

24. *Di Provenza il mar, il suol*, from *La Traviata*, act 2, scene 1.

25. In Visconti's *La Terra Trema* (1947), a group of drunken and unemployed barflies dance through the streets of a backward Sicilian village, while one of their number plays Chopin's E major *Etude* (opus 10) on a harmonica.

26. See and hear also the use of very specific Wagner compositions in Claude Chabrol's *Les Cousins* (1959). Attentive viewers can ascertain not only character relationships, but the conclusion of the story from identifying and connecting the cues. Substantial significations are not limited to the international art cinema, or to the activities of its *auteurs*. In MGM's *The Picture of Dorian Gray* (1945) Gray has deflowered a young singer and driven her to despair. After hearing of her suicide he attends a performance of Mozart's *Don Giovanni*. Soon after he casually whistles the tune from the "seduction duet" between Don Giovanni and Zerlina. Dorian's virtuous painter friend counters by playing on the piano a simple song associated with the dead girl. Here, through classical quotation, is an indication of Dorian's character and motivation, as well as a foreshadowing of his end. In the film we have, as in Wilde's book and Mozart/Da Ponte's opera, a cruelly carefree character who misses the foreboding in the apparently bright tones that surround him. For another significant, intentional use of this same duet, see Gabriel Axel's adaptation of Isak Dinesen's *Babette's Feast* (1986).

27. Atkins lists under "Concert ('Classical' or 'Serious') Music" the following: large orchestral works, chamber music, virtuoso solo instrumental works, choral music, opera, ballet, art songs and lieder. (1983, 26.) She leaves it at that, but in fact each category has its own specific periods, its received culture and celebrated proponents, its own associations and repercussions, all of which substantially alter the contexts (cinematic, in this case) in which they occur. One might profitably trace the cinematic appropriations and significations in each of these very specific musical areas. Of course it is also true that this work is not always done, and that there can be elitist implications to opus-level identifications. (Cf. Stefani, 1987.) The following sections investigate these implications, and some alternatives.

28. Berg, 1976, 80, 124–25.

29. Brown, 1988, 209, note 26; Last, personal communication, 1995.

30. See chapter one.

31. Brown, 1994, 65.

32. Quoted in Flinn, 1992, 37. Keller (1946–47, *Sight and Sound*, volume 15, number 60, 26) discusses the distracting potential of familiarity, and the related difficulties of self-satisfied snobbery in the listener who can identify the cue.