arenas, who left the country in 1980 as part of the Mariel boatlift, having spent much of the previous decade incarcerated for the "ideological deviation" of both his writings and sexual orientation. He contracted AIDS and committed suicide in New York City in 1990.

A key scene of the film involves the brutal breakup of a house party by the military (at 41:24), and the justification of such acts under the pretext of the communist mantra that capitalism leads only to immorality and decay. At the point of the break-in, the ambient sound levels are reduced and the Adagietto of Symphony 5 (the only non-Cuban music on the soundtrack) steals in, the first audible phrase being the second, from m. 3, with the rising fourth.²⁴ Scenes of violence, oppression, and destruction (alluded to in the voice-over of Arenas, to whose perspective we are shifted by the music and suppressed sound levels) are juxtaposed in strong counterpoint with the music, which is clearly intended to project a sense of stillness, contemplation, and utopian artistic beauty inherited from aspects of its use in *Death in Venice*, and to act as a symbol, "emanating" from the very consciousness of the Arenas character, of all that is under threat in this particular regime—the complete antithesis of most of what we are witnessing. Calling perhaps on Oliver Stone's similar use of Barber's *Adagio for Strings* in the Vietnam war epic *Platoon* (dir. Oliver Stone, 1986), the film's deployment of the Adagietto here may, ironically, constitute a closer semantic match with the composer's purported original conception of the movement as gentle love song than much of the signifying content with which it is attributed in *Death in Venice*. The death of beauty and culture is nevertheless an obvious shared theme, and the sublimated homosexuality of the earlier film becomes more blatantly foregrounded here: amidst the pain, persecution, and destruction, we are given glimpses of former sexual freedoms that became ultimately unsuccessful weapons in the effort to resist the system.

The aesthetic shock of the move from Cuban dance music to Mahlerian European "high art" is not only striking but also deeply ironic when one considers that it was largely because of the communist revolution that Havana, for example, remained partially stuck in a nineteenth/early-twentieth-century architectural, and a 1950s infrastructural, time warp that condemned the city to gradual decay and ruin. Layers of such allusion are explicitly assembled in Florian Borchmeyer's documentary *Havana—The New Art of Making Ruins* (2006), where voice-over of an interviewee imagines a protagonist of Thomas Mann (an aesthete, probably a dying musician) projected into the city only to expire whilst contemplating its ruins. Slow tracking shots along streets of decrepit colonial structures culminate in a snatch of prerevolutionary monochrome footage and a glowing sunset, all again accompanied by the Adagietto (17:05–19:38).

To read any further political or social significance into the presence of this movement in these films may not be possible or desirable. Nevertheless the deep humanity and spiritual concerns in Mahler's music—built as it often is on fragments of decayed and exhausted nineteenth-century musical leftovers or kitsch—are so often celebrated that they have become central aspects of his contemporary cultural identity. This may provide justification or at least an unsurprising motive for his music being called upon to serve as panacea for the world's troubles and as sympathetic voice of nostalgia, loss, and shared suffering.



Excerpt from Mahler Symphony 6, first movement.

In most cases of comedy, however, the humor works only because the music retains its aura of extreme sincerity and gravity rather than being semantically reconfigured—another example of the kind of deliberate miscontextualization or commodified allusion that lies at the heart of much comedic practice. Strangely enough, it is rare that Mahler's own brand of sardonic or gallows musical humor is directly transposed into similar filmic contexts (the uses of the parodistic, funeral-march third movement of Symphony 1 during the final graveyard scene in *Sitcom* [1:11:22], and for combinations of suicidal thoughts, self-inflicted pain, and the wicked overturning of imagined social triumph in *Hip Hip Hurray!* [1:22:38] are exceptions).²⁹

A limited tradition of milder black comic use of the more familiar "serious" Mahler, for example, can be seen in a small but notable number of films and television programs (for example, *Barfly*, *Timecode*, *Death in Brunswick*, and *Bang Bang, It's Reeves and Mortimer* [dir. Mark Mylod, 1999]). Among these, *Death in Brunswick* and *Barfly* are perhaps most representative. In the former, a scene in which the main character attempts to poison his mother's tea in a bid to gain his inheritance, only to find there is not much of it left, is accompanied diegetically with the Adagietto (the mother's "favorite music," we are told), an LP of which the son plays especially for her (1:37:30).³⁰ Along with its implications of a generationally biased Mahler following, this scene's simple effects of bitter irony and black humor are predicated on a number of surprisingly sophisticated cultural references pertaining to both film history and Mahler performance practice.

Barfly concerns a washed-up, alcoholic poet and his fateful relationships. In the scene in question, voice-over recitation of his death-related poetry and the subsequent claim by his malingering partner that she is on her deathbed and is having angelic visions occur to the diegetic accompaniment of parts of the Andante of Symphony 6 (58:42). Quasi-serious "high art" contexts and apparently tragic circumstances shift, in the manner of nineteenth-century romantic irony, toward the increasing absurdity and final *Stimmungsbrechung* of the scene, when urgently called paramedics examine the woman, declare her to be fit, she abruptly sits up, and the music is unceremoniously switched off. In both cases, it seems that the cultural engagement and foreknowledge necessary for full understanding of the irony are brought into greater focus by the *transdiegetic* nature of the music as "overscore"—the way it protrudes through the diegetic veil to implicate the audience along with the characters in a shared network of signification—particularly when it is either referred to so obviously in the diegesis as in *Death in Brunswick*, whose very title suggests ironic homage, or so clearly ruptured from the diegesis as in *Barfly*. For instance, by the 1990s, two mainstream television comedy series in the UK showed sufficient confidence in the semantic power and intersubjective understanding of the Adagietto, regardless of diegetic status, that they called on it to give instant recognition of the humorous juxtaposition: in *Alas Smith and Jones* (ca. 1990), in a hospital ward sketch to signal the impending death of a character; and in *Bang Bang, It's Reeves and Mortimer* in a regular "celebrity interview" slot in which, after facing a series of ludicrously inappropriate questions, the hapless luminary would be abandoned on stage to the sounds of the Adagietto.

In light of this, it is difficult to say whether this movement, or other music by Mahler, can any longer be employed with the moving image without accompanying "postmodern" layers of irony. Conflicting answers are given, on the one hand, by the profoundly sincere, for example,

- Alexander Sokurov's *Spiritual Voices* (1995) and *Confession* (1998) (textless adaptations and combinations of *Kindertotenlieder* (Songs on the death of children) nos. 2 and 3 for scenes of desolate military life and philosophical discussions on war, faith, death and memory)
- Patrice Chéreau's *Those Who Love Me Can Take the Train* (1999, Symphony 10 for final leave-taking)
- Amos Gitai's *Eden* (2001, first movement of Symphony 1 for various scenes in wartime Palestine)
- Gaspar Noé's *Irreversible* (2002, fragments of Symphony 9's finale as framing device)
- Jim Jarmusch's *Coffee and Cigarettes* (2003, "Ich bin der Welt abhanden gekommen" as symbol of world-weariness)
- the aforementioned *Havana—The New Art of Making Ruins* (2006), and

- Alfonso Cuarón's *Children of Men* (*Kindertotenlieder* no. 1 in a story of the death of all children)

and, on the other hand, by the ironic and allusive, for example,

- *Stiff Upper Lips*
- *Sitcom*
- Mike Figgis's *Timecode* (Adagietto), and
- *Who's Camus Anyway?*

Timecode in fact seems to straddle both traditions in its unusual setting of a quarter-split screen showing four parallel, sometimes interacting, narrative strands. The "musical" director par excellence, Figgis comments that in screen contexts music "pervades everything,"³¹ and he conceived and physically designed the film in its early stages as a "musical" interplay of primarily parallel streams of events. Excerpts from the Adagietto occur both as cinematic in-joke (the first of three appearances [33:14] eliding with the main character's suggestion to his soon-to-be ex-partner: "I've been thinking, if I took a couple of weeks off, maybe a month, we could just take a plane to Venice"), and as "serious" emotional signifier, marking out the breakup of this principal relationship, the main character's tipping over into violence, and his presumed dying moments (1:03:15 and 1:24:38). Figgis's complicity in the Adagietto myth is revealed both by his final use of it in the main character's death scene and by his selection of one of the slower performances available (Polish National Radio Symphony Orchestra/Antoni Wit [Naxos, 1993])—though this may simply have been a matter of economics.

Relatively unproblematic, nonironic allegiance to serious eschatological themes of mortal existence associated with Mahler and his music, largely uninflected by issues of sexuality or humor, constitutes what might be called the "canonic" tradition of Mahler appropriation that has the longest history and generates the least critical ambivalence. As immediate heir to Visconti, Syberberg has the titular character of *Karl May* expire on his deathbed while uttering the word "Licht!" as we hear nondiegetically the longest section from the final chorus of "Resurrection," Symphony 2's last movement, a recurring refrain particularly in the second part of the film (DVD 2, 1:24:57, Film Galerie 451, n.d.). "Urlicht" (Primal light) from the same work recurs after discussions of death and the unlikelihood of survival in the trenches in the First World War drama *Hedd Wyn* (dir. Paul Turner, 1994) (1:33:04), and in *The Well* (dir. Samantha Lang, 1997) as the childlike younger female character fantasizes about being in love with the dead man whom she has run over and hidden down a well (1:04:26).

The least provocative Visconti homage in the world of the fiction film could well be Marisa Silver's *Permanent Record* (1988), where the funeral of a boy who has committed suicide, along with associated mourning, revitalize the Adagietto's unintended partnership with death and obsequies (32:26). However, it is a testament to the malleability of musical signification—and to Visconti's fusing of death, love, and transcendence—that without difficulty the same music can be employed to elevate epiphanic scenes of ultimate medical triumph over death in *Lorenzo's Oil*, when the young victim manages to move his little finger unaided (2:01:24–2:03:04).

The March of War

If *Permanent Record* marked the apex of commodifying the Adagietto through circumscribing its semantic range in the direction of death, then Moshe Mizrahi's *War and Love* (1985) represents a similarly conservative tradition of wider Mahler usage (especially march material) centering on depictions of armed conflict. This surprisingly romanticized account of life in the Polish ghettos during the Second World War uses parts of the first, third, and fourth movements of the First Symphony nondiegetically and predictably: marching into the ghettos to the third movement funeral march, emotive surges in the same movement for romantic episodes, and the beginning of the finale for scenes of battle (18:14, 26:20, and 1:14:55). The opening credit sequence and its transition into the film's first scene nevertheless provide an interesting alignment of techniques of narrative commencement in moving image and music. Increasingly enticing shifts from monochrome still picture to color picture to moving image draw us into the narrative and are synchronized with increasingly active musical events at the beginning of the symphony's first movement, as outlined in Table 4.

Table 4. The opening of Moshe Mizrahi's *War and Love* (1985)

Music (Symphony 1, First Movement)	Image
Music begins from bar 28 (the second Tempo 1)	Black screen after opening dedication
Bar 36 (trumpet fanfares)	Appearance of first visual content: a monochrome, framed photograph of three young male friends standing on the footplate of a bus, under which appear the film's opening credits.
Bars 40–44 (paired horns over string pedal)	The monochrome picture gradually turns into color.
Bar 49 (return of theme in 4ths, third horn, over rising chromatic figure in lower strings)	The frame around the picture disappears and the picture expands to fill the screen.

Bar 63 (onset of "Ging heut' Morgen übers Feld" melody in celli and greater sense of forward motion)	Still picture becomes moving picture, ambient sound of street begins, but the conversation and laughter of the three characters cannot be heard.
Bar 71 (return of "cuckoo" call in clarinet)	First long shot of bus and surrounding area.
Bar 84 (beginning of second part of theme, taken from third stanza of original song)	First voice-over narration: "I will always wonder what made that summer so beautiful."

As a cultural phenomenon, this film cannot compare in breadth and depth to the powerful works of Syberberg and Fassbinder. It nevertheless contributes in its own limited way to the postwar redemption of Mahler's music and its much-debated Jewish characteristics, restoring through acts of imagination something of its rightful historical presence in a past that had denied it this in reality, and presenting as memorialized that which had been the victim of historical excision and temporarily enforced cultural amnesia. The structural mapping of its opening raises interesting questions regarding the temporalities of cinematic and musical narrative unfolding, and this is a point worthy of further exploration.³²

Although this film, and others depicting conflict such as *Hedd Wyn* and *Eden*, may stifle subtler forms of cultural commentary under the blanket of dramatic and romantic cliché, we have noted with *Hitler, ein Film aus Deutschland*, *Before Night Falls*, and *Paragraph 175* that occasionally in the context of the war topic the combination of narrative-visual semantic, symbolic, and emotional content with that of Mahler's music can achieve striking and profound results. Two examples illustrate this. Herzog's *Lessons of Darkness* (1992) certainly belongs in this group, with its apocalyptic documenting of the post-first-Gulf-war burning oilfields of Kuwait, filmed to music by Grieg, Pärt, Prokofiev, Schubert, Verdi, and Wagner. It leaves "Urlicht" from Mahler's most eschatological Symphony 2 (itself configured around the teleology of the Day of Judgment followed by "Resurrection") to the final scenes entitled "Life without Fire" and "I am so Weary of Sighing, O Lord, Grant that the Night Cometh," after which the Mahler elides into the closing credits. "Man lies in deepest need. Man lies in deepest pain. Yes, I would rather be in heaven!" intones the solo alto voice in this penultimate movement of the symphony. Perhaps to avoid irony, we do not hear the concluding line of the movement: "The dear God will give me a small candle, Light will lead me to eternal blessed life!"

Peter Watkins's pre-Visconti, *Dr Strangelove*-esque *The Gladiators* is notable for being one of the earliest films to use Mahler and for being one of the few to use Symphony 3—a decision evidently made during the editing process by film editor Lars Hagström.³³ The confluence of a politically radicalized director such as Watkins, a film made against the backdrop of the Vietnam war, Paris '68, and the Cold War, dealing with futuristic computer-controlled war games and suppression of the individual, and the music of a turn-of-the-century Austro-German composer, may seem odd at first sight, and there is certainly a sense in which the film tends to cast facets of the music in new semantic light. Nevertheless, it is telling that the anonymous reviewer of an early Swiss performance of Symphony 3 in 1904 described it as a "symphony of the people" (*Volkssymphonie*) and as an image of the "social movement," its "almost threatening demands for justice" and its "fierce battle against the State and its military forces."³⁴ Hagström may have known, too, of Richard Strauss's admission to Mahler's biographer Richard Specht that, when he conducted the first movement (excerpts of which are used in the film), visions of a workers' May Day march to the Prater in Vienna had come into his mind.³⁵ As the Mahler renaissance blossomed in the 1960s when this film was made, one of its tendencies was to counter the evils of the former Fascist suppression of the music by Nazi Germany with claims of its social, even socialist, significance. Although Mahler's personal political outlook is extremely difficult to disentangle, his unusual adoption of banal march themes, waltzes, and folk tunes in the "high art" world of the symphony came to be seen not as indications of a weak and derivative lack of artistic originality but as powerful markers of sociocultural inclusivity appropriate to new postwar sensibilities, as "allegories of the 'Lower Depths,' of the insulted and the socially injured." Thus, for Theodor Adorno, one of the pioneers of this interpretation, "[w]ith supreme genius Mahler, the passionate reader of Dostoevsky, incorporates them into the language of art,"³⁶ and "[i]n Mahler there resounds something collective, the movement of the masses . . . the lowly is for him the negative of a culture that has aborted. . . . Desperately [his music] draws to itself what culture has spurned, as wretched, injured, and mutilated as culture hands it over."³⁷

The recontextualizing of this music in *The Gladiators* adds dimensions of *Mash-* or *Catch-22*-like dark humor to this interpretation. What is a clear-cut, optimistic-sounding march (from m. 247), in the context of the first movement's hitherto fragmented and stop-start structure, becomes in the flag-raising and wreath-laying ceremonies of this film (6:50 and 36:52) an incongruous, comic-sarcastic "commentary" on the futility of war: in the former scene, combined with cutaways to the lineup of pompous, smirking military leaders, and in the second scene with a deadpan voice-over enumerating historical developments in the cost of killing a single man in warfare.

A longer excerpt of the march occurs later during the key scene of capture and killing by the "system" of the two individuals who have managed to escape and disrupt the war games (1:22:57). Here Watkins shifts from moving image into juxtaposed monochrome stills of gas-masked troops cornering the victims, "completely redolent of May 1968 in Paris and of Italian police beating anti-globalization protestors in Genoa."³⁸ The music now provides continuity and movement, and its joviality is at yet more variance with the visual content, although for the first time we eventually, if briefly, hear the cataclysmic breakdown of the march music (m. 362), which is aligned here with the return to moving, color images of the bloodied victim (1:26:55).

Reinscribed into the symphony, its context, and its early reception, politicized readings may be possible. Mahler certainly lived in turbulent times in the history of European development, which problematized his sense of cultural identity as a Bohemian Austro-German. Successive defeats of Austria by France (1859) and Prussia (1866) led to a schism that

has lasted to this day in the German-speaking world. The Austro-Hungarian Empire, founded in 1867, was an unwieldy conglomeration of ethnic groups dominated by Vienna until the empire's collapse in the First World War turned the city from proud imperial capital into Eastern outpost of an outcast people. Mahler, further alienated as a Jew, subscribed to the notion of a reunification of all German-speaking lands—something that, ironically, Hitler attempted to achieve through the kind of brutality, and suppression of difference or dissent, thematized in Watkins's film. It is difficult to hear the march in the first movement of Mahler's Symphony 3—which twice attempts to assert itself and twice is thwarted by massive counterforces—at face value as a positive rallying cry to the masses. An inversion of this idea would see its failed attempts to bring order to chaos as perhaps symbolizing the difficulty of imposing a political will on recalcitrant groups. "At what point does marching to the same tune become goose-stepping?" the music might thus be asking. According to this reading, it is monolithic social systems which manipulate or ignore individuality that are mocked in the false identity and forced continuity of the march sections. Answers to the conflicts between humankind as individual spirit, as social group, and as political pawn are explored by the implications embedded in both film and symphony.

Musical Reprocessing

It is one thing to employ works or excerpts of works by Mahler in screen contexts, but it is quite another to make significant changes to the material used or to superimpose material from different works. Although comparatively rare, this practice is notable for representing, on the one hand, perhaps the furthest point in the filmic process of commodifying and repackaging musical works (of "out-Mahlering" Mahler's own tendency toward musical dislocation) and, on the other, a curious reconstitution of the distinctly nineteenth-century controversial approach to musical performance practice, indulged in by Mahler himself, which can be summarized by the term *Werktreue* (literally "work-truth" or being true to the work). This tradition, which became complete anathema in the early twentieth century, involved conductors making alterations to the scoring and sometimes the structure of musical works in the belief that they were able to divine the composer's true intentions. The *work* therefore is considered to be an abstract, ideal entity separate from the *text*. For instance, Wagner (and Mahler following his example) made significant changes to the instrumentation of Beethoven's Symphony 9 on the grounds of the composer's deafness and the technical limitations of late-classical instruments and players; in the interests of what he saw as formal clarity, Mahler made cuts in his performances of Bruckner's Symphonies 4, 5, and 6; he altered many aspects of Schumann symphonies, including orchestration, phrasing, articulation, and thematic line, and arranged some late Beethoven string quartets for string orchestra. Mahler even urged later conductors to assume the right and duty to do the same to his own music, although to my knowledge no conductor, in the face of the overwhelming countervailing forces of postwar historical performance practice, has yet had the bravado to interfere with any of Mahler's detailed and prescriptive scores.

Two filmmakers partake in a similar interventionist aesthetic in their use of Mahler. Sokurov does so with the *Kindertotenlieder* in his painstaking and protracted documentaries *Confession* and (to a greater extent) *Spiritual Voices*. Both concern the minutiae of military service, respectively on a navy battleship in the Barents Sea and in the army on the Tajikistan-Afghanistan border. The central meaning of *Spiritual Voices* can be summed up in a portion of the voice-over in part 4 of the film: "War is hideous, from the very first shot to the last. There is nothing but dust, the smell of burning, stones, hot shrapnel, blood, a hint of fear. No room for aesthetics" (DVD 2, part 4, 44:24, Ideale Audience International Facets Video DV73207, 2004). In the final part of the documentary when demobbed soldiers wait, presumably to be returned to Russia, aesthetics resurface as Sokurov combines, sometimes simultaneously, sections of *Kindertotenlieder* nos. 2 ("Nun seh' ich wohl") and 3 ("Wenn dein Mütterlein")—without the vocal part, which is mostly transferred to the instruments—with voice-over dialogue ambiguously issuing from a radio that one of the soldiers has tried to tune in. Table 5 illustrates this.

Table 5. Description of audiovisual content of *Spiritual Voices*, Part 5, 1:20:23–1:29:20

Timing (Part 5)	Music	Image	Other Sound/Dialogue
1:20:23	<i>Kindertotenlieder</i> no. 2, "Nun seh' ich wohl," mm. 37–47. Vocal melody in strings	Dissolve to three demobbed soldiers in barracks room	Indecipherable radio chatter
1:20:50	↓	Soldier 1 leaves room	
1:21:08		Soldier 2 attempts to tune radio	Loud radio static
1:21:12	Music ends		
1:21:16	<i>Kindertotenlieder</i> no. 3, "Wenn dein Mütterlein" mm. 4–26. No vocal part		
1:21:42	↓	Soldier 2 exits room, leaving soldier 3 behind	
1:21:50			Exterior ambient sound of birdsong emerges from background; by 1:22:03, as loud as music

1:22:14	↓		Voice-over dialogue begins. Man: "You won't leave me, will you?"
1:22:24			Woman: "No."
1:22:39		End of long, slow right pan, revealing soldier 2 standing in doorway	
	↓		
1:22:51	"Wenn dein Mütterlein" mm. 27–37 blend with "Nun seh' ich wohl" mm. 48–49 & 51–60		
1:23:24			Woman: "Hello. Do you remember me?"
1:23:30	"Nun seh' ich wohl" mm. 60–65 continue alone		Man: "I haven't forgotten you."
1:23:35			Woman: "That's good." [During emotive melodic surge to climactic appoggiatura, mm. 61–62 of "Nun seh' ich wohl."]
1:23:40	↓		Man: 'Where are you going?'
1:23:44			Woman: "Back home. I live alone now."
1:23:50	"Nun seh' ich wohl" mm. 66–74 blend with "Wenn dein Mütterlein" mm. 42–49	Cutaway to bare ceiling lightbulb with moth flying around it	
1:24:01	↓	Back to view of room with soldier 2 sitting on bed, and soldier 1 lying on other bed	
1:24:20	"Wenn dein Mütterlein" mm. 50–70 continue alone		
1:24:28	↓		Woman: "It isn't possible."
1:24:31			Man: "Why? Everything is possible."
1:24:35	↓		Woman: "God won't let such a terrible thing happen."
1:24:37			Man: "He does sometimes." Woman: "God will protect her."
1:24:40	↓		Man: "And what if he doesn't exist?"
1:25:04		Soldier 1 sits up and then lies back down	
1:25:18	(Return of introductory material, m. 64)	Close-up of soldier 2	
1:25:23			Woman: "I'm dishonored. I'm a terrible sinner."
1:25:29			Man: "No, you're not. If you are a sinner, what am I? Your sin and your dishonor are made clean by the saintliness of your heart . . .
1:25:50	Music ends		
1:25:51			. . . Never let anyone say that it's better to end one's life."
1:26:01		Soldier 2 raises eyes toward something	

1:26:03		Cutaway to close-up of pistol	
1:26:13		Close up of soldier 3's stocking feet	
1:26:15			Man: "Do you often pray?"
1:26:20			Woman: "What would I be without God?"
1:26:22			Man: "And what does God do for you? . . . Nothing . . ."
1:26:29		Close-up of soldier 3 asleep	
1:26:33			". . . You are too poor and lowly for Him."
1:26:51		Extreme close-up of sleeping soldier 3's head	
1:27:11		Slow dissolve begins to landscape view of river and hills	
1:27:34			Ambient sound levels reduce to zero.
1:27:44		Slow right pan begins to desolate rocky landscape	
1:27:49	"Wenn dein Mütterlein" mm. 57–70		
1:28:12			Ambient sound has returned.
1:28:47	Music ends	Slow right pan ends	
1:28:52			Voice-over: "Yes, it's time to go back to Russia. In Russia it is still cold. Snow and silence. And not a soul." [Very faint, deep tolling bell heard during and after this.]
1:29:20		Image has faded to black	

Taken as an extension of nineteenth-century practices, this musical reprocessing to the "greater" benefit of communicating some higher cinematic truth would certainly chime with Sokurov's deeply philosophical and literary approach to exploring the human condition through film.³⁹ The use of *Kindertotenlieder* songs, curiously muted by the absence of text, voice, and sometimes upper melodic line, could be taken in a general sense to symbolize the death of the very young soldiers' childhood as they emerge hardened from the experience of active service. The missing, implied text of "Nun seh' ich wohl" is permeated with a sense of leave-taking appropriate to the close of such a monumental piece of documentary cinema and to the circumstances of the soldiers depicted in the final scene: "You wanted with your shining light to tell me: / 'We'd dearly love to stay here by you, / But this our destiny denies us. / Ah look at us, for soon we'll be far from you! / What are but eyes to you, these present days, / In nights to come will be to you but stars.'" The oblique, male-female spoken dialogue with which the interleaving of the songs is combined also contains veiled Dostoyevskian intimations of departure, loss, divine protection, and a cynical denial of religious faith. In certain ways, it parallels the sentiments of "Wenn dein Mütterlein," in which a father addresses his deceased daughter, whose face and figure he always imagines whenever her mother enters the room. The careful overlapping pattern of the songs as this dialogue unfolds shows symmetry, balance, and occasional synchronization of visual and emotional content:

'Nun seh' ich wohl'	Both songs combined	'Wenn dein Mütterlein'
song 2 (10 measures)		
	[break]	
		Song 3 (22 measures) →
	Song 3 (10 measures)/Song 2 (10 measures) →	
Song 2 (5 measures) [mirrors emotive content of dialogue] →		
	Song 2 (8 measures)/Song 3 (7 measures) [synchronized with visual cut-away] →	
		Song 3 (10 measures) [musical return matches shift to close-up]
	[break]	
		Song 3 (13 measures) [end of music matches end of slow pan]

Figure 1

The rising stepwise figure and concluding appoggiatura of the more overtly romantic song 2 contrast with the almost baroque-like figuration and tread of song 3, and these qualities are played off against each other as signifiers of yearning, reminiscence, and resignation/acceptance as they emerge from the sound texture, fade, and recombine in shifting univocal and multivocal textures, sometimes creating quite dissonant, collagelike superimpositions. Sokurov has created here a microcosmic scenic compression of the human fear of death, the doubt of salvation, and the sense of imminent farewell and departure—a Mahlerian *Abschied*, after the vast symphonic landscape of the previous 330 minutes' observation of grim military realities, that self-reflectively presses and reworks Mahlerian cultural product into its own service.

The final example is probably the most bizarre, and from an aesthetic and structural perspective both one of the more challenging to notions of the unalterable, sacrosanct musical artwork and yet in itself one of the more deserving of the claim to true artistic status. Guy Maddin's *Dracula: Pages from a Virgin's Diary* (2003) is billed as "[a] cinematic transposition of the Royal Winnipeg Ballet's interpretation of Bram Stoker's classic vampire tale from stage to screen." While there have been a number of choreographies of Mahler's music (for example, Antony Tudor's *Dark Elegies* [*Kindertotenlieder*, 1937], Kenneth MacMillan's *Song of the Earth* [*Das Lied*, 1965], and Maurice Béjart's *Le chant du compagnon errant* [*Lieder eines fahrenden Gesellen*, 1971]), this seems to be the only one specifically reworked for the screen. This is significant because the ballet is presented in the form of a silent film with intertitles, in mostly black and white, and with a plethora of uniquely filmic techniques such as slow motion, jump cuts, and various optical filters. There are some ambient sound effects of the sort that might have been supplied live in the early days of presound cinema, such as wind and door noises and, of course, the banging of wooden stakes, but (given that this is a ballet) the musical accompaniment derived from Mahler's Symphonies 1 and 2 is continuous.

Rather than complete or unbroken performances of passages, however, the music is sometimes rearranged and juxtaposed. Early on, Dracula dances his victim into her coffin to the funeral march of Symphony 1, but before this has ended, she bursts from her grave to the opening of the finale. Later, there is a sudden theatrical shift from the opening movement of Symphony 1 to the finale of Symphony 2, to match on-screen action (the end of a pas de deux between hero and heroine, followed by the dramatic entry of Count Dracula). In one of the more extreme examples, the final defeat of the villain is accompanied by vertical collages of superimposed material from the finale of Symphony 2, which eventually resolve into a portion of the "Aufersteh'n" chorale and its instrumental conclusion. As an extreme intensification of Mahler's own practice of symphonic writing in the guise of a fragmented "imaginary theater"⁴⁰ (see m. 343 onward of the finale), an Ivesian collage of musical topics from the movement is created: nervous appoggiatura theme from m. 107, brass *Dies Irae* from m. 142, and choral and solo vocal passages from m. 529, with the following instrumental passage from m. 536, vie for supremacy as Dracula is surrounded and eventually bloodily impaled. In the final 3 minutes 25

seconds of the film depicting Dracula's defeat, there are 113 shots, which break down as shown in Table 6.

Table 6. Description of shots in final 3 minutes 25 seconds of *Dracula: Pages from a Virgin's Diary*

Shot	Image	Music (from Finale of Symphony 2)
Shot 1	Dracula prepares to cut the flesh of his chest in order to feed blood to his female victim.	<i>Dies Irae</i>
Shots 2–5	She drinks blood.	<i>Dies Irae</i>
5–19	Something appears wrong: Dracula throws her to the floor, where she picks up crucifix and holds it toward Dracula, who stumbles to the floor.	During shot 5, there is a shift to the appoggiatura theme: mm. 107–31 → 116–41 (with additional dissonances) → 132–37 (with additional string appoggiaturas). Combined from the outset with choral and solo vocal fragments assembled from m. 526–35.
20–70 (mixture of mostly rapid straight cuts, jump cuts, overlapping dissolves, and iris shots)	Dracula is gradually surrounded by men with stakes.	↓
Shot 38	The woman removes a curtain to flood Dracula with light.	m. 529 (triumphant conclusion to the chorale) temporarily assumes prominence.
Shot 62	Assailants encircle Dracula and gain the upper hand.	m. 529 onward now assumes complete and lasting prominence; other music disappears.
71–75 (longer shots)	Stakes close on Dracula from all sides.	Longer shots match the soloist's drawn-out melodic rise at mm. 532–34.
Shot 75	Dracula is impaled.	Synchronized with the soloist reaching the beginning of m. 533 (F sharp of the rising phrase).
Shots 76–78 (rapid)	Blood spatters on the men's faces.	
Shot 79 (long)	Dracula is dying in Van Helsing's arms.	Synchronized with the soloist reaching the apex of the melody at the second half of m. 533 (high G).
Shots 80–95 (rapid)	Men up-end Dracula, impaled on a stake.	
Shot 97	Dracula is finally at rest, hanging on a stake.	Synchronized with the apex of the woodwind phrase (4-3 appoggiatura, C flat–B flat, over G flat chord).

Conclusion and Epilogue

This (at least musically) striking combination and reprocessing may on many levels be distressing, but it does forcibly locate elements of Mahler's language and form within the history of the Gothic and the melodramatic (in the best senses of those terms) and the world of early cinema with which his music was contemporaneous. In his famous essay on Mahler, Schoenberg equates his overwhelming emotional experience of hearing Symphony 2 for the first time with what he calls "the melodramatic horror-play, whose effect none can escape."⁴¹ The episodic narrative and sensational emotional exaggeration of the nineteenth- and early-twentieth-century melodramatic mode thrived on conjoining grandiose and banal, high and low, and on a moral dialectic of garish, psychological pictograms. This emotive way of addressing the chaotic "post-sacred era"⁴² of early modernism may not be so far removed from the physiognomics of Mahler's symphonic "imaginary theater," with its attempt to recover meaning in obstacles, delays, problematic closure, juxtaposition, gaps, scenic spatiality, and virtuosic dialectics of extreme action/pathos or desolation/rapture. It is small wonder, then, that regardless of the aesthetic propriety of doing so, many makers of film have had recourse to the melos and drama of Mahler's music for a variety of expressive, structural, and cultural purposes—in Maddin's case, folding a recycled Mahler back into the aesthetic framework of early cinematic history with which he was contemporary.

Whether this practice will remain simply another example of the voracious appetite of mass-media culture in the continual widening of its library of expressive clichés, or whether it will encourage a retargeting of popular listening habits, is difficult to answer. With markets comes the freedom to exchange cultural and financial capital. The point at which this transaction slips into exploitation, distortion, or misrepresentation of that capital is never easy to determine. But the alternative of embargoes is also rarely, if ever, successful. However many diverse, seemingly extraneous guises it may assume, the development of music's cultural reception, particularly that of a music as potent as Mahler's, can never be permanently displaced, and indeed will probably remain healthy only to the extent that it is characterized by plurality and

inclusiveness. Perceptions of aesthetic dilution, debasement, or disfigurement may actually incite all the more avidly the search for and appreciation of whole, "untarnished" sources. Indeed, it is often through imposed artistic concession itself that music retains degrees of autonomous power: in the face of the cinematically "compromised" and partitioned musical artwork, we may nevertheless be compelled all the more to contemplate the longed-for totality. This is of course simply another, perhaps more radical, form of the Mahlerian aesthetic of the broken artwork in which supposed conventions (of form, sound, genre, taste) are paid honor in the breach.

It is heartening, then, that in the final vignette of Jarmusch's *Coffee and Cigarettes* one of two aged, world-weary workers on their coffee break discusses and invokes Mahler as a symbol of his current state:

"I feel so divorced from the world. I've lost touch with the world. Do you know that song by Mahler, 'I've lost track of the world'?"

"No"

"It's one of the most beautiful, saddest songs ever written. I can almost hear it now. Can you hear it?"

Whereupon mm. 23–31 of the song steal in, reverberating faintly at first, then increasing in volume and sonic presence before fading away, the men all the time straining to listen (1:26:45). "Oh, it's gone now. Did you hear it?" asks the man. "I think so," his friend replies. The man concurs: "It resonated right through the whole building." The two men then engage in brief nostalgic conversation involving the merits of lowly provincialism and exalted sophistication. The first man imagines the coffee to be champagne and offers a toast to Paris in the 1920s, and his friend offers one to New York in the late 1970s. The scene ends with the recurrence of the last five measures of the song as the first man takes a nap.

Not only can we perceive in this an important step in the filmic democratization of Mahler, but also it offers a final encapsulation of the way in which Mahler's music, and by extension other preexistent music, is at times able to move within, around, and beyond purported diegeses by virtue of its cultural valency. Where exactly is this music located? According to traditional definitions, it is not diegetic since there is no conceivable source for it; it is not nondiegetic because the characters hear it; it is not metadiegetic (i.e., in the imagination of an individual) because both characters suggest they can hear it. The music seems to exist nowhere and everywhere. We, the viewers, are partaking in the same shared cultural experience as that of the fictive characters who make reference to the music: there is no division between the inside and outside of the filmic text, which are fused and transcended in some kind of pandiegetic everyman's land through the agency of the Mahler song.

The degree to which the cultural significance of any preexistent music should or can—whether by accident or design—be at play in its screen use and reception is not necessarily easy to determine, since this depends on widely variable contexts of authorial intention (both composer's and director's) and viewer awareness or interpretative focus. I nevertheless hope to have shown in this study that Mahler's often heavily association-laden music, at whatever traditional diegetic level it is situated, can operate in screen works rather like a character who for purposes of emphasis or sympathy suddenly turns to the camera and addresses us directly with either a look, a gesture, or even spoken words, momentarily rupturing the diegetic etiquette, breaking through the narrative frame, and giving us privileged insight. The exploration of these operations may finally be seen as an empowering event both in the larger reception history of Mahler's art and in our developing understanding of the artwork of the moving image.

Endnotes

¹ This essay is a revised and expanded version of papers delivered at the international symposium "Gustav Mahler: Interpretation und Rezeption," Saarbrücken, Germany, June 2007; the *Music and the Moving Image* Conference, New York University, May–June 2008; and the *Screen Studies* Conference, "Sound and Music in Film, TV and Video," Glasgow University, July 2008. I am grateful to Gillian Anderson and the two anonymous reviewers of the essay for their valuable ideas and suggestions.

² There were, of course, examples of twentieth-century composers living contemporaneously with the emergence of early cinema who contributed scores in a range of different, postromantic musical styles, such as Dmitri Shostakovich (*Novyy Vavilon* [*The New Babylon*], dir. Grigori Kozintsev and Leonid Trauberg, 1929), Darius Milhaud (*The Beloved Vagabond*, dir. Edward JosÉé, 1915; and *Le Roi de Camargue*, dir. André Hugon, 1921), Arthur Honegger (*Napoléon*, Abel Gance, 1927), and Paul Hindemith (*Vormittagsspuk* [*Ghosts before Breakfast*], dir. Hans Richter, 1928).

³ See Altman, *Silent Film Sound*, 357.

⁴ Gillian Anderson, personal communication, July 2009.

⁵ See David Raksin's recollections in "David Raksin Remembers His Colleagues," at http://www.americancomposers.org/raksin_steiner.htm. For further derivative accounts, see, for example, "Max Steiner," <http://www.moviemusicuk.us/steiner.htm>; "Max Steiner (1888–1971)—Founder Film Composer," <http://www.mfiles.co.uk/composers/Max-Steiner.htm>; <http://www.moviemusicuk.us/steiner.htm>; <http://eric.b.olsen.tripod.com/steiner.html>; and <http://www.last.fm/music/Max+Steiner> (all accessed August 2008). Steiner is nevertheless not mentioned in any of the volumes of La Grange's Mahler biography.

⁶ Julius Korngold took his son Erich to visit Mahler in 1906 to seek advice on the boy's musical education. Mahler hailed Erich as a "genius" and suggested private lessons with Zemlinsky, which were taken up. Mahler was also visited by Erich some years later (see La Grange, *Gustav Mahler*, 3:424–26).

⁷ See Altman, *Silent Film Sound*, 291. There is, however, no mention of Hugo Riesenfeld in La Grange's biography of Mahler.

⁸ Thomas Mann's own hidden association of Aschenbach with Mahler was revealed in 1921 (see Wolf, "Case of Slightly Mistaken Identity"). Visconti's film uses primarily the Adagietto of the 5th Symphony as its score.

⁹ See Kaplan, "Adagietto."

¹⁰ Barham, "Cinematic in Gustav Mahler."

¹¹ Adorno, *Mahler*, 62.

¹² See Marks, "Sound of Music," 254.

¹³ Buhler, "Star Wars, Music, and Myth," 52.

¹⁴ The author is currently planning future publication of research in this area.

¹⁵ Dahlhaus, *Nineteenth-Century Music*, 346. One must assume that Dahlhaus is referring generically to an early modernist, atonal style rather than to specific music by Schoenberg, since by the time of this statement his music had appeared in only one film: *Einleitung zu Arnold Schönberg's Begleitmusik zu einer Lichtspielszene* (dir. Jean-Marie Straub, 1973). For discussion of Schoenberg's only encounter with the world of screen music, *Begleitmusik zu einer Lichtspielszene* op. 34, see Neumeyer, "Schoenberg at the Movies."

¹⁶ Schoenberg, "Art and the Moving Pictures," 153, 155.

¹⁷ Duncan, *Charms That Soothe*, 106.

¹⁸ See Chion, *Kubrick's Cinema Odyssey*, 110 fn. 16.

¹⁹ Although it represents the latest results of extensive research, this list will of course require continual updating.

²⁰ For example, Chanan, "Mahler in Venice?" Flinn, "Music and the Melodramatic Past"; and Hillman, *Unsettling Scores*.

²¹ Hillman, *Unsettling Scores*, 165.

²² *Ibid.*

²³ Pflaum, *Rainer Werner Fassbinder*, 76. Gillian Anderson has suggested the possibility that "European films might have been able or inclined to use Mahler because the tempo of the films, the duration of the scenes, [are] slower and longer, allowing the development of more complex musical ideas" (personal communication, July 2009).

²⁴ The performance is by the Berlin Philharmonic, but no further details are given in the film's credits.

²⁵ One of the characters in this film is a recently widowed, middle-aged film director and teacher, nicknamed "Old Venice" or "Aschenbach" by his students, who is frequently seen gazing admiringly at a young female student (at 31:14–31:24, this is accompanied nondiegetically by a fragment of a piano version of the Adagietto), at one point dressing up in a white suit and plastering his face with white makeup. When he is found dead in his office, students find a DVD of *Death in Venice* next to him while an orchestral segment of the movement is heard nondiegetically. The piano arrangement recurs during the closing credits.

²⁶ In 1989, the early episode of BBC television's long-running hospital drama *Casualty*, "Union," also employed Symphony 2 ("Resurrection") diegetically during scenes concerning a heterosexual couple afflicted (the woman terminally) with AIDS.

²⁷ Visconti and his legacy illustrate one of the central problems with the cinematic appropriation of existing music: the tendency for musical repertoire and, by extension, the persona and reputation of composers themselves, to become embroiled in the aesthetic, sociopolitical, or ethical orientation of entire screen texts. There is no evidence, for example, that Mahler was homosexual or even ambivalent about his sexuality, although there are suggestions of sexual impotence or declining sexual appetite (see Alma Mahler, *Diaries*, 467; and Feder, *Gustav Mahler*, chaps. 12–14).

²⁸ See Alma Mahler, *Gustav Mahler*, 70.

²⁹ The reasons for this are not easy to determine, but may be attributable either to the aesthetic difficulties of directly transposing musical to filmic humor or simply to the precarious nature of geographical, cultural, and historical fashions and tastes in humor.

³⁰ The performance is by the Concertgebouw Orchestra conducted by Bernard Haitink.

³¹ At 33:55 of director's audio commentary on the DVD (London: Optimum Releasing, 2000).

³² The author is currently working on a monograph, *Music, Time and the Moving Image*, which will explore these and many other issues in the musical manipulation of time in screen contexts.

³³ Watkins, "The Gladiators: A Self-interview," 10.

³⁴ *Neue Zürcher Zeitung*, cited in La Grange, *Gustav Mahler*, 2:659.

³⁵ Specht, *Gustav Mahler*, 249.

³⁶ This, and previous quotation, are from Adorno, "Mahler: Centenary Address," 86.

³⁷ Adorno, *Mahler*, 33, 38.

³⁸ Watkins, "The Gladiators: A Self-interview," 7.

³⁹ In the editor's notes accompanying the DVD of the film, Alexei Jankowski remarks, "*Spiritual Voices* was the first of Alexander Sokurov's documentaries to be made in a literary, 'novel-like' form. Literary forms . . . were always especially important to Sokurov, and his best achievements . . . were all based on his generous and intimate, respectful and tender relations to literature" (Paris: Ideale Audience International/Facets Video, 2004).

⁴⁰ The critic Richard Heuberger's description in an 1899 review of Symphony 2, *Neue freie Presse*, cited in La Grange, *Mahler*, 1:507.

⁴¹ Schoenberg, "Gustav Mahler," 450.

⁴² Brooks, *Melodramatic Imagination*, 15.

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