

tion in my own study. I am indebted to Donna Poulton for introducing me to Plett's valuable work.

7. Atkins, 1983, 26.

8. Irvin Bazelon raises an idiomatic concern as he considers what he feels to be the unequal partnership between the concert piece and the film in which it appears. "With this conjugal arrangement, the piece itself loses importance: only the music's ability to convey a mood or an association has any validity. The result is that distinct, individual pieces become pastiches, 'Bachlike or Chopinesque,' with distinctions simply disappearing." Here Bazelon suggests that idiom only has meaning *through* its individual expressions. Bazelon, 1975, 134–35.

9. Thomas, 1979, 204.

10. In Walker, 1974, 145.

11. Another noted example of this kind of effect occurs in Laurence Olivier's conflating version of *Henry V* (1944).

12. Sadie, Stanley, from the program notes for the London *L'Oiseau-Lyre* recording. 1985, 414 316–12 OH3, p. 22.

13. Still, that further articulation can still be justified and valuable. See following section on phenomenology.

14. Brown, 1994, 9.

15. *Ibid.*, 82.

16. For instance, Psalm 23 is used in The Kordas' *Rembrandt* (1937), *How Green Was My Valley* (1941), even Luis Buñuel's *The Adventures of Robinson Crusoe* (1953).

17. *Ich ruf zu dir, Herr Jesu Christ*, BWV 639.

18. Cf. *The Black Cat* (Edgar G. Ulmer, 1934).

19. Scorsese's use of Bach is clearly an homage to the earlier film, as well as an effective device to import wholesale its various themes and associations. Note also the use of the same piece at the conclusion of George Lucas's *THX 1138* (1971).

20. Bergman frequently quotes the legendarily single-minded Bach, who means devotion regardless of musical form and context, and who stands in contrast to the author's modern(ist) fragmentation and alienation. See Bergman, 1988, 43, 281–82. Two striking uses among many are in *Persona* (1966), *Cries and Whispers* (1973). For the superlative work-specific use of Bach see Straub/Huillet's *The Chronicle of Anna Magdalena Bach* (1968).

21. Cf. the last moment of order before the descent into the absurd in Martin Scorsese's *After Hours* (1986), or an easy irony achieved amidst the urban squalor of *Seven* (1995).

22. Cf. musical compilations like *Opera Goes to the Movies*, etc.

23. See Westermeyer, 1985, 291–94.