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**Sound, Act, Presence
Pre-Existing Music in the Films of Ingmar Bergman**

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Sound, Act, Presence:
Pre-Existing Music in the Films of Ingmar Bergman

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ABSTRACT

This thesis explores the appearance, function, and meaning of pre-existing music in the films of Swedish filmmaker Ingmar Bergman (1918-2007), with an emphasis on works from the Western classical canon. Active as a director, producer, and writer for sixty-one years, Bergman used his love of music to fuel his films in both form and content, largely eschewing traditional soundtrack scores in favour of pre-existing music used sparingly but precisely, incorporating music into the lives of his characters, and finding artistic inspiration in the works and lives of the composers.

This study's primary focus is to trace patterns of musical usage in Bergman's oeuvre through a series of case studies that link film-specific events to broader cultural traditions. Chapter One focuses on Bergman's relationship with music, sketching his musical life from childhood to his early years as a director and examining how he used the history and language of music to enhance his own biographical legend, interpret his cinematic techniques, and justify his artistic choices. Using *The Silence* (1963) as a case study, Chapter Two considers the onscreen representation of listening to music (music as sound) and explores how the act of listening can create for Bergman's characters a channel of communication between listeners and with a larger cultural history, mediated through technology. Chapter Three traces the dynamics of onscreen musical performance (music as act) back to a broader tradition of ritual humiliation, using *Music in Darkness* (1948) and *Autumn Sonata* (1978) as case studies. Focusing on *In the Presence of a Clown* (1997) as a case study, Chapter Four draws upon theories of the Gothic and the uncanny to illuminate how music becomes a haunting presence, enabling Bergman's characters to transgress the boundaries of fantasy and reality, past and present. The conclusion looks at Bergman's last film, *Saraband* (2003), which weaves music through its structure, soundscape, and narrative and offers a glimpse of music at its most transcendent, a gateway to the beyond.

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PREFACE AND ACKNOWLEDGMENTS

My first encounter with Ingmar Bergman came, appropriately, in a small, dark theatre at the Film Forum in New York City in 2005. I no longer remember the film screened that afternoon, but I can still see and hear the images, voices, and music from the *Saraband* trailer shown before the feature. As a 20-year-old pianist at the Manhattan School of Music, three years into my Bachelor's degree, I fancied myself rather cultured, having advanced far beyond my humble beginnings in Sacramento, California, where few people (I thought) watched art cinema. At this point in the story, the magnitude of my naïve self-delusion reveals itself in my eye-rolling response to the *Saraband* trailer that day at the Film Forum. Ingmar Bergman, a Swedish master of cinema? Never heard of him. A film about a cellist, with Bach as soundtrack? Movies about musicians were always rife with obvious mistakes and fake playing, a misuse of serious music. I was an instant sceptic.

A few months later, Ingmar Bergman popped up again, this time in a class at the Manhattan School of Music. I no longer remember the context, but I remember watching the famous double-performance scene of Chopin's A minor Prelude in *Autumn Sonata* on a wheeled-in television. You could write a whole essay about this scene, our professor said. Then, a year and a half later, on 30 July 2007, two of the world's great directors died – Michelangelo Antonioni, whose films I loved, and Ingmar Bergman. Curious, I read Woody Allen's tribute in *The New York Times* and shortly afterwards saw *Autumn Sonata*, my first Bergman film, at St George's English Bookshop in Berlin, where I had moved for advanced piano studies. It was a deeply uncomfortable experience, watching a film about a concert pianist whose career came at the expense of everything else – happiness, love, and even her children's well-being. I too was a concert pianist, a young one; was this film to be my future?

That autumn, back in New York City, I decided to apply for graduate school for both piano performance and musicology. Having gone to conservatory, however, I was required to play a public recital in order to graduate, not write an undergraduate thesis. So when the musicology applications asked for an undergraduate thesis-length sample of academic writing, I had to start from scratch. I remember throwing around ideas and coming up with a vague notion of something to do with Glenn Gould, the *Goldberg Variations*, and the idea of oblivion. One early Sunday morning at my piano church job on

the Upper West Side, I mentioned this idea to a guitar player named John, who was a doctoral student in English literature. I don't even remember his last name, but what he said would change the course of my life: "If you're interested in the *Goldberg Variations* and oblivion, you should watch Ingmar Bergman's film *The Silence*." And so, armed with books from the New York Public Library, mostly written in the 1970s, I began a 9,000-word essay on Bergman's use of Bach in *The Silence*. In my first attempt at Bergman scholarship, I discovered two things: that I had a lot to say about classical music in Bergman's films and that nobody else had said it yet. This PhD is the result of that initial foray: an in-depth study of the presence and function of pre-existing music in the films of Ingmar Bergman.

In 2007, nearly all the Bergman scholarship available had been published more than 30 years earlier, during the heyday of Bergman's popularity in the 1960s and 70s. Written predominantly by English-speaking, non-Swedish scholars, these texts offered close examinations of Bergman's major films from psychoanalytical, religious, philosophical, and occasionally cultural standpoints but did not venture into the more interdisciplinary aspects of Bergman's cinema, leaving his connections to other influences and art forms, including music, untouched. With the publication of Bergman's autobiographies in the 1980s and 90s, scholars adapted their thinking to encompass Bergman's biographical legend in their work, reigniting discussions of *auteur* theory and viewing his films in light of his authorship, even as his popularity declined. Today, the situation has changed dramatically. In the past few years, a new generation of Bergman scholars has begun to champion an intermedial mode of enquiry, bringing together the disparate fields of film, theatre, literary, gender, and cultural studies, the implications of which I will consider more closely in Chapter One.

My own perspective has been transformed by this resurgence of interest in Ingmar Bergman and the influx of new approaches to his work. Critically, I have moved beyond both the narrative-bound, film-by-film approach and the penchant for exclusively text-based interpretations so favoured by scholars in earlier decades. I have also tried to avoid the pitfalls of *auteur* scholarship by maintaining a critical attitude towards Bergman's autobiography. As a source, Bergman is neither particularly reliable nor trustworthy; ever the consummate storyteller, he spent his life blurring the lines between fantasy and reality, as his films, theatre productions, and writings attest and as many witnesses confirm. This is not to say I ignore or discount his words – quite the opposite, in fact – but rather that I

have attempted to maintain critical distance, which in the case of such a singular, outspoken filmmaker has not always been the easiest endeavour.

Thus, I have consciously given less weight to what Bergman *says* about music in his life and works and more weight to how music actually *appears* in his life and works. In Chapter One, after locating my study within current Bergman scholarship and *auteur* studies, I sketch a musical biography of Bergman's early life – one that, though reliant on Bergman's own accounts and other biographical sources, reveals his foundational interest in music – and then critically examine the ways he used the language and history of music to create his own biographical legend as a filmmaker. With these issues in mind, I then look at three ways that pre-existing music functions in the films themselves: music as sound, heard and listened to (Chapter Two); music as act, performed onscreen (Chapter Three); and music as presence, its sounds and mythologies woven into the cinematic text (Chapter Four). After tracing patterns of musical usage in the films and establishing theoretical frameworks by which to understand these patterns, I then offer a total of four in-depth film readings: *The Silence* in Chapter Two, *Music in Darkness* and *Autumn Sonata* in Chapter Three, and *In the Presence of a Clown* in Chapter Four. I conclude my thesis with a short look at *Saraband*, Bergman's last film.

I have, out of necessity, limited myself to pre-existing music in films that Bergman himself directed, not in films he wrote for others to direct, and have given priority to appearances of the classical canon. Owing to Bergman's enormous output, I have been unable to discuss every instance of classical music or offer in-depth readings of certain other films perhaps equally deserving of a closer look. I have, however, tried to select those films that offer the richest range of musical material for consideration, in appearance, function, and narrative content. Inevitably, several well-known films that use classical music have been mentioned only peripherally, including *Persona*, *Hour of the Wolf*, *Cries and Whispers*, *Face to Face*, and *Fanny and Alexander*; while much could be said of these films, it will not be said here. Finally, I have chosen to avoid Bergman's ventures into opera, both staged and filmed. While others have and will continue to write about Bergman's filmed version of Mozart's *The Magic Flute*, as well as his productions of Stravinsky's *The Rake's Progress* and L  har's *The Merry Widow*, my intention for this thesis was to examine pre-existing music in film, not filmed pre-existing music.

Although most Bergman scholarship ignores music's place in his films, a few writers have found that Bergman's music merits critical consideration.¹ Jeffrey Gantz and Fritz Sammern-Frankenegg were amongst the first, with Gantz's article "Mozart, Hoffmann, and Ingmar Bergman's *Vargtimmen*" published in 1980 and Sammern-Frankenegg's short film, *Ingmar Bergman's Secret Message in The Silence*, released that same year. In 1992, Sammern-Frankenegg published "The Message of Johann Sebastian Bach in Ingmar Bergman's Cinematic Art", which was followed by Michael Bird's "Secret Arithmetic of the Soul: Music as Spiritual Metaphor in the Cinema of Ingmar Bergman" in 1996 and Egil Törnqvist's "Transcending Boundaries: Bergman's *Magic Flute*" in 1998. The new millennium has seen an increase in musical scholarship, starting with Elsie Walker's 2000 article "An Incurable Music: Ingmar Bergman's *Autumn Sonata*" and Lawrence Kramer's 2004 article on the same film, "Music, Metaphor and Metaphysics". In 2008, Charlotte Renaud published an essay-length survey entitled "An Unrequited Love of Music", written specifically for the Ingmar Bergman Foundation. 2008 also saw the first publications of articles about Bergman's musical interests and choices *outside* his films: Ulla-Britta Lagerroth's "Musicalisation of the Stage: Ingmar Bergman Performing Shakespeare" and Stefan Johansson's "Ingmar Bergman at the Royal Opera". In 2011, Erik Hedling published "Music, Lust, and Modernity: Jazz in the Films of Ingmar Bergman", the first (and, as of this writing, the only) article that considers Bergman's use of popular music. Per F. Broman's survey article "Music, Sound, and Silence in the Films of Ingmar Bergman" (2012) considers Bergman's soundscapes alongside his classical musical choices. Carlo Cenciarelli published "'What Never Was Has Ended': Bach, Bergman, and the Beatles in Christopher Münch's *The Hours and Times*" in 2013.

In the same year, 2013, Alexis Luko's article "Listening to Ingmar Bergman's Monsters: Horror Music, Mutes, and Acoustical Beings in *Persona* and *Hour of the Wolf*" also appeared, an article that became Chapter Six (with nearly the same title) in the same author's 2016 book, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman*. Luko's book was published while I was in the final stages of preparing this manuscript for submission, but I have engaged with her work where possible. Whereas I have limited my study to pre-existing music, Luko considers Bergman's soundtracks as a whole, including composed scores, sound effects, and sound editing in her survey, and

¹ Complete information about the following texts can be found in the bibliography.

argues for Bergman's status as an "sonic auteur".² Our approaches and our focuses are thus very different. A handful of non-English and non-translated texts also bear mention here: Per F. Broman's "Musik för komedi och tragedi: Dag Wiréns music till *En lektion i kärlek* och *Fröken Julie*" (2005); Sandra Strigl's "Ingmar Bergman et la musique: Quand l'image ne trouve plus ses mots" (2006); Tobias Pelbuch's "Der dunkle Spiegel: Bachs Musik in den Filmen Ingmar Bergmans" (2007); and Marcos Azzam Gómez's *La Música en el Cine de Ingmar Bergman* (2013), which was the first book-length study published.³

Before I begin, I'd like to offer a short overview of the chronological shift from composed scores to pre-existing music in Bergman's soundtracks to set the stage for the main content of this thesis. The musical soundscapes of Bergman's early films of the 1940s and 50s reflect the tradition of classical Hollywood underscore. As a young director at Svensk Filmindustri, expected to produce popular films for commercial success, Bergman relied on the studio's staff composers to write original music to accompany his images, much of which follows the conventions of film scoring by establishing setting, creating an atmosphere, mickey-mousing action, and reinforcing or foreshadowing narrative developments.⁴ Yet these underscores rarely saturate the films. Indeed, much of the narrative action unfolds to sounds of everyday life – city noises, dialogue, sounds of nature. Generally, only during moments of high dramatic tension and in dream sequences does the underscore intrude on the film's diegetic soundscape, functioning to "guide and control audience response" by eliciting alarm, empathy, worry, or relief from viewers.⁵

In several of Bergman's early films, pre-existing music surfaces as a diegetic counterpart to the non-diegetic, composed soundtrack. *Music in Darkness* (1948) marks the first of many to feature classical repertoire in the silences of the accompanying film score; heard and performed onscreen, this music is a significant feature not only of the film's soundscape but also of the characters' lives. Music and musical characters populate other early films, from *Summer Interlude* (1951), featuring *Swan Lake* dance sequences at the Swedish Royal Opera ballet, to *Smiles of a Summer Night* (1955), a period comedy of errors featuring onscreen performances by a lovesick young man of Chopin, Schumann, and

² Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (London and New York: Routledge, 2016), 226. This is not Luko's coinage. The idea of a sonic auteur differs from that of a musical auteur, or, as Claudia Gorbman calls them, *mélomanes*: music-loving directors who use music "as a key thematic element and a marker of authorial style". See Claudia Gorbman, "Auteur Music", in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), 149. I will discuss auteur theories further in Chapter One.

³ I discuss some of this existing literature in Chapter One; see particularly footnotes 29 and 30.

⁴ Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 1.

⁵ *Ibid.*, 14.

Liszt, music that offers a canonical soundscape of passion worlds away from Erik Nordgren's score of sentimental strings and Mozartian pastiche.

Not all of these early films contrast composed soundtrack with the pre-existing classical repertoire, however. In *The Seventh Seal* (1956), Nordgren weaves fragments of the *Dies Irae* into his orchestral underscore. In *To Joy* (1950), Bergman takes the opposite approach: rather than incorporating pre-existing music into the film's composed soundtrack, he relies solely on pre-existing repertoire for the soundtrack, using no original cues by film composers. While these excerpts of Beethoven, Smetana, Mendelssohn, and Mozart are largely diegetic, performed by specific characters and by an onscreen orchestra and choir, the pre-existing repertoire still fulfils the function of conventional film scoring, establishing setting (a concert hall), creating an atmosphere (of overwhelming emotion), and underscoring key moments (of bliss or tension).

In her article on Bergman's relationship with music, Charlotte Renaud declares the shift from the conventional soundtrack score of the 1940s and 50s to the infrequent appearance of pre-existing music in the films after 1961 as one of function:

During the period heralded in with *Through a Glass Darkly* [released in 1961, the film eschews a conventional scored soundtrack, featuring instead fragments of the Sarabande from Bach's D minor Cello Suite, repeated four times non-diegetically], music acquires a new dimension. It no longer strives to meld within the film in order to increase the drama, nor to build up the structure. Music is there for its own sake, detaching itself from the film and offers [*sic*] itself as an object to be listened to. Its presence is neither contextual nor structural, but rather metaphorical.⁶

Broadly speaking, Renaud's identification of this "new dimension" is correct: after 1961, music is (sometimes) presented as an object-in-itself, not intrinsic to but running parallel with the film, an art-object with a history of meaning and metaphor independent of the film's narrative. Yet the specific foregrounding of canonical art music, situated "metaphorically" in Bergman's otherwise largely silent films, does not preclude music from also providing context, delineating structure, or increasing drama, three functions that Renaud claims as newly defunct. Also faulty is the implied assumption that music in Bergman's pre-1961 films, both pre-existing and original, had no other function than to "increase the drama" or "build up the structure".⁷ Just as Bergman occasionally used pre-

⁶ Charlotte Renaud, "An Unrequited Love of Music", <http://ingmarbergman.se/en/universe/unrequited-love-music> (accessed 14 July 2015). Oddly, before this statement, Renaud lists various ways in which pre-existing classical music functions in contextual and structural ways throughout Bergman's oeuvre, listing a number of examples from the post-*Through a Glass Darkly* period (by which she means 1960-2003).

⁷ *Brink of Life* (*Nära livet*, 1958) has no music whatsoever; thus the absence of a traditional musical score from 1961 onwards is not new, nor should it be considered shocking.

existing music in his early films in a variety of ways, he also continued to use composed scores and other types of music in his post-1961 films. Amidst the vast silences and concentrated dialogues, brief, intense moments of pre-existing canonical repertoire stand alongside the periodic use of jazz, pop, liturgical hymns, cabaret songs, and modernist electronic underscores.

Rather than viewing music in Bergman's films as a chronology of discrete and unrelated categorical moments, I propose locating music on an ever-shifting spectrum of appearance, function, and location, not only to allow for the nuances of each instance but also to identify differences unaccounted for by the basic binaries of classical/non-classical and diegetic/non-diegetic so prevalent in Bergman scholarship – the differences between music heard (sound), music performed (action), music sensed (presence); the differences between music's physical realities – its sound waves, modes of transmission, performance gestures – and music's metaphorical subjectivities, its ability to offer “psychological comment”,⁸ reveal “emotional depth”, and trigger philosophical “revelation”.⁹

Bergman's pre-existing music often appears diegetically, within the cinematic text; his characters interact with music, listen to it, talk about it, play it, perform it, are haunted by it. It is this onscreen interaction with music that I find particularly compelling in Bergman's films and that I have sought to explore in this thesis. Unlike conventional film music, used non-diegetically to influence audience perception and guide audience response, Bergman's pre-existing music, when placed diegetically, speaks not only to his audience but also – and perhaps primarily – to his characters. Therefore, while I have drawn on film music studies that pertain to the critical examination of cinematic listening, to techniques of filming live performance, to cinematic portrayals of the concert experience, and to the location of music within the narrative space, I have also chosen to explore the *human* aspect of onscreen musical interaction. To understand more thoroughly Bergman's portrayals of the complex relationship of humans with music, I have therefore drawn on a wide range of fields, including sound studies, psychology, psychoanalysis, sociology, philosophy, theology, literature, anthropology, and musicology.

* * *

⁸ Birgitta Steene, “The Power of Shadows or How We Study Ingmar Bergman”, in *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, ed. Maaret Koskinen (London: Wallflower Press, 2008), 220.

⁹ Chadwick Jenkins, “The Profound Consolation: The Use of Bach's Music in the Films of Ingmar Bergman, Part 1”, <http://www.popmatters.com/column/the-profound-consolation-the-use-of-bachs-music-in-the-films-of-ingmar-berg/> (accessed 22 April 2015). Jenkins writes for an online audience in an uncited “pop” style; for this reason, I have not included him in my list of critical scholarship. For him, Bergman's (classical) music is all metaphor, all “emotional depth” and “revelation”, a view that many Bergman scholars unwittingly echo.

Of all the writing I have ever done, none has been more fulfilling than penning the following acknowledgments. In looking back over the past four years, and longer, I am filled with gratitude for all the people who have pushed me, inspired me, and helped me along this journey.

This thesis would never have made it onto paper without the generous support of King's College London, which sponsored my Tier 4 visa to the UK and funded my work through the King's Overseas Research Studentship scheme. I am very grateful to have received additional research support in the form of a PGR Small Research Grant, which made possible in-depth research in Sweden and allowed me to attend Bergman Week on the Baltic Island of Fårö in 2012.

It takes more than an institution to propel a thesis from idea to reality, however. With that in mind, I would like to extend my immense gratitude to Roger Parker, whose supervision from the beginning to the end of this process has been invaluable, whose response time remains unparalleled, and whose balance of criticism and encouragement has kept me going. I am also extremely grateful to Emma Dillon for giving a human face to institutional academia. Thanks to her encouragement, understanding, structural supervision, and belief in me, I have been able to finish this thesis reasonably unscathed. I would like to thank Matthew Head for his crucial assistance with Chapters Three and Four; his imaginative insights have undoubtedly enriched this thesis. I am also grateful to Andy Fry for his help at both the beginning and end of this project.

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I could have asked for no better or kinder colleague in my field than Carlo Cenciarelli, who, despite telling blatant lies about my thesis being a re-write of his, has been a font of knowledge and inspiration, and to whose keen mind and intellectual integrity I can only hope to aspire. Over the past four years of being on the receiving end of my doctoral confusion, he has never once failed to offer a word, or many words, of advice and

encouragement. I am continually grateful that our musical and cinematic interests have overlapped and am honoured to call him my friend.

My research took me twice to the Ingmar Bergman Foundation in Stockholm, which administers the Ingmar Bergman Archives. I am very grateful to Jan Holmberg, director of the Foundation, for not only facilitating my work there (including helping me navigate the Swedish-language digital archive and granting me access to the original hard copies of Bergman's letters) but also taking a personal interest in my project beyond letting me loose amongst the files. I have benefitted from discussing Bergman with him, both in person and via email, and am additionally grateful to him for alerting me to (and providing me with) Swedish-language materials not easily accessible to the general public. I am similarly grateful to Hélène Dahl, archivist at the Foundation, who assisted me on my second research trip, lugging around notebooks and scripts when the digital archive was down, deciphering Bergman's inscrutable handwriting, allowing me to look through Bergman's LP collection, answering many questions in person and via email, and chatting about all things Bergman and many things not. I would like to thank Boel Adler, who, only a few minutes after we met at the Aurora Master Classes in Vänersborg, invited me to stay with her in Stockholm while I worked at the Archives. Her warmth and generosity made – and continue to make – a foreign city feel like home. I would also like to thank Stefan Johansson for his wonderfully thorough responses to my questions about Swedish opera traditions; Björn Engström for giving me a fascinating private tour of the Royal Dramatic Theatre (Dramaten) in Stockholm, where Bergman directed for many years; the staff at the Kungliga Biblioteket in Stockholm, whose extensive digitalised media archive I used; and Ola Törjas at the Swedish Film Institute for granting me access to the original newspaper from *The Silence*.

During the final preparation of this thesis, I rented a cottage on a small island in the Stockholm archipelago, where, for two-and-a-half weeks, I worked in blissful peace, looking out over the sea, watching the October fires, smelling the forest, and immersing myself as much as possible in Swedish archipelago life. For making my stay so special I must thank the Åberg family – Christian, Johanna, Amanda, and Kajsa – from whom I rented my cottage. Their smiling faces and warm conversation became a daily fixture in my writing routine. I also extend my most heartfelt thanks to Daniel Bergman, the son of Ingmar Bergman and Käbi Laretei, who generously and freely spoke with me about his

parents, his memories, his work, and himself – a truly moving experience that will live far beyond the pages of this thesis. For facilitating this meeting I again thank Christian Åberg.

When words fail, we quote others. Here, I turn to Andrei Tarkovsky's 1966 film *Andrei Rublev* to articulate what I cannot: "I see the world through your eyes; hear it through your ears. With your heart...." I may have written 90,000 words in these pages, but I lack the vocabulary to adequately express my profound gratitude to Jonathan Cowell, who has influenced this thesis and its writer beyond measure. His extraordinary language skills unlocked a number of Swedish resources I would otherwise have been unable to access, and I owe much of my first chapter to his translations of previously untranslated texts, both written and spoken. His love for Sweden, its people, language, and culture, ignited in me a similar passion, refracted and reflected through his lived experience of the country. Our conversations were pivotal to my understanding of Bergman in context, and those discussions, along with his input on my early work, his help with my Swedish language studies, and our explorations of Visby, Fårö, Stockholm, Uppsala, and Gothenburg, have enriched this thesis in countless ways. His generosity of time and spirit transformed my two-dimensional project into a vibrant journey well worth living, and for that I am tremendously indebted.

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Finally, I would like to thank my family for supporting my academic and musical pursuits for more years than they could have possibly imagined. Special thanks to my cousin Arpi for her constant presence over email; her years of pep talks and enthusiastic cheerleading have willed me towards completion, and her love has kept me afloat. I am particularly grateful to my mother, who taught me to write. Ever the consummate editor, she has offered her critical eye to portions of this text. None of these thanks would be possible, however, were it not for my husband Alastair, whose support has gone far beyond nightly cooked dinners and endless cups of tea, beyond formatting my musical examples in Sibelius and proofreading the final draft of this manuscript. He provided me with the space, time, and love necessary to complete such an undertaking and refused to let me quit.

CHAPTER ONE

Ingmar Bergman: A Musical Auteur

Near the end of his autobiography, *The Magic Lantern*, Ingmar Bergman recounts directing a December rehearsal of *King Lear* at the Royal Dramatic Theatre when the lights of Stockholm suddenly went out, plunging the city – and Bergman with his sixty actors, dancers, musicians, and assistants – into the half-light of dusk. As the company settled into chairs and onto the floor of the rehearsal room to wait out the darkness, various Shakespearean characters ambled through the gloom, chatting and laughing as a snowstorm lashed against the windows. Half an hour passed. Then, gathered around five lit candles in the middle of the room, the conductor and his choir of boys and girls began to sing a madrigal. Bergman writes:

We all fell silent and listened. The voices were gently coiling round us, the storm howling, no street lighting dispersing the uncertain dying daylight, which was disappearing ever more rapidly. The song wandered through our senses and our faces became blurred. Time had ceased and there we were, deep in a world that was always there, always close. We needed only a madrigal, a snowstorm and a blacked-out city. We played with time every day in our profession, extending, shortening, suspending it. Now it occurred naturally without our devoting a thought to the phenomenon. Time was fragile, a surface construction, and now it had totally vanished.¹

In Bergman's account of this incident, music transforms a room full of restless actors into a metaphysical stage on which temporal considerations give way to a higher, suspended reality, one that was "always there", just behind the curtain. Poetic yet precise, this anecdote provides a key to understanding the significance of music in Bergman's life and work. First, it reveals the duality of music and silence, rendering the powerful effect of the madrigal performance possible only when the room falls silent. Second, Bergman's use of "we" illustrates the collective experience of music, shared – so he says – by all sixty members of cast and crew. And third, the communal listening to a madrigal in a darkened, enclosed space, buffered from the outside world, opens the door to an altered perception of reality.

¹ Ingmar Bergman, *The Magic Lantern: An Autobiography*, trans. Joan Tate (London: Penguin, 1988), 258.

The dream-like, almost spiritual realm accessed through this merging of music and silence into the malleability of time mirrors Bergman's expression of his lifelong enchantment with cinema. Again in *The Magic Lantern*, he writes, "Film as dream, film as music. No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul."² I will return later in this chapter to issues surrounding his film-as-music analogy, a formulation with a long history of its own, but at the core of Bergman's comparison, rightly or wrongly, is a transcendent experience that bypasses the intellect, a visual or aural transmission that resonates emotionally with each viewer or listener. "To feel is primary", he states. "To understand is secondary. First feel, experience – and then understand ... And eventually the intellectual process, itself, may elicit a new feeling."³ Yet much writing on Bergman takes a philosophical, psychoanalytical, or religious approach and focuses on what Birgitta Steene calls the "thought content" of his work rather than on its creative and emotional impulses or on the craftsmanship that channels these impulses into visual and aural images.⁴ As Irving Singer observes, "Films we consider great are philosophical insofar as the meaningfulness they embody, and the techniques that convey their type of meaningfulness, exploit at a significantly deep level the visual, literary, and sonic dimensions of this art form."⁵ These multiple layers of meaning, found not only in the images and narratives but also in Bergman's use of music, argue for a fuller, more nuanced way of understanding Bergman's artistic vision, challenging standard critical responses by adjusting the lens through which the critic might look.

I

Approaches

Bergman's artistic career spanned filmmaking, stage directing, writing, and production. His prolific activity over 61 years produced an enormous, multi-genre body of work in film, theatre, television, radio, opera, and writing, including scripts, stories, and autobiographical accounts, not to mention the workbooks, diaries, and letters he bequeathed to the Ingmar Bergman Foundation in Stockholm in 2002 – a considerable amount of material, mostly

² Ibid., 73.

³ Lars-Olof Löthwall, "Interview with Ingmar Bergman", *Take One*, Vol. 2, No. 1 (September-October 1968), in *Ingmar Bergman Interviews*, ed. Raphael Shargel (Jackson: University Press of Mississippi, 2007), 65.

⁴ Birgitta Steene, "The Power of Shadows or How We Study Ingmar Bergman", in *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, ed. Maaret Koskinen, (London: Wallflower Press, 2008), 222.

⁵ Irving Singer, *Ingmar Bergman, Cinematic Philosopher: Reflections on his Creativity* (Cambridge, MA: MIT Press, 2007), 3.

untranslated.⁶ Although much of this material is now available in the Foundation archives, access to work beyond Bergman's subtitled films still remains difficult for scholars who do not speak Swedish.⁷ Until the late 1980s, the internationally-released films and published interviews were nearly the only available resources to English-language scholars, who devoted their studies to analysis and interpretation of Bergman's major cinematic works, his early films and critical failures difficult to access and his work in other genres (theatre, writing) inaccessible outside Sweden. Within Sweden, Bergman remained a hotly contested figure, praised for his theatre work but often dismissed or even criticised "with outright malice" for his films, which consistently received more attention from outside his country than within.⁸ Thus, Swedish scholarship during these decades remains limited.⁹

With the first English-language biography of Bergman written by Peter Cowie in 1982 and the publication of Bergman's two autobiographical works, *The Magic Lantern* in 1987 and *Images: My Life in Film* in 1990, the 1980s and 90s offered new glimpses into his private life and public career, inspiring further use of Bergman's biography as the basis for film analysis.¹⁰ Popular articles, collections of scholarly essays, lengthy interviews, screenplays, and examinations of Bergman's non-cinematic works, particularly theatre, have been published in the ensuing decades, either written in English or translated, as have several major works by Swedish scholars.¹¹ Most of this writing, whether originally in English or translated into

⁶ That so much of this rich, varied work and its accompanying critical scholarship is still unavailable to non-Swedish speakers in 2015 is nothing short of astonishing, especially given that, with perhaps the exception of late nineteenth-century playwright August Strindberg, Pippi Longstocking, ABBA, and Stieg Larsson's recent *Millennium* trilogy, Ingmar Bergman remains Sweden's greatest cultural export.

⁷ Gaining full access to Bergman's work requires reading Swedish, including that in his impenetrable handwriting (scripts, notebooks, diaries, novels), and understanding the spoken language (film without subtitles, taped footage of his theatre productions, radio programmes, spoken interviews). Given the many dialects spoken across Sweden and also Bergman's predilection for using in his films a rather antiquated form of spoken Swedish, this is not a simple task. Personal communication with Jan Holmberg, President of the Ingmar Bergman Foundation, and Jonathan Cowell.

⁸ Erik Hedling, "The Welfare State Depicted: Post-Utopian Landscapes in Ingmar Bergman's Films", in *Ingmar Bergman Revisited*, 188. Consider, for example, these two reviews from Swedish papers that Bergman internalised, memorised, and could repeat verbatim in a 2002 interview. About *The Naked Night*, one critic wrote: "I will not stoop to consider Mr. Bergman's latest stream of vomit"; another literary figure called *Smiles of a Summer Night* the "dirty fantasy of a pimply young man. I am ashamed to have seen this film." *Smiles of a Summer Night* went on to win a Special Jury Prize at the Cannes Film Festival in 1956, Bergman's first international breakthrough. See Jan Aghed, "Encounter with Ingmar Bergman", *Postif*, No. 497 (July-August 2002), in *Ingmar Bergman Interviews*, 198.

⁹ The first Swedish book on Bergman to reach a foreign audience was Jörn Donner's *Djävulens ansikte* (1962), translated into English as *The Personal Vision of Ingmar Bergman* in 1965. Other early Swedish texts include *Ingmar Bergman* (1965) by Marianne Höök (untranslated) and *Ingmar Bergman* (1968) by Birgitta Steene, written in English.

¹⁰ For examples, see Peter Cowie, *Ingmar Bergman: A Critical Biography* (New York: Charles Scribner's Sons, 1982); Marc Gervais, *Ingmar Bergman: Magician and Prophet* (Montreal: McGill-Queen's University Press, 1999); Frank Gado, *The Passion of Ingmar Bergman* (Durham, NC: Duke University Press, 1986); and Geoffrey Macnab, *Ingmar Bergman: The Life and Films of the Last Great European Director* (London: I.B. Tauris & Co Ltd, 2009).

¹¹ Books and articles translated from Swedish to English, or written in English by Swedish-speaking scholars, include various works by Birgitta Steene, Maaret Koskinen, Maria Larsson-Bergom, Erik Hedling, Ulla-Britta Lagerroth, and Astrid Söderbergh Widding, among others.

English, focuses on thematic identification and narrative interpretation within the paradigm of Bergman as *auteur* – “to regard film as a representation of the director’s life”, as Erik Hedling puts it.¹² And since Bergman directed his final film little more than a decade ago, in 2003, most of these published texts consider both Bergman the man and Bergman’s oeuvre as works-in-progress. With his work complete and his archives available to researchers, it is now possible for posthumous assessments of a completed artistic journey, framed through a multiplicity of perspectives far exceeding the standard interpretations from the 1960s onward, steeped as they were in the philosophical, psychoanalytic, political, and religious milieus of their authors.

As scholarship today moves towards more interdisciplinary practices, Birgitta Steene provides a solid base from which to build a renewed understanding of Bergman’s work and legacy. In her many books and essays, she offers different ways and means of considering Bergman, using a broad, multifaceted approach rather than rehashing the narratives and themes that make up his best-known films.¹³ A Swedish scholar working in an anglophone milieu, Steene is well-positioned to comment on the quantity and quality of contemporary Bergman scholarship.¹⁴ In both the preface to her *Reference Guide* and an essay entitled “The Power of Shadows or How We Study Ingmar Bergman”, she identifies three current issues facing Bergman scholars, which I will briefly consider here in order to better account for the current climate of Bergman studies and my own position within it.¹⁵

Steene first notes that foreign studies comprise much of the published work available on Bergman today, contributions mostly from the English-speaking world but also from Germany, France, Italy, Poland, and the other Scandinavian countries, often by scholars who neither speak nor read Swedish.¹⁶ These studies, she says, “often reveal unfamiliarity with the language and culture that have shaped his work”,¹⁷ standing in direct contrast to the material published on Bergman by Swedish scholars whose work has not been translated. Non-

¹² Hedling, “The Welfare State Depicted”, 188.

¹³ Steene’s exhaustive 1150-page compendium, *Ingmar Bergman: A Reference Guide* (Amsterdam: Amsterdam University Press, 2005) is an invaluable aid for English-speaking scholars, listing and categorising as comprehensively as possible the vital details of every work by Bergman in every genre, supplementing each entry with synopses, contexts, and reception history. Unfortunately, but perhaps not surprisingly given the unwieldy nature of the beast, this ultimate guide is still subject to error and missing data, partly owing to incomplete data not entirely under Steene’s control – missing credits, incorrect citations, gaps in production information. These inaccuracies extend to Bergman’s use of music throughout his films and are representative of every approach to Bergman’s musical history that I have come across.

¹⁴ Swedish-born Birgitta Steene received her undergraduate education at Uppsala University in Sweden and a PhD from University of Washington, where she is currently professor emerita in cinema studies and Scandinavian literature.

¹⁵ Steene, “The Power of Shadows”, 213.

¹⁶ *Ibid.*, 217.

¹⁷ Birgitta Steene, *A Reference Guide*, 12.

Swedish-speaking scholars, it seems, limited in their access to material, thus rely on published work that often mischaracterises the historical and cultural context in which Bergman's work is best understood.¹⁸

Next, Steene cautions against the standard reaction to the inherent difficulty of dealing with an abundance of multi-genre material from a foreign milieu: reductionist readings. Rather than deal with varying types of works, most Bergman scholars have chosen to discuss what they can most easily get their hands on and their heads around – the major films. Generally available with subtitles, the films offer a concise body of work with international import, having influenced the development of western cinema – and, as some argue, of Western culture since World War II – by directly participating in the great debates of the modern era.¹⁹ Canadian film scholar Marc Gervais writes that the films have “reflected, related to, engaged in, or furthered the mainline philosophical-cultural evolution in the West, from the days of postwar existentialism to present-day deconstruction and postmodernism”.²⁰ This line of thought has appealed greatly to English-speaking scholars, who have tended to centre their studies around the philosophical, psychoanalytical, ideological, or religious implications of Bergman's films, a strategy that allows scholars to play to their strengths – philosophy, psychology, politics, religion on a European, if not global, scale – and to avoid probing too deeply into Swedish considerations. The purpose of these reductionist readings, writes Steene, “is to relate and reduce Bergman's work to the author's own ideological position”.²¹ These readings are accomplished on one of three levels, each building on the next:

1. analysing a film as a work-in-itself, made up of plot, characters, and dialogue.
2. taking a more comprehensive approach to “reading” the films by also considering the film's language – “its sights and sounds, the texturing/structuring, its strategies, the way it is put together, the very cultural signs it uses or shapes”.²²
3. placing this wider reading within the context of contemporary culture, realising that the content of the film and the questions it provokes are “always anchored in a concrete landscape and in historical time”²³ – although that landscape and time period can mean different things to different people.

Most English-language studies usually proceed along one of these three lines, overlapping to varying degrees. But they all fall into Steene's pejorative category of reductionism in that they

¹⁸ There is a difference between the work of non-Swedish scholars and non-Swedish-speaking scholars. Swedish-speaking non-Swedes have written very perceptively about Bergman because of access to Swedish sources but not from a Swedish perspective. However, an extended taxonomy of scholars may serve only to further complicate the matter.

¹⁹ Marc Gervais, *Magician and Prophet*, x.

²⁰ *Ibid.*, xi.

²¹ Steene, “The Power of Shadows”, 223.

²² Gervais, *Magician and Prophet*, 11.

²³ Astrid Söderbergh Widding, “Religious Motifs in Ingmar Bergman's Films”, in *Ingmar Bergman Revisited*, 196.

are limited both *to* the scope of the author's ideological position and interests and *by* the scope of available resources (a limitation, one could argue, found in every field of study and one that all scholars must negotiate).²⁴

Finally, Steene points to the field of intermedial studies as a solution to the problem of reductionist readings. Because most of the major English-language texts confine themselves to analysis of the films-as-narratives, intermediality is almost never approached – that is, the study of “the relation between distinct media of expression”, in which Bergman, as a recognised master of multiple forms, should figure prominently.²⁵ Swedish-based Bergman scholarship has recently explored intermedial studies, work spearheaded by Maaret Koskinen, Ulla-Britta Lagerroth, Erik Hedling, and Linda Havarty Rugg, to name a few.²⁶ Films are not the sole focus, and the scholarship relies heavily on archival material – videos of theatre productions, script drafts, notebooks, and interviews. Steene endorses this approach, placing additional emphasis on the cultural implications, Swedish and international, of such inter-art discussions and cultural/philosophical juxtapositions.²⁷

A musical gap in the scholarship

In 1969, by then firmly established as one of the world's most experimental and influential filmmakers, Bergman wrote, “Ever since childhood, music has been my greatest source of recreation and stimulation, and I often experience a film or play musically” – a call for intermedial study if ever there was one.²⁸ In mainstream Bergman studies, however, music has been noticeably absent. While countless critics have analysed, scrutinised, criticised, and philosophised about not only Bergman's films but also his personal life, religious beliefs, and Swedishness, few have focused on his specific, precise use of music – neither the original film

²⁴ Among these are Frank Gado, *The Passion of Ingmar Bergman* – psychoanalytical; Richard Aloysius Blake, *The Lutheran Milieu of the Films of Ingmar Bergman* (New York: Arno Press, 1978) – religious; Arthur Gibson, *The Silence of God: Creative Response to the Films of Ingmar Bergman* (New York, London: Harper and Row, 1969) – religious; Geoffrey Macnab, *Ingmar Bergman: The Life and Films of the Last Great European Director* – economic-commercial; Marc Gervais, *Ingmar Bergman: Magician and Prophet* – cultural-religious; Vernon Young, *Cinema Borealis: Ingmar Bergman and the Swedish Ethos* (New York: Equinox Books, 1971) – cultural; Irving Singer, *Ingmar Bergman, Cinematic Philosopher: Reflections on his Creativity* – philosophical; Paisley Livingston, *Ingmar Bergman and the Rituals of Art* (New York: Cornell University Press, 1982) – aesthetic; Philip Mosley, *Ingmar Bergman: The Cinema as Mistress* (London and Boston: Marion Boyers, 1981) – critical; Peter Cowie, *Ingmar Bergman: A Critical Biography* – biographical.

²⁵ Ulla-Britta Lagerroth, “Musicalisation of the Stage: Ingmar Bergman Performing Shakespeare”, in *Ingmar Bergman Revisited*, 35. For further discussion of Bergman and intermedial studies, see Koskinen's introduction to *Ingmar Bergman Revisited*.

²⁶ See *Ingmar Bergman Revisited*, a collection of essays in English published after the 2005 Ingmar Bergman Symposium. These articles examine various genres, including theatre, opera, and photography, and touch on an array of Bergman-related issues, including religious motifs, self-authoring and reception, and landscape depictions as social critique.

²⁷ Steene, “The Power of Shadows”, 228.

²⁸ Janet Staiger, “Analysing Self-Fashioning in Authoring and Reception”, in *Ingmar Bergman Revisited*, 95.

music from the earlier films nor the pre-existing classical repertoire that dominates his middle and later periods, music often used diegetically as an integral part of the narrative. Music plays a prominent role in Bergman's life and work, fuelling his creativity and allowing him to understand one genre by way of another, a fact that he, and many scholars, repeatedly emphasise. Yet when I began my doctoral research in 2011, no full-length treatment of this mode of intermediality existed, not from a biographical, technical, thematic, historical, or musical-analytical perspective; only with the publication of books by Marcos Azzam Gómez in 2013 and Alexis Luko in 2016 have scholars begun to look in depth at Bergman's use of music and sound throughout his work.²⁹ Until these recent publications, Bergman's use of music remained little more than an incidental detail in fifty years of scholarship, with only a handful of critical, music-related articles produced.³⁰ In the major texts of film music studies, a recently-developed field with an emphasis on Hollywood film scores, Bergman resides in the footnotes – if he is included at all.³¹

²⁹ Gómez's book *La Música in el Cine de Ingmar Bergman* attempts to include everything, touching on composed soundtracks, pre-existing music, and opera, in a fairly jumbled fashion, and also offers detailed synopses and production information on each film. Given my rudimentary Spanish and my initial decision to base my work on scholarship in English or translated into English, I have not engaged with Gómez's work on a detailed level. Luko's very-recently-published book on music and sound in Bergman's films includes fairly short surveys of composed soundtracks, pre-existing music, sound effects, and sound editing, but does not allow for much in-depth musical study.

³⁰ See Ulla-Britta Lagerroth's article on music in Bergman's stage productions of Shakespeare, "Musicalisation of the Stage: Ingmar Bergman Performing Shakespeare" in *Ingmar Bergman Revisited*, and Per F. Broman's overview article "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, 2012). Additionally, an overview of classical music in Bergman's films, "An Unrequited Love of Music" by Charlotte Renaud, is available online in a rough translation from French to English: <http://ingmarbergman.se/en/universe/unrequited-love-music-17560> (accessed 19 August 2012). Michael Bird offers a selection of interpretations of Bergman's use of classical music in "Secret Arithmetic of the Soul: Music as Spiritual Metaphor in the Cinema of Ingmar Bergman", *Kinema* (1996). Erik Hedling's article "Music, Lust, and Modernity: Jazz in the films of Ingmar Bergman", in *The Soundtrack*, Vol. 4, No. 2 (2011), considers popular music in Bergman's early films. For writings from a musical-cinematic perspective rather than from within Bergman scholarship, see Lawrence Kramer's article on Bergman's *Autumn Sonata*, "Music, Metaphor and Metaphysics", *The Musical Times*, Vol. 145, No. 1888 (Autumn 2004), and Carlo Cenciarelli's article on the intertextual use of Bach's *Goldberg Variations* in "What Never Was Has Ended: Bach, Bergman, and the Beatles in Christopher Münch's *The Hours and Times*", *Music & Letters*, Vol. 94, No. 1 (2013). Two articles focus on music in specific Bergman films: Jeffrey Gantz's consideration of Mozart in *Hour of the Wolf*; "Mozart, Hoffmann, and Ingmar Bergman's *Vargtimmen*", in *Literature/Film Quarterly*, Vol. 8, No. 2 (1980); and Elsie Walker's "An Incurable Music: Ingmar Bergman's *Autumn Sonata*", *Kinema* (2000).

³¹ Although Bergman is clearly not a Hollywood director, he used traditional orchestral film scores fairly regularly until the early 1960s. His films, however, remain outside the Hollywood model and are not often included in contemporary scholarship. Nor are his films included in many discussions of pre-existing music, though this has begun to change, notably with the publication of *Music, Sound and Filmmakers: Sonic Style in Cinema*, ed. James Wierzbicki, which includes Per Broman's article "Music, Sound, and Silence in the Films of Ingmar Bergman". Film music texts that do not mention Bergman include: *Film's Musical Moments*, ed. Ian Conrich and Estella Tincknell (Edinburgh: Edinburgh University Press, 2006); *Film Music: Critical Approaches*, ed. K.J. Donnelly (Edinburgh: Edinburgh University Press, 2001); *Music and Cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer (Middletown: Wesleyan University Press, 2000); *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley and Los Angeles: University of California Press, 2007); Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Indiana: Indiana University Press, 1987); *Changing Tunes: The Use of Pre-Existing Music in Film*, ed. Phil Powrie and Robynn Stillwell (Aldershot: Ashgate, 2006). Bergman is mentioned briefly in *Hearing the Movies: Music in Sound and Film History*, ed. Buhler, Neumeyer, and Deemer (Oxford: Oxford University Press, 2010), in Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley and Los Angeles: University of

From the lush orchestral scores by Erik Nordgren to the electronic modernism of Lars Johan Werle, from onscreen folk ditties sung by farcical characters to the ominous chanting of the *Dies Irae*, and from phrases of solo Bach to fully-staged operatic productions, Bergman's sound-world traverses an enormous range of genres and periods, mirroring his long, diverse career. Music, both as sound and in words, occurs not only in the films but also in his television, theatre, radio work, and screenplays. Repeatedly throughout his interviews and memoirs, music appears as anecdote, metaphor, description, and explanation, a lens through which he views the world, a model he seeks to adapt to his work, a mode of communication, a glimpse into the mysterious realm beyond. In Bergman's film work, music often structures the film, frames the action, defines the form, and inspires the text; it is simultaneously a thematic trope, a plot device, a vital part of the content, and a key to understanding. Music weaves itself through the film texture as a physical sound, both within the film's narrative and outside, and as a presence in the lives of his characters, whether they listen to the radio, attend live performances, play instruments, or discuss composers, pieces, and the art itself – or are bereft of music, plunged into a silence that, in Bergman's universe, reveals an inability to communicate, a spiritual void, and the absence of God.

“Music has all my life been just as vital as food and drink”, said Bergman in a 1980 interview.³² Throughout his career, he spoke of his deep connection to the classical repertoire; two Swedish interviews he gave later in life – one for radio, the other on television – focus entirely on his personal and professional relationship to music.³³ Yet critical response to such public disclosure has been strangely absent from Bergman discourse, both during his life and after his death in 2007. With such a rich, varied output available for consideration, why have both Bergman scholars and film music scholars tended to ignore the interaction of music and image/text/narrative in Bergman's oeuvre? Is music too specific and technical a discipline for a Bergman scholar to broach accurately and successfully? Has Bergman been largely ignored in film-music studies because he does not belong to the Hollywood tradition that has, until recently, dominated the field, coming instead from a foreign country, often

California Press, 1994), and in Dean Duncan, *Charms That Soothe: Classical Music and the Narrative Film* (New York: Fordham University Press, 2003), which dismisses Bergman in two swift sentences and then relegates him to a footnote.

³² Lise-Lone Marker and Frederick J. Marker, *Ingmar Bergman: A Life in Theater*, 2nd ed. (Cambridge: Cambridge University Press, 1992), 30.

³³ “Ingmar Bergman och musiken”, 2000 TV interview by Camilla Lundberg, tx 25 Dec. 2000 (Swedish Television, Channel 1). This interview is currently unavailable. Radio interview: “Sommarprat med Ingmar Bergman”, by Marie Nyrreröd, tx 18 July 2004 (Swedish Radio, Sommar i P1), <http://sverigesradio.se/sida/artikel.aspx?programid=20718&artikel=631451> (accessed 31 July 2012). This interview does not exist as a written transcript and has been transcribed from the Swedish audio and translated into English by Jonathan Cowell. My many thanks to him for this crucial work.

perceived as small and distant, with its own language and artistic traditions? Or does his distinctive use of music not fit the standard models of how music functions – or ought to – in film, challenging the traditional categories in film music studies?

These questions have lingered in my mind since I began this project. My intention with this thesis, however, has been not to answer these questions by offering a study of the Bergman literature but rather to gain a wider understanding of Bergman’s use of music – to offer a study of how music actually functions in his films. It is also undeniable that the issues surrounding Bergman’s place in film musicology cannot be thoroughly addressed until further critical studies are undertaken. Thus, my examination of Bergman’s use of pre-existing music aims to inform these larger existential questions without, for the most part, tackling them head-on. One contention I aim to debunk in this thesis, however, may partially account for the neglect of Bergman in mainstream studies: a simplistic understanding of music within Bergman scholarship, one that overlooks the location and function of music and, influenced by Bergman’s own words, favours the presence of Bach over all other music and genres, including soundtrack scores. This tendency towards Bach-concentration is found more frequently in the writings of Bergman film scholars than in those of music scholars who write about Bergman. That said, it does occasionally crop up in film music literature and dominates much popular journalism, of which Chadwick Jenkins’s online offerings are a contemporary example.³⁴

Generally, when film critics discuss “music” in Bergman’s films, they are referring to his use of Bach, not to soundtracks, non-classical genres, or even other canonical composers – even though Bergman includes a wide range of pre-existing music, to say nothing of original film scores.³⁵ In a discussion of *Saraband* (2003), Maaret Koskinen articulates a common interpretation of the “phenomena that music has often conjured up” in many of Bergman’s films. Citing three films that feature Bach, she observes that “music” portrays a “‘presence’, ‘contact’, and even ‘grace...’”³⁶ Words like these are frequently used in other critical interpretations of music as a communicative and healing tool – whether as relief from inner torment or as respite from animosity and isolation – and these readings are reinforced by Bergman’s own view of music as a “gift”, a “comfort and consolation ... as if someone spoke

³⁴ Jenkins has written four blog-style articles for www.popmatters.com. See footnote 7 in the Preface. A much earlier example is Oscar Hedlund’s 1963 article, “Ingmar Bergman, the Listener”, written for the Swedish newspaper *Expressen* and published in English in the *Saturday Review* in 1964. See footnote 183 for further discussion.

³⁵ See Appendix for a complete list of pre-existing music in Bergman’s films.

³⁶ Koskinen, “Out of the Past”, in *The Ingmar Bergman Notebook: Talks and Seminars, Bergman Week 2006*, ed. Camilla Larson, trans. Bernard Vowles (Göteborg: Filmkonst, 2006), 26.

to me”.³⁷ But the instances to which Koskinen refers involve a specific type of music – solo works by Bach – used in three very different ways: as structural leitmotif, as a diegetic radio broadcast, and as a non-diegetic foregrounding that replaces speech. What Koskinen is really saying is that a specific type of music, solo Bach, can contribute diegetically to either communication or healing between characters *or* can signal non-diegetically this communication and healing to the audience – at least in three films. But this is not always the case.³⁸

Of the 42 full-length films that Bergman directed between 1946 and 2003 (not including short films, documentaries, filmed operas, or films for which he is credited only as screenwriter), 12 contain excerpts of Bach, while 24 feature other works from the classical canon, 22 feature music from non-classical genres, 9 feature hymns, chorales, or other church music, 23 use some kind of original soundtrack, and 4 have no music whatsoever.³⁹ While Bergman may be oft-quoted for saying that “music is absolutely necessary”⁴⁰ in life, it would seem music is not absolutely necessary in his films. Indeed, when asked why his use of music declined during the 1960s, he answered, “Because I think that film itself is music, and I can’t put music in music”.⁴¹ In this statement, which uses “music” as a general metaphor for the cinema, the implications of which I will return to, Bergman ignores music’s most basic quality: its physical reality as a specific pattern of sound waves emanating from a source and travelling to a human ear, caused by the physical reality of someone making music. Similarly, for the Bergman scholars who erroneously equate “music” with “Bach”, a critical misstep that betrays a belief in the supremacy of Bach’s music to the near-exclusion of all other, music is again only a metaphor, this time for the metaphysical, for “contact” and “grace”, a metaphor that also ignores the physical reality of music and loops back to Bergman’s own musings on the essence of Bach as “comfort and consolation”.

Koskinen’s emphasis of Bach-as-Bergmanesque-metaphor aligns with a common idea throughout Bergman scholarship that “the presence of Bach’s music has become part of

³⁷ “Sommarprat med Ingmar Bergman”.

³⁸ In *Wild Strawberries* (*Smultronstället*, 1955), for example, a film I will consider briefly in Chapter Two, Bach’s music leads not to comfort or grace but to regret and exclusion.

³⁹ Two early films, *Prison* (*Fängelse*, 1949) and *Summer Interlude* (*Sommarlek*, 1951), include short sequences of church bells ringing out the chorale “Lobe den Herren”, written by Joachim Neander, based on a folk tune, and published in 1680; this original version is the hymn still sung in churches today. Neander’s chorale appears Bach’s Cantata No. 137 of the same name, but Bach’s version changes the melodic contour. Several Bergman scholars attribute the bells’ hymn tune in these two films to Bach, but because of Bach’s melodic alteration, compounded by the ubiquity of Neander’s chorale in Protestant church music, I do not. For the purposes of actual Bach quotations with (mostly) accurate instrumentation, twelve films fit the bill. For a complete list of music in Bergman’s oeuvre, see Appendix.

⁴⁰ Quoted in John Simon, *Ingmar Bergman Directs* (London: Davis-Poynter, 1973), 16.

⁴¹ Charles Thomas Samuels, “Ingmar Bergman: An Interview” (1971), in *Ingmar Bergman: Essays in Criticism*, ed. Stuart M. Kaminsky (Oxford: Oxford University Press, 1975), 112.

Bergman's 'signature',⁴² a notion that Bergman himself enforced through his authorial self-fashioning as a Bach-loving, musically-inspired auteur, and that critics and scholars reinforce by focusing their musical attention on those films containing Bach. Extending further this Bach-Bergman diptych, as Carlo Cenciarelli points out, is the use of Bach's music in ancillary products, from film trailers and interviews to online fan tributes, and its presence in three films based on Bergman's autobiographically-inspired novels, which "further weave Bach into the metanarratives of Bergman's persona".⁴³ By putting his "personal stamp" on Bach's music, Bergman "transformed Bach into a symbol of his cinematic project" and inspired musical borrowing by writers and directors such as Woody Allen, Andrei Tarkovsky, Stephen Sondheim, and Christopher Münch, all of whose uses of Bach allude, sometimes overtly, to Bergman's.⁴⁴ Such borrowings, Cenciarelli argues, testify to Bergman's role in shaping the cinematic appropriation of Bach's music and influence on Bach reception within the world of international art cinema.

Yet one must ask – if Bergman uses Bach's music as part of his authorial "signature", what then of Bergman's many films that contain no Bach? Or indeed no music at all? Are these films somehow less Bergmanesque, less authentic? Does Bach do something that other music cannot, making the films that contain no Bach necessarily poorer? What concerns me here is not the answers to these hypothetical questions but rather the underlying binary that supports them, that of Bach versus not-Bach, and its preoccupation with appearance over context – the weight given to the appearance (or absence) of Bach's music over how Bach (and other music) works within a given scene. As her comments indicate, Koskinen and others perceive Bach's music as a marker of moments of "grace" and "contact", *regardless* of its narrative context, relationship to the images, or structural role, regardless even of its diegetic placement, whether it is heard, listened to, or performed by onscreen characters, or whether it is placed outside of the diegesis entirely. My purpose is not to discredit the idea that Bach's music marks such moments; indeed, I agree that it can and does – but not always, and not by its mere appearance.

It is the confluence of Bergman's great loves – film and music – that makes up the core of this study. But just as Bergman did not limit his musical love to Bach, neither did he limit music in his films to any single composer or genre. I would argue that one cannot have

⁴² Cenciarelli, "What Never Was Has Ended", 128.

⁴³ *Ibid.*, 128. Bergman adapted three of his novels into screenplays for others to direct; the films became *Best Intentions* (1991) by Bille August, *Sunday's Children* (1992) by Daniel Bergman, and *Private Confessions* (1996) by Liv Ullmann.

⁴⁴ *Ibid.*, 128-29.

a thorough understanding of Bergman's cinematic output without considering the many functions of different kinds of music in his work. It is also my contention that one cannot begin to approach a nuanced – or even comprehensive – understanding of how music, particularly pre-existing classical music, can function in cinema without assessing the richness and significance of Bergman's selection and placement of music in his films.

Bergman as ur-auteur

In an article on the globalization of the auteur, Linda Havarty Rugg traces the origin of the French term *auteur* to François Truffaut, who coined the phrase *politique des auteurs*, and his colleagues at the *Cahiers du cinema*. It is a term that soon became associated with the idea of film as a “high aesthetic medium” – as art.⁴⁵ Bergman's influence on Truffaut and Jean-Luc Godard is well documented, but Rugg points out that for the French New Wave filmmakers, Bergman was a major figure because of his Swedishness, working from a “marginal” European country in a language and culture foreign to them.⁴⁶ In fact, she explains, Bergman's work embodied the factors they deemed important to an auteur: the representation of what Rugg calls “an intensely *personal* vision” that presents film as a “universal language”.⁴⁷ For Rugg, an auteur is “a filmmaker of international stature who is understood paradoxically as representative of national culture while at the same time transcending national boundaries” – and while maintaining control over the writing, direction, and production of the films.⁴⁸ Although her article attempts to trace Bergman's influence on Truffaut and Godard's *politique des auteurs* – which, as James Wierzbicki emphasises, “simply outlined an approach to film criticism that focused on a certain filmmaker's characteristic traits ... and identification [of] style”⁴⁹ – it also engages with American film critic Andrew Sarris's “auteur theory”, which took Truffaut's idea and transformed it into something else entirely: not a consideration of stylistic markers but a three-pronged examination of a filmmaker's technical skill, a film's “interior meaning” and,

⁴⁵ Linda Havarty Rugg, “Globalization and the Auteur”, in *Transnational Cinema in a Global North: Nordic Cinema in Transition*, ed. Andrew Nestingen and Trevor G. Elkington (Detroit: Wayne State University Press, 2005), 222.

⁴⁶ *Ibid.*, 223.

⁴⁷ *Ibid.*, 223-25. Emphasis in text.

⁴⁸ *Ibid.*, 222.

⁴⁹ Wierzbicki, “Sonic Style in Cinema”, in *Music, Sounds, and Filmmakers*, 4. On the other hand, Truffaut's romanticised notion of an autobiographical narrative film complicates Wierzbicki's simplified distinction: “The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary ... the film of tomorrow will resemble the person who made it.” François Truffaut, “The Film of Tomorrow Will Be An Act Of Love”, *Arts*, 15 May 1957, quoted in *François Truffaut Interviews*, ed. Ronald Bergan (Jackson: University of Mississippi Press, 2008), xi.

crucially, “the distinguishable personality of the director as a *criterion of value*”.⁵⁰ Looking at the amount of journalistic and academic criticism devoted to Bergman’s personality and the “interior meaning” of his films, one can easily see the influence of Sarris’s auteur theory on Bergman reception over the past fifty years.

Bergman’s statement that “to be an artist is to make contact; *I speak to other people through my films*”,⁵¹ considered in conjunction with the stringent control he eventually asserted over the direction and production of his films in the early 1960s, makes his authorship impossible to deny. Of Bergman, Godard wrote in *Cahiers du cinéma*:

The cinema is not a craft. It is an art. It does not mean teamwork. One is always alone; on the set as before the blank page. And for Bergman, to be alone means to ask questions. And to make films means to answer them. Nothing could be more classically romantic.⁵²

This image of Bergman, disseminated by the French New Wave in the late 1950s, lent itself easily to Sarris’s theory of a filmmaker’s “distinguishable personality”, his films laden with “interior meaning”. Although preferring to use terms other than auteur to describe his job – director, for example – Bergman helped propagate the idea that he used film to communicate his artistic vision and philosophical credo as well as his personal history. The overt overlapping of Bergman’s films with his personal life may upset the critic who extends the death of the author to include the film auteur, but “vigorously resistant” discourses surrounding film authorship are strengthened by the undeniable fact that Bergman’s work has been and will continue to be viewed through the prism of his personality.⁵³ In an article on Bergman and Hollywood, John Orr asserts the common view that Bergman is “the supreme auteur of his generation”, and this attitude pervades scholarly works and popular publications alike.⁵⁴ “In Bergman’s films”, wrote Richard Meryman in a 1971 *Life* magazine interview, “the characters constantly speak with his voice, articulating both Bergman’s recollections and philosophy”, giving the audience its best look “into the darkest corners of his mind”.⁵⁵ How Meryman would have known that the characters were giving the audience a look into the creator’s mind was nevertheless most likely drawn from Bergman’s own

⁵⁰ Andrew Sarris, quoted in Wierzbicki, 4. “Notes on the Auteur Theory in 1962”, *Film Culture* 27 (Winter 1962-3).

⁵¹ Quoted in Steene, *A Reference Guide*, 16. Emphasis mine.

⁵² Jean-Luc Godard, “Bergmanorama”, *Cahiers du cinéma* (July 1958), http://bergmanorama.webs.com/godard_july58.htm (accessed 15 July 2012).

⁵³ Claudia Gorbman, “Auteur Music”, in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), 149.

⁵⁴ John Orr, “Bergman, Nietzsche and Hollywood”, in *Ingmar Bergman Revisited*, 156.

⁵⁵ Richard Meryman, “I Live at the Edge of a Very Strange Country”, *Life* (15 October 1971), in *Ingmar Bergman Interviews*, 102.

statements: “I say, like Flaubert, *Madame Bovary*, *c’est moi*. I am all of them, I am inside all of them.”⁵⁶

What truly distinguishes a Bergman film from the films of others are not his statements of intention, repeated and embellished by commentators, but rather the specific themes and recurring motifs found in his films – Truffaut’s *politique des auteurs* rather than Sarris’s auteur theory. Film after film depicts his personal history hashed and rehashed, his particular brand of Swedishness, his interest in the inner psyche rather than the outer world. Whether in a “distant allegorical realm” or a “banal domestic one”⁵⁷, as Michiko Kakutani puts it, Bergman’s obsession with religious doubts, the artist’s fate, the search for meaning, and the impossibility of communication marks his films as much as their visual qualities do: tight close-ups, bleak landscapes, and heavy-handed, almost claustrophobic camera movements. The long monologues of his characters may indeed reveal Bergman’s innermost thoughts, but the combination of this text with images and sounds is what makes a Bergman film so distinct. Repeated themes and recognizable mises-en-scène are two easily identifiable categories in auteur studies; music remains more elusive.

In her 2007 article “Auteur Music”, Claudia Gorbman introduced the idea of filmic *mélomanes*: music-loving directors who “more and more ... treat music not as something to farm out to the composer or even to the music supervisor, but rather as a key thematic element and marker of authorial style”⁵⁸ – as if this treatment is a modern development. But from his earliest films in the 1940s, Bergman does exactly that, treating music as a key thematic element in such a way that, over the course of his cinematic career, it becomes as much a part of the narrative fabric as it does the technical apparatus. Bergman can be considered an auteur nonpareil not only through his control of cinematic elements, his recurring themes, and his distinctive style but also through his idiosyncratic use of music. In fact, as I will argue, music – particularly pre-existing music – becomes a key theme and a principal marker of his style.

That Bergman can be considered a *mélomane* or a musical auteur is not a new proposition. Both Broman (in a short survey article) and Luko (in her book) have moved beyond the one-film analytical model to consider Bergman’s musical and sonic style as it appears throughout his oeuvre, in varying levels of detail. Luko in particular argues for

⁵⁶ Simon, *Ingmar Bergman Directs*, 18.

⁵⁷ Michiko Kakutani, “Ingmar Bergman: Summing Up a Life in Film”, *New York Times Magazine* (28 June 1983), in *Ingmar Bergman Interviews*, 158.

⁵⁸ Gorbman, “Auteur Music”, 149.

Bergman's status as a "9". This nomenclature was first put forward by Jay Beck and Tony Grajeda in 2008 to describe a filmmaker who "utilizes film sound in new and innovative ways to advance the art of motion picture telling" and advanced by Wierzbicki's edited volume of articles on the sonic style of selected auteurs, a text that includes Broman's article on Bergman.⁵⁹ I would argue, however, that although a doctoral thesis could probably be written on Bergman's soundtrack scores and another on his soundscapes and sound editing, neither of these, alone or together, would justify his status as a sonic auteur. What makes Bergman sonically unique amongst filmmakers is, rather, his treatment of pre-existing music – not just the presence of musical sound but also, especially, its appearance, function, and narrative significance. This thesis will explore in depth these last three considerations.

II

A musical biography

In his article "The Northern Protestant", the American writer James Baldwin describes arriving at the headquarters of Svensk Filmindustri in Stockholm to interview Bergman on a chilly autumn day. He is early and, after being told that Bergman is running late, is ushered into Bergman's empty office to wait. "It is a very small office", he writes,

most of it taken up by a desk. The desk is placed smack in front of the window – not that it could have been placed anywhere else; this window looks out on the daylight landscape of Bergman's movies. It was gray and glaring the first day I was there, dry and fiery. Leaves kept falling from the trees, each silent descent bringing a little closer the long, dark, Swedish winter. The forest Bergman's characters are always traversing is outside this window ... I realized, with a small shock, that the landscape of Bergman's mind was simply the landscape in which he had grown up.⁶⁰

Bergman arrives, and the two walk down to the Filmstaden's canteen, discussing the presence of existential questions in Bergman's films, the Americanization of Stockholm, and the early stages of his career. Bergman, writes Baldwin, continued to turn and look "out of the canteen window, at the brilliant October trees and the glaring sky" that had captivated Baldwin

⁵⁹ Jay Beck and Tony Grajeda, "Introduction: The Future of Film Sound Studies", in *Lowering the Boom: Critical Studies in Film Sound*, eds. Jay Beck and Tony Grajeda (Urbana and Chicago: University of Illinois Press, 2008), 13. The idea of filmmakers with a particular sonic style is explored in "Music, Sound, and Filmmakers: Sonic Style in Cinema", Wierzbicki's edited volume of articles on the sonic practices of selected auteurs; this book includes Broman's article on Bergman.

⁶⁰ James Baldwin, "The Northern Protestant", *Esquire* (1960), reprinted in *Nobody Knows My Name* (Vintage Books, 1961), in *Ingmar Bergman Interviews*, 11-12.

earlier from the office.⁶¹ And then Baldwin asked the burning question of the decade: would Bergman consider accepting any of the numerous offers to work in other countries?⁶² “I am home here”, Bergman replied. “It took me a long time, but now I have all my instruments – everything – where I want them. I know my crew, my crew knows me, I know my actors.”⁶³

“If I were a violinist”, he said after a while, “and I were invited to play in Paris – well, if the condition was that I could not bring my violin but would have to play a French one – well, then, I could never go.” He made a quick gesture toward the window. “This is my violin.”⁶⁴

Here Bergman creates a picture of himself as a soloist performing on a uniquely Swedish instrument, lovingly constructed and time-tested. To take away the violin and substitute it with a foreign, generic instrument, meaningless to its user, is not to take away the skill, artistry, or vision; it is to take away the artist’s voice – that, at least, is how Bergman seemed to feel.

The link between image and music in Bergman’s rhetoric can be traced to his earliest childhood memories, as can most major themes in his work. Bergman’s productions, writes Marianne Höök, are “intimately autobiographical, one big first-person narrative drama, a monologue for many voices”,⁶⁵ and commentators have taken seriously Bergman’s remark that “to make films is to plunge into the very depths of childhood”,⁶⁶ perhaps accounting for the myriad biographical sketches and childhood references found in most critical texts on his films. Commentators have often noted the extreme influence of Bergman’s early years on his entire output – scenes and characters appear again and again, lightly disguised, from one film to the next, frequently rooted in events that the young Bergman experienced. More than providing a transcription of Bergman’s reality into cinematic illusion, however, by “attributing his creativity to childhood”, as Frank Gado explains, “Bergman is not referring to an external reality which the filmmaker could imitate or reshape but to the psychological forces which stimulated his imagination and set the patterns of its operation”.⁶⁷ Foremost amongst these well-documented forces are the pervading guilt and fear of punishment

⁶¹ Ibid, 13.

⁶² See Cynthia Grenier, “Playboy Interview: Ingmar Bergman”, *Playboy*, Vol. II, No. 6 (June 1964), in *Ingmar Bergman Interviews*, 38; Britt Hamdi, “Ingmar Bergman is making a Film on Fårö Again”, trans. Annika S. Hipple, *Vecko-Revyn* (6 December 1967), in *Ingmar Bergman Interviews*, 58; and Annika Holm, “Ingmar Bergman: ‘For Me, Film Is Face’”, trans. Annika S. Hipple, *Dagens Nyheter* (28 May 1966), in *Ingmar Bergman Interviews*, 52.

⁶³ Baldwin, “The Northern Protestant”, 17.

⁶⁴ Ibid., 18.

⁶⁵ Quoted in Maaret Koskinen, “Ingmar Bergman”, <http://www.sweden.se/bergman> (accessed 22 August 2012).

⁶⁶ Quoted in Gado, *The Passion*, 1.

⁶⁷ Gado, *The Passion*, 1.

wrought by his strict Swedish Lutheran upbringing, the emotional detachment of his family, which inflicted that feared punishment by way of humiliation and rejection, and Bergman's subsequent retreat into a world of make-believe, fantasies that, at first, turned into boldfaced lies but later found release in the world of the stage and the movie theatre.

Before his introduction to the theatre and cinema, however, were the images themselves, images of people and places and images of sound. Many of Bergman's early visual and narrative memories are accompanied by sonic memories; in some cases, when sonic memories involve actual pieces played by musicians live or on the gramophone, the accompanying visual memories arise out of the musical foreground. By highlighting Bergman's encounters with music during his childhood and early adulthood in the following sketch, I aim to assemble a mass of musical-biographical information, previously scattered through various sources, into an introductory musical portrait. I also hope to debunk certain inaccuracies and clear up vagueness related to his musical interests, forming a more specific and detailed context in which to ground cinematic instances of music later on in this thesis.

* * *

Born on 14 July 1918 in Uppsala, Sweden, Ernst Ingmar Bergman was the second child of Erik Bergman, a well-respected Lutheran minister, and his literary wife (and second cousin), Karin Åkerblom, who came from wealthy, upper-class stock.⁶⁸ Karin's mother, Anna Åkerblom, owned an enormous apartment in Uppsala, where Ingmar spent much of his early childhood, and like most Swedes, the Bergmans escaped north every summer, visiting Anna's summer house in Dalarna, called Våröms, amongst the lakes and forests of rural Sweden. The Sweden of 1918, having remained neutral during World War I, was nevertheless plagued by unemployment, a catastrophic food shortage, and the worldwide Spanish influenza pandemic that kept Erik Bergman busy visiting the sick and consoling the bereaved. Erik was never without work, and with the additional financial support of the Åkerbloms, the Bergman family never suffered from poverty or hunger. The family lineage on both sides consisted of pastors and farmers back to the sixteenth century, passing down "piety, diligence, and an innate conservatism" to each new generation.⁶⁹ The rigorous work ethic and religious preoccupation that defined his life were instilled in Ingmar from an early

⁶⁸ All biographical details taken from Peter Cowie, *Ingmar Bergman: A Critical Biography*; Frank Gado, *The Passion of Ingmar Bergman*; Geoffrey Macnab, *Ingmar Bergman: The Life and Films of the Last Great European Director*; and Ingmar Bergman, *The Magic Lantern*. Frank Gado in particular has worked to clear up various inconsistencies in accounts of Bergman's family life, but most of the biographical material available is consistent.

⁶⁹ Cowie, *A Critical Biography*, 4.

age. In his biography, Peter Cowie probes the artistic and intellectual roots in the Åkerblom family, noting that Anna's mother (Ingmar's great-grandmother) was "fascinated by the arts and by music in particular", and that Anna was very intellectual, spoke several languages, and taught French at a school in Uppsala, no mean feat for a woman in the late 1800s.⁷⁰ Both Anna's apartment in Uppsala and her summer house in Dalarna had pianos, and, according to Cowie, Ingmar would play, "listening to the casual tunes his fingers could pick out".⁷¹ In Dalarna, the director remembers, "it is always summer, the huge double birches rustling, the heat shimmering above the hills, people in light clothes on the terrace, the windows open, someone playing the piano...".⁷² He learned dirty songs from Lasse the postmaster and from neighbouring children whose parents were missionaries in Africa and accompanied his father on long bicycle rides to distant church parishes, during which Erik, who also played the piano, would sing "quietly to himself, the morning train whistling far away".⁷³

In 1920, the Bergmans moved from Uppsala to the Östermalm district of Stockholm, where two girls from Dalarna worked in the kitchen, singing "often and spontaneously".⁷⁴ As he recalled in a 90-minute radio interview "Sommarprat med Ingmar Bergman" (Summer Talk with Ingmar Bergman) broadcast in 2004, Ingmar's first memory of music occurred in his parents' home, which he remembers as being frequently filled with singing and music-making, with impromptu concerts. One of his father's friends was an amateur violinist who devoted himself to playing and studying folk music. On one occasion, when Ingmar was four or five years old, this man visited the Bergman home, took out his violin and played a folk song from Dalarna. Bergman remembers:

Then something terrible happened. He was playing a folk song in the minor key, which is not that unusual with folk songs, but I began to cry dreadfully ... I controlled myself for a long time and then cried, because, I remember, I saw a picture before me. Now it was like this in those days: a close friend to the family had died, and we were going, all of us ... to say farewell to this friend. And there lay the old lady, already in her coffin at home, and this made an incredibly strong impression on me. I wasn't scared, but it made a very strong impression. And the reason that I now started to cry was that this music caused me to picture that it was my mother who lay in the coffin. I loved my mother so much, and this sight – I could not tolerate it. So I started to cry inconsolably and was taken up to the nursery, still crying, by someone in the family. And kind Uncle Enar, he was so very embarrassed and said "oh dear, the little boy did not like the music". I remember so well him saying that just as I went up the stairs to the nursery. But I have never forgotten the feeling of how the music was connected to a clearly etched picture, which to this day I can recall at will.⁷⁵

⁷⁰ Ibid., 5.

⁷¹ Ibid., 15.

⁷² Bergman, *The Magic Lantern*, 52.

⁷³ Ibid., 268-69.

⁷⁴ Ibid., 2.

⁷⁵ "Sommarprat med Ingmar Bergman".

In this vivid memory, music conjures up images and links together his fear of death and his love for his mother, two themes that would dominate his work, affecting his emotions so powerfully that he loses control of himself and has to be taken to bed. The minor-key folk song itself also suggests sadness, a nostalgic reminiscence of Dalarna, the northern, forested landscape where Ingmar spent those precious, freeing, fleeting Swedish summer months with his grandmother. Loss, memory, love, family, death, images – all these spun out from a simple folk song on a solo violin, played in a living room to a small audience of friends.

Ingmar frequently visited his grandmother in Uppsala, staying with her for extended periods. The fourteen-room apartment on Trädgårdsgatan stood almost in the shadow of the great Gothic Uppsala Cathedral, and its richly furnished rooms and ticking clocks he recreated in his semi-autobiographical film *Fanny and Alexander* (*Fanny och Alexander*, 1982). He remembers the activity of the household in multisensory terms – “people went around like symphonies of smells” – and he took to sitting under the dining table, “‘listening’ to the sunshine which came in through the cathedral windows. The cathedral bells went ding-dong, and the sunlight moved about and ‘sounded’ in a special way.”⁷⁶ In the living room were also a statue of the Venus de Milo and a gilt clock against whose face the figure of a boy leaned, playing a flute, and next to him a girl with a big hat and short skirt. When the clock struck, sunlight illuminated the room: “the golden girl dances, the boy plays, the naked lady turns her head and nods at me and Death drags his scythe across the linoleum in the dark porch.”⁷⁷ Together, the chiming clock and the sunlight, which has taken on the “sounding” quality of music, animate these still figures of marble and metal, which dance and play music, and conjure up the presence of Death himself. Further pictorial animation in the Uppsala apartment, this time triggered by real music, occurred when the five-year-old Ingmar heard a piano being played next door:

waltzes, nothing but waltzes, and on the wall hung a large picture of Venice. As the sunlight moved across the picture, the water in the canal began to flow, the doves flew up from the square, gesticulating people were engaged in inaudible conversation. The bells were not those of Uppsala Cathedral but came from the very picture itself as did the piano music.⁷⁸

Moving pictures came in other forms as well. When Ingmar was six years old, he was taken to see his first movie, an adaptation of *Black Beauty*, and, according to reports, was so

⁷⁶ Quoted in Cowie, *A Critical Biography*, 7-8. Bergman writes about his memories in a way that evokes synaesthesia, but little evidence exists to determine whether he was actually a synaesthete. These multisensory descriptions could be merely a chosen literary device rather than caused by a neurological condition.

⁷⁷ Bergman, *The Magic Lantern*, 21. This memory is recreated in *Fanny and Alexander*.

⁷⁸ Quoted in Cowie, *A Critical Biography*, 8.

excited by the fire sequence that he took to bed for three days with a fever.⁷⁹ Two years later, he spotted a cinematograph in a store window (alternately called a movie projector or magic lantern), lusted after it, and was crushed when, at Christmas, his wealthy aunt gave the machine not to him but to his older brother, Dag. After throwing a fit, Ingmar regained his senses – “Gertrud was singing a folk song downstairs and the nightlight was glowing.... I made a swift decision” – and traded his entire collection of tin soldiers for the projector.⁸⁰ Taking the projector into the nursery wardrobe, he lit the paraffin lamp, directed the beam of light onto the wall, and loaded the film:

A picture of a meadow appeared on the wall. Asleep in the meadow was a young woman ... *Then I turned the handle!* It's impossible to describe this. I can't find words to express my excitement ... I turned the handle and the girl woke up, sat up, slowly got up, stretched her arms out, swung round and disappeared to the right. If I went on turning, she would again lie there, then make exactly the same movements all over again. *She was moving.*⁸¹

This Christmas sequence is partially recreated in *Fanny and Alexander* as the big family Christmas at grandmother's house in Uppsala, a rich memory replete with a dysfunctional but warm extended family, a bustling household of servants, screaming children, “Father [singing] a song composed for the occasion, toast[ing] everyone in schnapps”, with part of the festivities including an “improvised concert”.⁸²

In 1924, Erik Bergman was appointed chaplain to the royal hospital of Sophiahemmet in Stockholm, a promotion that augured his rise in the Swedish church. The parsonage lay in the idyllic, rural surroundings of the hospital park, but even though only a short walk from the heart of the city, the parsonage heightened Ingmar's growing sense of isolation and fear.⁸³ On the hospital grounds were also a chapel, a building for storing corpses before burial, and a boiler room in the hospital's basement, where Ingmar watched in morbid fascination as “bins of arms, legs, and organs gathered from the surgeries were dumped onto the glowing coals of the incinerator”.⁸⁴ He later told an audience of students that “if one is born and brought up in a vicarage one gets an early picture of behind the scenes of life and death ... The devil was an early acquaintance and in the child's mind there

⁷⁹ According to Macnab, this version of *Black Beauty* was probably the American 1921 Vitagraph production starring Jean Paige. See Macnab, *Life and Films*, 33. Note that this film was silent, as sound cinema did not appear until 1927. Whether this showing had musical accompaniment has not been documented.

⁸⁰ Bergman, *The Magic Lantern*, 15-16.

⁸¹ *Ibid.*, 16. Emphasis is Bergman's.

⁸² *Ibid.*, 15.

⁸³ Gado, *The Passion*, 7.

⁸⁴ *Ibid.*, 7; Cowie, *A Critical Biography*, 8.

was the need to personify him.”⁸⁵ God and the Devil, life and death (or in some cases, Death) became frequent characters in the Bergman drama, engaged with, questioned, feared. As Ingmar’s fascination with the cinematograph grew, he bought more slides of stories and began to draw his own. The Wolf in Little Red Riding Hood “was the Devil, without horns ... a picture of wickedness and temptation on the flowered wall of the nursery”.⁸⁶ Biographer Geoffrey Macnab observes how “Bergman ascribes religious and eschatological meanings to the cinema right from the outset ... The cinematograph projected images of innocence and temptation, of life and death ... it also became a metaphor for memory.”⁸⁷ These memories, says Macnab, are described in his later autobiographies “as if he is seeing them projected through that magic lantern” – fractured, dream-like, magical, disturbing.⁸⁸

Two other themes that populate Bergman’s cinematic universe appeared early in his life as well – travelling performers and circuses, both linked to music. “When we lived in Villagatan”, he writes, “wandering musicians used to come and play, and one day a whole family arrived. Father came into the dining room and said: ‘We’ve sold Ingmar to the gypsies. We got quite a good price.’ I wailed with terror....”⁸⁹ This incident, illustrating his seriousness and sensitivity, is contrasted by a memory of visiting the circus with his Aunt Anna. He recalls “the blaring orchestra, the magic of the preparations and the roaring of lions and tigers.[...] I fell asleep from sheer emotion and woke up to wonderful music. A young woman dressed in white was riding around on a huge black stallion.”⁹⁰ He fell head over heels in love with this woman, spun a schoolyard tale about being sold off by his parents to the circus, and was severely punished for his lies, “humiliated and disgraced”.⁹¹ Music, love, fantasy, and the thought of escaping home forever were dreams with which he comforted himself, a barrier against the ritualised punishment he received at home, which included being beaten with a cane and locked in the wardrobe by his father – Ingmar fervently believed that this “torture chamber” beneath the stairs to the attic contained a tiny dwarf that gnawed off the feet of misbehaving children.⁹² This episode, which Bergman claims happened many times, has been doubted by his sister, who remembers that it was their grandmother, not father, who locked in Ingmar, and that it happened only once.

⁸⁵ Quoted in Macnab, *Life and Films*, 35.

⁸⁶ Quoted in *ibid.*, 35.

⁸⁷ Macnab, *ibid.*, 35.

⁸⁸ *Ibid.*, 36.

⁸⁹ Bergman, *The Magic Lantern*, 268.

⁹⁰ *Ibid.*, 11.

⁹¹ *Ibid.*, 11.

⁹² Gado, *The Passion*, 8.

Nevertheless, as Frank Gado points out, “even if the infamous wardrobe story is a complete fabrication, its Dickensian horror does express a psychological ‘truth’ about his childhood” and illustrates the fearful, stifling atmosphere of the Bergman household.⁹³ Bergman later recreated this episode, embellished or not, in *Hour of the Wolf* (*Vargtimmen*, 1967).

Perhaps the most painful form of punishment, however, came in the form of emotional detachment and the silent treatment given until the child had repented. Peter Cowie reports that as a result of the psychological trauma of this silence, Ingmar developed a stammer. Linking suppressed artistic expression with the silence of the supreme authority figure, Bergman later stated that:

I couldn't draw, I couldn't sing ... I couldn't dance. I was shut in in every way. That really was God's silence. Even today, I can still lose my temper for no apparent reason when someone consistently keeps silent and turns away from me – then I kick and keep at them until I get an answer.⁹⁴

In this household of quarrels and silence, the tension between Ingmar's parents seethed until Karin, who buried her unhappiness deep beneath the façade of being a minister's loyal and happy wife, fell in love with Torsten Bohlin, another minister. A diary found after her death disclosed “her weariness, her desperation, her boredom and despair”, but even after volatile clashes with her husband about divorce, she decided to stay with her family.⁹⁵ Bergman recalls some of these horrific fights as well as a visit he made with his mother to see a family friend called Uncle Per, discovering to his childish surprise that “Uncle Torsten” was there too. Although Ingmar did not know exactly what was happening, his sense of something wrong was both exacerbated and soothed by the loud music put at his disposal:

I was given the task of working Uncle Per's big gramophone in the echoing dining room where the music was loud, mainly Mozart and Verdi operas. Uncle Per disappeared into his study. Mother and Uncle Torsten stayed by the fire ... I could see them through the half-open sliding doors ... They were talking quietly and because of the music I could not hear the words. I could see Mother was crying and Uncle Torsten leaning forward, still holding her hand.⁹⁶

Starting in 1931, opera began to cast its spell over Ingmar, one that would last a lifetime. On 8 August, he was taken to a performance of *Tannhäuser* at the Royal Swedish Opera in Stockholm, his first night at the opera and the first musical experience that he can

⁹³ Ibid., 9.

⁹⁴ Quoted in Cowie, *A Critical Biography*, 18.

⁹⁵ Quoted in Gado, *The Passion*, 7.

⁹⁶ Bergman, *The Magic Lantern*, 135.

date precisely.⁹⁷ Brita Hertzberg, who sang Elisabeth, captivated the 13-year-old: “Naturally, I fell in love with her, and then I fell in love with Wagner, and I fell in love with opera, and that was allowed at home, because I then went to the Opera House alone.”⁹⁸ His small allowance allowed him to frequent the opera weekly, score in hand, taking his usual seat high up and far back in the third tier. Occasionally he was punished – forbidden from going to the cinema – for sneaking away to opera performances rather than attending to his studies. In his article “Ingmar Bergman at the Royal Swedish Opera”, Stefan Johansson, Head Dramaturg at the Royal Swedish Opera, reminds his readers that running off to *Götterdämmerung* meant “six hours of liberation from the parental yoke”.⁹⁹ According to Johansson, the Wagner performances that Ingmar fell in love with were mostly older, turn-of-the-century productions sung *bel canto*, a Stockholm tradition dating back to the middle and late nineteenth century. This lyrical, typically Scandinavian singing avoided the “Bayreuth bark” preferred in much of continental Europe and continued through a later generation of singers, many of whom Bergman no doubt worked with during his productions of Bertold Brecht and Kurt Weill’s operetta *The Threepenny Opera* (1950), Franz Lehár’s operetta *The Merry Widow* (1954), a Swedish folk operetta by Andreas Randel called *Värmlänningarna* (1958), Stravinsky’s *The Rake’s Progress* (1961), Mozart’s *The Magic Flute* (1975, for television), and Daniel Börtz’s *The Bacchae* (1991), which Bergman also co-authored.

Music in stage performance also found its way into Bergman’s theatrical experiments at home. After accompanying a backstage celesta-player at a performance of Strindberg’s *A Dream Play*, an experience he called “searing”, he began to build a puppet playhouse at home, upgrading from the Victorian dollhouse he and his sister had previously been using to stage plays.¹⁰⁰ The revolving stage, moving scenery, and lighting system of his nursery puppet theatre hosted a sophisticated repertoire of plays by Strindberg and Maeterlinck, with gramophone records used to create mood. His delight in the seductive fantasies offered by the cinema and stage deepened throughout his teenage years, abating his growing sense of

⁹⁷ In *Images*, Bergman seems to have misremembered when he began going to the opera, dating the year 1928 but providing no details, and also mentions an early experience seeing of *The Magic Flute*, apparently aged twelve. On the next page, he incorrectly identifies his assistantship at the Royal Opera in 1939 rather than 1941-42. See *Images: My Life in Film*, trans. Marianne Ruuth (New York: Arcade, 1994), 350-51. However, he later amended the date of his first opera experience in “Sommarprat med Ingmar Bergman”, which was subsequently corroborated by Stefan Johansson, Head Dramaturg at the Royal Opera.

⁹⁸ “Sommarprat med Ingmar Bergman”.

⁹⁹ Stefan Johansson, “Ingmar Bergman at the Royal Opera”, in *Ingmar Bergman Revisited*, 52.

¹⁰⁰ Bergman, *The Magic Lantern*, 33. See also Gado, *The Passion*, 14-15; Cowie, *A Critical Biography*, 12-13.

social isolation and sexual frustration.¹⁰¹ Looking at Ingmar's youth through a psychoanalytical lens, Frank Gado astutely remarks that "what makes Bergman's make-believe unusual is the intensity with which he pursued it and its persistence long past the time when an adolescent begins reorienting himself toward adjustment to the reality of the outside world".¹⁰² Retreating into his interior world, which would become the central landscape of his films, Bergman took refuge in the works of Strindberg – the greatest literary influence on his life – and Nietzsche, and in the operas of Wagner. He listened to radio plays and loved classical music, particularly Bach, Handel, Mozart, Beethoven, Brahms, Bartók, and Stravinsky, apparently blasting his 78 rpm discs at full volume.¹⁰³ Jazz, an intruder into his Romantic inclinations, provided his first initiation into the sexual humiliations of adolescence, when, during a summer holiday, he attended a small party in a barn. While jazz wafted from the gramophone, he evidently became excited by the girl teaching him to dance. Mortified, he "threw [him]self out the door, rushed into the forest and sat in a mill for half the night" and gave up all future attempts to learn to dance.¹⁰⁴ In Bergman's films, jazz is often linked to dancing and laced with sexuality and humiliation; scenes of public dance halls and private home listening alike awaken latent feelings of aggression and lust in even the most conservative characters.

Music was not all youthful fun and games, however, free – and freeing – of the constraints he associated with his strict religious upbringing;¹⁰⁵ the ideological predispositions and political appropriations of music, and their sometimes dangerous and disastrous implications, would resonate in a personal way particularly in the aftermath of World War II. During the war years, Sweden became a neutral haven for fleeing European Jews and intellectuals while supporting the Norwegian and Finnish resistance, but it also carried remnants of a flirtation with Nazism that lasted through the 1930s. Bergman's first experience with an ideology beyond the pages of his literary interests came in 1934, when at the age of sixteen he travelled to Germany as part of an exchange programme for Christian youth. Spending six weeks with a pastor's large family in Heine, he quickly transformed from a "political innocent" with little knowledge of the Nazis into an exuberant enthusiast,

¹⁰¹ Gado, *The Passion*, 17. As Bergman's five marriages and various other affairs attest, his inability to attract the opposite sex would not last long.

¹⁰² *Ibid.*, 14.

¹⁰³ Cowie, *A Critical Biography*, 15.

¹⁰⁴ "Sommarprat med Ingmar Bergman".

¹⁰⁵ Rather than shunning religious music, Bergman actually embraced it, at least the classical, canonical kind. Acknowledging his love of Bach's St Matthew Passion in an interview with Lars-Olof Löthwall, he also ascribed to Bach's secular music a religious significance, one he would embrace and adopt in his philosophy of filmmaking. See Löthwall, "Interview with Ingmar Bergman", 65.

influenced as much by the indoctrination at school and in churches as by the host family, whose sons, including Hannes, also 16, were in the Hitler Youth.¹⁰⁶ Bergman recalls how musical his host was, singing and playing several instruments, and also how exciting his experience of Hitler Youth was, with its sports, films, and songs.¹⁰⁷ In Weimar, the family took Bergman to a Nazi rally attended by Hitler; whether they attended the gala performance of Wagner's *Rienzi* afterwards is unclear.

Falling “headlong into an atmosphere glowing with idealism and hero worship”, as he later wrote, he did not appreciate the significance of an encounter with a Jewish banker's family in Weimar, some friends of his aunt.¹⁰⁸ Their daughter Clara, with whom he was briefly infatuated, led him to the moonlit attic where her brothers were smoking Turkish cigarettes, drinking brandy, and listening to *The Threepenny Opera* on a gramophone stuffed with socks to muffle the sound – Brecht and Weill's opera was banned, and the boys had smuggled the records from London. “A whole world of which I had never had an inkling, despair without tears, desperation that wept!” Bergman wrote, lamenting that his own production of *The Threepenny Opera* in Sweden, sixteen years later, was one he considered an artistic failure. By his account, he repressed this night-time concert, which also included records of Louis Armstrong, Fats Waller, and Duke Ellington, and which should, he realised retrospectively, have provided the real inspiration for his production. What he did not forget, however, was the short correspondence he and Clara maintained before she vanished; a letter from her, posted in Switzerland, appears almost word for word in *The Rite* (*Riten*, 1969). The crushing horror and shame he felt when later viewing evidence of Nazi concentration camps in the newsreels led Bergman to cast aside politics for the remainder of his life. That the music of Wagner never appears in any of his films is perhaps ideologically significant.¹⁰⁹

Some uncertainty remains as to the extent of Bergman's formal musical education, with some commentators making no reference to his musical knowledge and at least one account erroneously attributing to him a public performance of a “Bach cello sonata”.¹¹⁰ There is no evidence in the literature that Bergman actually played the cello, only that he

¹⁰⁶ Gado, *The Passion*, 17.

¹⁰⁷ Bergman, *The Magic Lantern*, 119, 121.

¹⁰⁸ *Ibid.*, 124.

¹⁰⁹ With one exception. The Bridal Chorus from *Lohengrin* appears twice, once on a gramophone in *It Rains on Our Love* (1946) and once played onscreen, badly and out of tune, on a violin in *Music in Darkness* (1948). As the Bridal Chorus is the single most recognizable tune associated with weddings, Bergman is clearly signalling the institution of marriage in these scenes, not pointing out Wagner, a musical signposting technique found in his early films and typical of more mainstream film music practices. This is one instance where a work's political or ideological baggage has been overridden by its appropriation into contemporary culture, and Bergman, in my reading, uses it as such.

¹¹⁰ One of many inaccurate statements in Irving Singer's book, *Ingmar Bergman, Cinematic Philosopher*, 62.

acquired rudimentary piano skills during his youth. Bergman himself mentions the “hateful music-lesson score left open on the stand” of the piano, which seems a peculiar statement for a boy who so desperately loved music. In the 1962 article “Min Pianist” (“My Pianist”) he writes that he could play the piano “awkwardly”;¹¹¹ that same year he described his instrumental skills to *Opera News* as rather more dire: “I can play the piano with one finger. That way I can run through a vocal score.”¹¹² At school, he learned basic music history and theory – “I knew what counterpoint and fugue were”¹¹³ – and could read music well enough to follow a score. But unlike his father, he could not sing in tune or remember a simple melody well enough to repeat it, an inability he attributes to the physically and spiritually abusive teaching methods of his school. He relied heavily on repeated listening with a score to familiarise himself with the operas he directed and pieces he used – a time-consuming, laborious process.¹¹⁴

Nevertheless, his score-reading abilities were adequate to allow him to work as a prompter during his assistantship at the Royal Opera in 1941-42.¹¹⁵ Originally seeking stage experience and employment at the Royal Dramatic Theatre, Bergman was turned away by the general manager because he had not completed his university studies, apparently mandatory for an aspiring director, so turned instead to the Royal Opera, where he was accepted as a nearly-unpaid production assistant. The Opera provided his first behind-the-scenes glimpse of a professional theatre; its permanent company, including a professional

¹¹¹ Bergman, *The Magic Lantern*, 136. “Min Pianist” [My Pianist], in *Vecko Revyn*, No. 11 (1962). My thanks to Jan Holmberg at the Ingmar Bergman Foundation for bringing this article to my attention and providing me with a photocopy. English translation by Jonathan Cowell, unpublished. In his many decades of autobiographically-inspired writing and filmmaking, only once does Bergman portray childhood music lessons – briefly and peripherally in *Crisis* (*Kris*, 1946). An offscreen, background piano lesson occurs in *It Rains on Our Love* (*Det regnar på vår kärlek*, 1946), taken by a teenager rather than a child, and a piano lesson between an adult professional pianist and older female teacher is briefly shown in *Music in Darkness* (*Musik i mörker*, 1948). Cello lessons in *All These Women* (*För att inte tala om alla dessa kvinnor*, 1964) between a famous “maestro” and his harem of fawning female fans are shown to quickly devolve into sexual encounters. Additionally, cello lessons between an incestuous father and his 19-year-old daughter are spoken of but not shown in *Saraband* (2003); late in the film, a scheduled lesson between the two turns into a performance scene, devoid of teaching. This apparent lack of interest in actual music lessons, particularly involving children, suggests that any lessons he took were basic and short-lived. Only once does he ever talk about these lessons, in a Swedish Radio interview from 2001, with the kind of fictitious fantasy with which he described other not-quite-true childhood memories. Alexis Luko, taking Bergman’s word as truth, ascribes to him training advanced enough to master Czerny etudes. (See Luko, *Sonatas, Screams, and Silence*, 4.) Given Bergman’s inability to remember even simple melodies, however, and his lifelong acknowledgement of his “musical disability”, this level of piano proficiency is highly dubious. Daniel Bergman, the son of Ingmar Bergman and concert pianist Käbi Laretei, has no memory of his father ever mentioning childhood piano lessons or once-possessed piano skills and never heard his father attempt to play the piano. (Personal conversation with Daniel Bergman.) That Bergman’s obsessive inclination to fictionalise and dramatise his childhood traumas did not extend to music lessons or piano practice suggests that any piano lessons taken were not as advanced or as memorable as Luko describes.

¹¹² Quoted in Bengt Janzon, “Bergman on Opera”, *Opera News* (May 1962), 14.

¹¹³ Bergman, “Min Pianist”, 16.

¹¹⁴ Learning Stravinsky’s *The Rake’s Progress* in order to direct it at the Royal Opera in Stockholm was “like rock blasting”, as he wrote in *Images*, 257.

¹¹⁵ Johansson, “Ingmar Bergman at the Royal Opera”, 55.

orchestra, chorus, and corps-de-ballet, churned out an enormous repertoire from Mozart to modern premieres, the 1941-42 season totalling 41 operas and operettas.¹¹⁶ Sometimes working as an assistant stage manager, signalling lighting and set changes, and other times acting as prompter, he attended rehearsals and performances, making notes in his scores. More frequently, however, he was relegated to the status of errand boy. Caught staring at the ballet dancers as they rehearsed, he was told “in no uncertain terms to get lost”.¹¹⁷ Still, his encounters with dancers at the Opera were memorable – by the end of his internship, he was living with one (the first of several relationships with dancers), and two of his early films centred on the world of ballet.¹¹⁸

More stimulating were his encounters with directors and conductors during this time, given Stockholm’s role as a safe-haven for Jewish and left-wing artists during World War II. Anti-Nazi Germans Fritz and Hans Busch, Jewish-German Leo Blech, and Jewish-Russian Issay Dobrowen, whose interpretation of *The Magic Flute* would have tremendous influence over Bergman’s television production decades later, ranked among the top directors and conductors during Bergman’s stay, and he saw – and most likely assisted in – productions of Wagner’s *Lohengrin*, Offenbach’s *Orphée aux enfers*, Mozart’s *Don Giovanni*, Gounod’s *Faust*, and the first Swedish performance of Mussorgsky’s *Khovanshchina*. All repertoire operas, with the exception of *Così fan tutte*, were sung in Swedish to an audience “that was used to following the story through the action and the sung or spoken words”, according to Johansson, indicating the importance placed on narrative and linguistic comprehensibility.¹¹⁹ Although sometimes directed and conducted by continental Europeans, these operas were filtered through a Swedish prism, performed for a Swedish audience, and conformed to Swedish traditions and demands. In his own opera productions decades later, Bergman would work within this paradigm while simultaneously taking

¹¹⁶ Ibid., 55.

¹¹⁷ Ibid., 55.

¹¹⁸ *Thirst* (Törst, 1949) and *Summer Interlude* (Sommarlek, 1951).

¹¹⁹ Ibid., 57. From its founding in the 1770s until recent times, most operas produced at the Royal Swedish Opera were sung in Swedish. According to Stefan Johansson, guest artists occasionally learned their roles in Swedish, although more often they would sing in either their native tongue or the original language of the libretto. As late as the 1930s, Swedish singers sang abroad not in the language of the host country or the libretto but in Swedish (such as Jussi Björling, for example, in his early roles at the Vienna State Opera). Starting in the 1950s, some Verdi operas (*Il trovatore*, *Rigoletto*, and *Tosca*) were sung in their original Italian at the Royal Swedish Opera. The Ring Cycle appeared in German around 1955, but *Die Meistersinger* was performed in Swedish until the 1970s, like most other comic operas. The first Russian work to be sung in Russian by Swedish singers finally appeared in 2004, while Janáček has only ever been sung in Swedish at the Royal Opera (not the case, however, in Malmö). Johansson estimates that 95% of the operas during Bergman’s years in and around the Opera were performed in Swedish. Now 90% are performed in their original language. Personal email correspondence with Stefan Johansson.

interpretative liberties that clearly signalled a divergence from his inherited operatic traditions.

By the time he began working at the Opera, Bergman had graduated from high school, served compulsory military service in the artillery – the damage to his hearing, causing a high-pitched whine, would plague him for decades – and had enrolled in, and dropped out of, Stockholm University as a student of literature and art history. A violent altercation with his parents snapped the familial yoke, and Bergman moved into the bohemian Old City. Having decided on a career as a theatre director, he threw himself into stage work at the Mäster-Olofsgården youth mission, his first experience with live actors and repertoire plays. According to Gado, his “need to control circumstances, to exact respect, and to stand in the centre of activity found ready satisfaction in the role of director” and would, though later tempered by experience and maturity, continue to fuel his working methods, especially in film.¹²⁰ His productions at Mäster-Olofsgården garnered mild praise in the press, and he soon began directing the Student Theatre at the university and the Sagoteatern, a professional company.

Even during such frenetic activity, coupled with the Opera assistantship and a number of love affairs, Bergman found time to write twelve plays and an opera libretto. The libretto (1942), Bergman’s only one, was never set to music or staged; written in verse, its forest setting and water sprite characters remained ensconced in one of his many notebooks.¹²¹ But it attests to his desire to write text appropriate for a musical setting as well as to his interest in crossing the boundary from theatre, his chosen genre, to musical production. Faring better than this failed operatic draft was his pantomime *Beppo*, a jointly written and produced collaboration with a dancer named Else Fischer, who soon became his first wife. Else danced the main role of this magical circus story involving a clown, his dancer love, and a villain, while Bergman sat at the gramophone, changing the records.¹²² Another play he wrote and directed at the Student Theatre, *The Death of Punch*, with choreography by Else, caught the attention of Stina Bergman (no relation), head of the script department at Svensk Filmindustri; soon Bergman was a full-time “script slave” with a desk and a salary, rewriting and editing screenplays before production and working his way up the industry

¹²⁰ Gado, *The Passion*, 19.

¹²¹ According to Jan Holmberg of the Ingmar Bergman Foundation, the libretto consists mainly of “juvenile nursery rhymes”. It is available in the Ingmar Bergman Foundation (IBF) Archives in Arbetsbok (Workbook) No. 5. Personal email correspondence.

¹²² Gado, *The Passion*, 23.

ladder.¹²³ A long battle with producers awaited his efforts to write original screenplays for production, and his first attempts at directing pre-written films were plagued by repeated failure, artistically and commercially. Nevertheless, his sheer ambition and his talent for theatre production kept him employed and provided much-needed time and experience.

Consistent with his increasing desire for artistic control of his stage and film career was his deliberate choice of a soundtrack to accompany his life. From selecting the hymns and organ music for his wedding to Else Fischer to attending choral and orchestral rehearsals wherever he lived, Bergman established a musical identity that followed him as he moved from theatre company to theatre company throughout Sweden – Helsingborg, Malmö, Gothenburg, and back to Stockholm – and evolved as he encountered musicians, adapting their musical methods for his own theatrical and cinematic ends. In many of his personal anecdotes, music provided stability in his tumultuous personal life; apparently, after leaving his second wife for a journalist, he rented a small apartment and moved in with only “four gramophone records, dirty underclothes and a cracked teacup”.¹²⁴ Recorded music provided ritual comfort during the nightly torments of insomnia, which he endured with books, records, and biscuits:

Worst are the “hours of the wolf” in the small hours between three and five. That is when the demons come: mortification, loathing, fear, and rage. There’s no point in trying to suppress them, for that makes it worse. When my eyes tire of reading, there is music. I close my eyes and listen with concentration....¹²⁵

To quell his fears and anxieties, ones that surfaced again and again in his films posed as existential questions, he turned to music, classical music, not explicitly stated in each instance but implied throughout his writings, and he often allowed his characters to do the same.¹²⁶ Whether as a private moment, a relief from inner torment, or as a communicative gesture, a respite from animosity and isolation, music in Bergman’s films sometimes functions as it did in his life, as a moment of grace. In other cases, it serves to enhance, underscore, comment on, or contradict the images and narrative; later, in his mature films, it stands for people,

¹²³ Bergman, *The Magic Lantern*, 141.

¹²⁴ *Ibid.*, 167.

¹²⁵ *Ibid.*, 226-27. About these nightly torments Bergman would make his film *Hour of the Wolf* (*Vargtimmen*, 1967), in which the demons are anthropomorphised; in it, a puppet production of Mozart’s *The Magic Flute* occupies a central scene. See Gantz, “Mozart, Hoffmann, and Ingmar Bergman’s *Vargtimmen*”. “Hour of the Wolf” is also a chapter title in Bergman’s last film, *Saraband* (2003).

¹²⁶ Bergman also claimed to like pop music, particularly the Rolling Stones, the Beatles, and “those protest singers”. See Meryman, “I Live at the Edge of a Very Strange Country”, 104, and Simon, *Ingmar Bergman Directs*, 16. Pop music and jazz appear throughout his films, particularly in those before the 1960s. See Appendix for more details. Heavy metal featured in his 1986 stage production of *Hamlet* at the Dramaten, shocking the audience, according to Ulla-Britta Lagerroth in “Musicalisation of the Stage”, 44.

places, ideas, metaphors, and memories. The trajectory of these various functions of music aligns both with his increasing independence as a filmmaker, constrained no longer by studio demands, and also with his artistic development, heavily influenced at times by musical experiences.

III

The film-as-music analogy

From the 1960s onwards, Bergman repeated in various formulations the idea of “film as music”,¹²⁷ claiming that film and music were nearly the same thing, obeying laws of rhythm, tonality, and form¹²⁸ – assertions that have remained critically unchallenged. For the cinematically uninitiated, and for interviewers who never pushed him on the issue, these claims might seem original, thought-provoking, even radical. But as David Bordwell points out, the film-as-music analogy has a long and complex history, appearing as early as 1914 and underpinning two traditions of film theory. Although “so obviously inadequate and partial ... [and] demolished several times and on many grounds”, the analogy has persisted largely because it offers theorists a way of understanding cinema as “an interplay of formal systems”.¹²⁹ Just as music can be analysed as a “system of systems” – “text and music, melody and harmony, leading voice and accompaniment” – so too can film, as a large-scale enterprise, be considered on multiple levels.¹³⁰

Bergman’s various statements about rhythm and form attest to his understanding of music as a system, one that could be modified and applied to cinema. But here the commonality ends. At the heart of the musical analogy, Bordwell explains, are two theories of filmic form, one “organic” and the other “dialectical”. The organic theory, based in part on Wagnerian opera and explored by several French filmmakers and writers as well as by Sergei Eisenstein post-1930, holds that “two highly-wrought systems can fuse into a single

¹²⁷ Bergman, *The Magic Lantern*, 73.

¹²⁸ Bergman repeatedly claimed to be guided by musical principles such as rhythm, pitch, and tone, and stressed the cinematic importance of hearing and listening, of flowing and breathing, finding in the descriptive language of music a metaphor for the process of filmmaking. For example, see Marker and Marker, *Ingmar Bergman: A Life in Theater*, 10, 30, and Cowie, *A Critical Biography*, 327. Such terms are also scattered throughout *The Magic Lantern*.

¹²⁹ David Bordwell, “The Musical Analogy”, *Yale French Studies*, No. 60, Cinema/Sound (1980), 141-2.

¹³⁰ *Ibid.*, 142. James Buhler points out, however, that much musical terminology is borrowed from classical grammar; some formalist approaches to cinema are grounded in linguistic models of grammatical syntax, including Christian Metz’s semiotic approach, which is based on “the idea of a film grammar derived from structuralist linguistics”. Buhler, “Ontological, Formal, and Critical Theories of Film Music and Sound”, in *The Oxford Handbook of Film Music Studies*, ed. David Neumeier (Oxford: Oxford University Press, 2015), 199-200.

expressive whole”.¹³¹ For Wagner, those systems are drama and music; for cinema, they are the narrative and the technical processes necessary for constructing the film’s story: lighting, cinematography, movement, editing. Musical ideas of rhythm, structure, form, accent, and temporality become the means of realising the narrative in an “audiovisual totality”.¹³² Diametrically opposed to this fusion of narrative and technique is the dialectical theory, one that Eisenstein also dabbled in but that came to maturity in the writings of Noël Burch in the late 1960s. In Eisenstein’s early formulation, the mechanics and structure of cinema gain an independence drawn from the model of musical counterpoint. Bordwell declares Eisenstein’s understanding of counterpoint “very roomy” but finds his goals clear: “cinematic structure ... perceived as distinct from and equal to narrative structure”.¹³³ However, Bordwell writes, “a true conflict between narrative structure and cinematic structure requires them to be equal, and an analogy from tonal music ... cannot supply that”;¹³⁴ the analogy must come from serialism, which is what Burch did, writing that “all elements in the film image are perceived as equal in importance”.¹³⁵ Realising this cinematic serialism presents a number of issues not present in serialism’s basic, theoretical form, but the essence of Burch’s proposition, Bordwell explains, is that “like other versions of the musical analogy ... it advances the possibility that a film’s form may be conceived not as one primary pattern but as the complex *relations* created by several patterns”.¹³⁶

While the history of the analogy goes far beyond the space I can give it here, the point that bears stressing is that neither theory equates film with music; rather, each extrapolates musical properties and applies them to cinematic constructs, resulting in two very different kinds of cinema. Bergman’s film-as-music analogy, conversely, does equate film with music. Consider his comment that “the term ‘film music’ is really absurd ... you can’t accompany music with music”;¹³⁷ his claim that film is so like music that it does not need music remained his answer when asked why he included so little music in his films. Rather than considering music as a system through which to understand cinematic systems, Bergman built his analogy on the *effect* that music has on the listener: “Film as dream, film as music. No form of art goes beyond ordinary consciousness as film does, straight to our

¹³¹ Ibid., 144.

¹³² Ibid., 146.

¹³³ Ibid., 148.

¹³⁴ Ibid., 149.

¹³⁵ Quoted in *ibid.*, 151.

¹³⁶ Bordwell, *ibid.*, 153.

¹³⁷ Quoted in Renaud, “An Unrequited Love of Music”.

emotions, deep into the twilight room of the soul.”¹³⁸ Bergman ignored theories of film and music as two different symbolic systems, which by working in conjunction add meaning to each other, and he did so in favour of the response that he believed film, like music, should engender: pure emotion. Such an emotionally-driven conception of the musical analogy appears in Noël Carroll’s understanding of the intersection of the two art forms. Music, he claims, is “a highly expressive symbol system” that offers “more direct access to the emotive realm than any other symbol system”, but – and this is a big but – “such a system supplies something that the other system standardly lacks, or, at least, does not possess with the same degree of effectiveness...”.¹³⁹

In his writings and interviews, Bergman never refers to the history or theories underpinning his film-as-music analogy. For all his talk about emotion over intellect, he never seemed to realise that the analogy, borrowed as it was from Eisenstein and other filmmaker-theorists, was fundamentally an intellectual proposition. This is not to say that he was unaware of previous discourse – perhaps he was, perhaps not – but that he recreated the phrase in his own image, divorcing it from its historically complex significance and moulding it to appear as a natural consequence of his identity as a musical filmmaker.

The self-fashioning filmmaker

In an article about Bergman and the art of the interview, Janet Staiger draws on the work of Boris Tomashevsky, a literary theorist who developed the concept of the biographical legend in 1923.¹⁴⁰ Defining biographical legend as “a set of discursive motifs about [the artist’s] life and persona by which he expects or hopes his work will be interpreted”, Staiger translates this idea from the author’s perspective to the receiver’s via Tomashevsky, who argues that “while a cultural historian may be interested in the real biography of an author, a textual scholar needs only to consider the biography created by the author as one fact available for analysing the artwork”.¹⁴¹ His argument stands in opposition to the idea of intentional fallacy, which declares that the author’s intention is “neither available nor desirable” and that textual interpretation should be limited to the text only.¹⁴² According to Tomashevsky, the practice of “explaining authorship via personality” traces back to the romantic era – further back than

¹³⁸ Bergman, *The Magic Lantern*, 73.

¹³⁹ Quoted in Buhler, “Ontological, Formal, and Critical Theories of Film Music and Sound”, 204.

¹⁴⁰ Staiger, “Analysing Self-Fashioning in Authoring and Reception”, 92.

¹⁴¹ *Ibid.*, 92-93.

¹⁴² W.K. Wimsatt Jr. and M.C. Beardsley, “The Intentional Fallacy”, *The Sewanee Review*, Vol. 54, No. 3 (Jul.-Sep., 1946), <http://www.jstor.org/stable/27537676> (accessed 6 September 2012), 468.

the intentional fallacy argument – when authors began using autobiographical experiences to shape their work, “indicating personal affinities with particular characters or transforming extra-textual events into fictional scenes”.¹⁴³ These biographical details provided a rich context from which readers could base their interpretation, and some authors, realising their power, spread phoney biographical information that both promoted specific reputations and also created frames for interpreting their work.¹⁴⁴ Bordwell agrees with Tomashevsky that the biographical legend is significant and shapes audience reception and analysis, writing in his study of Carl Theodor Dreyer that it “may justify production decisions and even create a spontaneous theory of the artist’s practice.”¹⁴⁵ While some authors may not signal the pertinence of their biography to their work or their methods, others do. Bergman, Staiger contends, is one who does.

Staiger illustrates three ways that biographical motifs are placed throughout Bergman’s autobiographical statements: the *crystallised moment*, a biographical event designed to explain something about the author; the *originary moment*, causal tales rather than epiphanies; and the *essence motif*, “statements of essentialism” or characteristics that might explain his authoring. We have already seen all three of these devices at work in Bergman’s biography. In Baldwin’s account of meeting the filmmaker, Bergman’s gesture to the window and statement that “This [Sweden] is my violin” qualifies as a crystallised moment, reminding the audience (and his interviewer) that he is a Swedish director, with a Swedish crew, making Swedish movies, and reinforcing his own view that he is a particularly *musical* filmmaker who views his art form through the lens of another (and that others should do the same). A prime example of an originary moment is Bergman’s tale of receiving the cinematograph; several versions of this story exist, and Staiger points out their differing emphases. In a 1960 version, Bergman describes his enchantment, “opening the door to the famous associations of Bergman with magic and a pleasure in illusion-making”.¹⁴⁶ Conversely, in *The Magic Lantern* of 1987, his self-centred desires and his need for control over his family fuel the retelling, which Staiger reads as “initiating links to an also-familiar darker side to his directorial reputation”, one he established early on as a dictatorial director prone to temper-tantrums.¹⁴⁷ Finally, the essence motif is seen throughout his comparisons of filmmaking and music. Even though her article does not focus on music, Staiger

¹⁴³ Ibid., 92.

¹⁴⁴ Ibid., 92. Tomashevsky puts forward Pushkin as a prime example.

¹⁴⁵ Quoted in Staiger, “Analysing Self-Fashioning in Authoring and Reception”, 93.

¹⁴⁶ Staiger, “Analysing Self-Fashioning in Authoring and Reception”, 95.

¹⁴⁷ Ibid., 95.

conveniently unpacks one of these musical statements as illustration. When Bergman writes, “Ever since childhood, music has been my greatest source of recreation and stimulation, and I often experience a film or play musically”, Staiger explains, he is offering his relationship to music as an autobiographical characteristic that accounts for features in his work.¹⁴⁸

Although she does not further consider the interaction between film and music, she allows that “treating a film as a piece of music is a likely part of his recipe for crafting cinema”.¹⁴⁹ It is here, in his treatment of music as part of his biographical legend, that I would like to pick up the discourse.

Staiger’s categories become particularly useful when linked together rather than considered in isolation. Bergman, as a professional storyteller, sprinkles musical references throughout his autobiographical texts; these function as so-called crystallised moments and essence motifs, which constitute many of his musical experiences and authorship analogies. But he saves the kinds of tales that Staiger classifies as originary moments for his semi-fictionalised accounts of composers and musicians, which then trigger his own epiphanies (crystallised moments) and explanations (essence motifs). I would like to examine how these work, and how Bergman draws from them certain conclusions that he consciously links to his practice of filmmaking.

Music as method: making music, making films

Distributed throughout his autobiography are anecdotes of watching musicians at work. After his assistantship at the Royal Opera and his successful stage productions in Stockholm, Bergman was appointed director of the City Theatres in Helsingborg in 1944, in Gothenburg in 1946, and finally in Malmö in 1952. Each of these cities had professional orchestras, and Bergman spent much of his free time attending rehearsals and concerts. In Malmö, the orchestra did not have its own concert hall, so it shared the City Theatre building, taking over the stage for morning rehearsals.¹⁵⁰ In an interview with Sjöman in 1962, Bergman recounts the following incident at the Malmö Theatre:

Paul Kletzki came and was to conduct a concert. He was ill and wretched and rheumatic – sciatica, fever, the shivers – in such a bad way that he had to keep one foot in a slipper while he was rehearsing. And the Malmö orchestra has never played better in its life! That’s how little he allowed his body to stop him. For me

¹⁴⁸ Ibid., 95.

¹⁴⁹ Ibid., 95.

¹⁵⁰ “Sommarprat med Ingmar Bergman”.

it was a damn good lesson – I was terribly down just then, for various reasons ...
But Kletzki hadn't a *thought* of pampering himself as some artists do.¹⁵¹

Note the precise details and the medical diagnoses (for there are more than one), the musical criticism and moral lesson gleaned from it. Doctor, critic, and analyst come together in one all-knowing author, whose colourful descriptions lend to this memory a fictional gloss and a feel-good plot of triumph over adversity. Yet there is no reason to question the effect of this experience on Bergman, even if its retelling bears the stamp of a rather sensational story. From this tale, he draws a direct link between witnessing Kletzki's "working discipline" and experiencing his own epiphany of what it means to work through hardship. Moreover, his appropriation of Kletzki's work ethic raises both the conductor *and* himself above those artists who "pamper" themselves and leads him to adopt new standards by which to judge others. And by attaching himself to this exemplary artist, he simultaneously equates his still-early career to that of a far more experienced and renowned conductor – fashioning himself in the older man's image – while also using Kletzki's example as a stepping-stone on his own path to artistic glory: he saw, learned, and moved on. Still, nothing rings false here; by making Kletzki look good, Bergman also makes himself look good, two apparently similar artists who would never let external factors, physical or psychological, detract from their work. Indeed, Bergman would maintain a blistering schedule for decades, alternating between theatre directing and writing/filming a movie every year; neither exile, ulcers, nervous breakdowns, nor personal upheaval significantly disturbed his work pace.

Years later, he attended a rehearsal of Beethoven's *Fidelio* at the opera house in Munich, conducted by Karl Böhm. Bergman's description of this experience is far longer than the Kletzki anecdote; again he plays critic and interpreter, but this time, he adopts a tone bordering on the religious:

I faintly remember that the production was horrible and the sets hideously trendy, but that is irrelevant. Karl Böhm conducted his pampered but virtuosi Bavarians with tiny hand movements – how chorus and soloists could see his signals was a mystery. He sat slightly hunched, never raised his arms, never got up, never turned a page of the score. This plodding fiasco of an operatic monster was suddenly transformed into a clear springlike experience. I realized that I had just heard *Fidelio* for the first time, to put it simply that I had never grasped it before. A decisive fundamental experience, an internal tremor, euphoria, gratitude, a whole stream of unexpected reactions. Everything looked simple, the notes in place, no remarkable tricks, nothing astonishing, the tempi never heard. The interpretation was what the Germans with light irony call *werktreu* (faithful to the work). The miracle was nevertheless a fact.¹⁵²

¹⁵¹ Quoted in Vilgot Sjöman, *L-136: Diary with Ingmar Bergman*, trans. Alan Blair (Ann Arbor, MI: Karoma, 1978), 23. Emphasis in text.

¹⁵² Bergman, *The Magic Lantern*, 254.

Several forces are at work here. Bergman first reminds the readers of his vast stage experience and (apparently) exquisite taste, condemning the “horrible” production and “hideous” sets, and perhaps also implying that he has his own, far better ideas about how to stage *Fidelio*. By then denouncing Beethoven’s “plodding fiasco” as an “operatic monster”, he articulates his personal opinion as if it were the generally accepted consensus. And finally, he attributes to Böhm – not to Beethoven, to the orchestra, or to the singers – the “miracle” of this performance. Using the language of religious experience, Bergman identifies the great artist as one who can perform miracles even with the most unsatisfactory of materials. This same attitude is extended to his story of Herbert von Karajan conducting *Der Rosenkavalier* in Salzburg in 1983. This time, Bergman includes his personal encounter with Karajan, who had summoned Bergman to suggest, to Bergman’s utter delight, that the two men collaborate on a television production of *Turandot*. Karajan then commented on Bergman’s television version of *The Magic Flute*. According to the story, he praised the filmmaker’s rhythm, musicality, and pitch, criticised the way he switched Mozart’s scenes around, and pronounced his final judgment: “[Bergman], you direct as if you were a musician.”¹⁵³ This ultimate praise, which echoes so much of Bergman’s rhetoric and view of himself as a musical filmmaker, finds its climax when Karajan then directs his opera rehearsal: “We were drowned”, writes Bergman, “in a wave of devastating, repellent beauty.”¹⁵⁴

In his descriptions of himself as a director, Bergman likens himself to a conductor or a composer without paying much attention to the vast differences between the two, but it is simply not the case that he was ignorant of their functions.¹⁵⁵ In conversations with Britt

¹⁵³ Quoted in *ibid.*, 253. The only source of this encounter and conversation is Bergman himself, but letters held in the IBF Archives attest to Bergman’s popularity in the opera world. His work directing Stravinsky’s *The Rake’s Progress* and Mozart’s *The Magic Flute* garnered much international attention, particularly from opera house directors, including Rudolf Bing, the Metropolitan Opera’s General Manager, but also from conductors, including Gian Carlo Menotti and Kent Nagano, and, in the case of *The Rake’s Progress*, the composer himself, who declared Bergman’s production “one of the greatest experiences of my life”. (Telegram from Stravinsky to Bergman, dated 15 September 1961, IBF Archives, K:1161.) Requests for musical direction jumped from stage to screen as well; in a telegram from 1971, Anna Mahler asked Bergman to consider directing a film about her father, Gustav Mahler. (Letter from Anna Mahler to Bergman, dated 17 March 1971, IBF Archives, K:704.) Bergman, however, refused all these requests. He had plans to direct a film version of Lehár’s *The Merry Widow* in the early 1970s, starring Barbra Streisand, but the project stalled due to “Streisand’s prima donna [sic] response” and never materialised. (Steene, *A Reference Guide*, 566, 849.)

¹⁵⁴ *Ibid.*, 244.

¹⁵⁵ His interviewers and biographers, on the other hand, do not always share his knowledge of music and are prone to occasionally miscategorisations. Bergman preferred to use the Swedish term “kompositör” – literally “composer” – rather than the more common word for composer, “tonsättare” – literally “tone-setter”. For conductor, he used the standard term “dirigent”. “Regissör”, the general term for director that Bergman used frequently to refer to himself, can be modified to mean film director (“filmregissör”) or theatre director (“teaterregissör”) but is not applied to music. Bergman also used the term “filmskapare”, a relatively unspecific term that literally means “film creator” or “filmmaker” but can also be applied to film producers and scriptwriters. It should also be noted that Swedish nouns are divided into “en” and “ett” words but that neither case is associated with a gender – “en” words are non-neuter (also called common gender) and “ett” words are

Hamdi (1967), Lars-Olof Löthwall (1968), and John Simon (1971), he puts forward the concept of composing his films by “writing down a melodic line” – the manuscript – and then, “with the orchestra”, working out the instrumentation during the filming.¹⁵⁶ Putting aside the obvious fact that composers do not work out their instrumentation with the orchestra or in front of the orchestra (if they stand in front of it at all), these statements portray Bergman’s creative process as fluid and flexible, and, most importantly, collaborative.¹⁵⁷ Extending the collaboration analogy to the conductor figure, he asserts that he would “certainly” have become a conductor had he been more musically talented because, as he claimed, “there is [no] form of collaboration [like] there is between the seventy, eighty, ninety, one-hundred musicians and the conductor, [a] reciprocal [collaboration]...I don’t know of anything that is more of a collaboration between humans than that”.¹⁵⁸ Yet there is nothing particularly collaborative, in the sense of working together or exchanging ideas as equals, between a conductor and a 100-piece orchestra; this equal musical exchange is the unique property of conductor-less chamber music. Rather, the orchestral process, in the best circumstances, could be thought of instead as cooperation, the players complying with the conductor’s requests. Bergman, however, seems to be willfully ignorant of the crucial difference between collaboration and cooperation, between chamber music and orchestral playing.¹⁵⁹ In his orchestral anecdotes – always the romantic figure of the conductor leading the masses – he could not actually have believed the orchestral process to be democratic. Given the frequency of his musical rehearsal and concert attendance and his experience assisting and later producing operas, I find his apparently idealistic and naïve understanding of the conductor’s function untenable.¹⁶⁰

neuter. Certain nouns can be gendered according to context (for example, actor/actress), but conductor, director, and filmmaker are not. My thanks to Jonathan Cowell for clarifying these Swedish terms.

¹⁵⁶ Quoted in Simon, *Ingmar Bergman Directs*, 16. See also Hamdi, “Ingmar Bergman is making a Film on Fårö Again”, 60, and Löthwall, “Interview with Ingmar Bergman”, 62. Bergman’s rhetoric is nearly identical whether speaking in Swedish or English.

¹⁵⁷ When directly speaking of filmmaking as a collaborative endeavour, free of metaphor, he could never quite make up his mind. Sometimes, he compared film to theatre, saying the latter was the actors’ and playwrights’ medium while film belonged to the director. See Shargel, introduction to *Ingmar Bergman Interviews*, xviii.

¹⁵⁸ Quoted in “Sommarprat med Ingmar Bergman”. The Swedish word he uses (translated here as collaboration) is “samarbete”, which literally means “together-work”, or “work together”. This comment was made in relation to a story of watching Carlos Kleiber rehearse the Vienna Philharmonic – a conductor known for his exacting, rigorous rehearsal technique – making Bergman’s comment all the more ironic.

¹⁵⁹ A tendency picked up by others. Oscar Hedlund, for example, describes Bergman’s film direction in terms that conflate the role of chamber musician with orchestral conductor: “He listens, like the first violin in a string quartet, like the conductor confronting his orchestra.” (Oscar Hedlund, “Ingmar Bergman, the Listener”, *Saturday Review* [29 February 1964], 49.) Even Hedlund’s term “confront” betrays his apparent equation of these two distinctly separate musical roles.

¹⁶⁰ Bergman seems to have greatly enjoyed name-dropping; his mentions of Kletzki, Böhm, Karajan, and Kleiber demonstrate that he did it well.

Bergman, dictatorial and decisive, never seems particularly interested in artistic democracy, and his filmmaking methods were anything but collaborative. Exerting tight control over every aspect of the production process, he allowed for little deviation from his meticulous plan. In a widely disseminated interview with *Playboy* Magazine in 1964, he said, “when I make a film, I control it from the beginning until it opens in the movie houses” – and this desire for absolute artistic control was indeed his *modus operandi*.¹⁶¹ From original idea to detailed script, he worked alone, adhering completely to the screenplay during shooting and mapping out camera angles and movements in an “ideal diagram” beforehand.¹⁶² Bergman allowed suggestions from his actors, but improvisation – both for him and for the actors – was forbidden, deemed “dangerous” and catastrophic.¹⁶³ On the few occasions where improvisation did occur, even more meticulous preparation was required, because “to improvise on an improvisation is always shit...when we are in the studio we have to be very strict”.¹⁶⁴ Fleshing out a melody and working out the orchestration during the filming process seem to imply processes of play and improvisation in order to discover the proper harmony and timbre, but this idea clashes with his self-professed work methods, corroborated by others – everybody, cast and crew, knew exactly what to do at every moment.¹⁶⁵

Bergman relied on his small, regular crew of fifteen skilled technicians, who over the years learned to produce exactly what he wanted.¹⁶⁶ His cinematographer, Sven Nykvist, was perhaps the closest to what might be called a technical collaborator and shot almost every film from 1960-1984, twenty-two in total.¹⁶⁷ Nykvist, who essentially functioned as Bergman’s eyes, shared with Bergman a fascination with light and colour, and Bergman reported that their working method consisted of a five-minute discussion before each day’s

¹⁶¹ Grenier, “*Playboy* Interview”, 38. In the late 1960s, Bergman started his own production company, called Cinematograph, thereby ensuring his total control over every aspect of the product. Nevertheless, after his international success in the late 50s, he obtained an enormous measure of artistic and financial freedom, with Svensk Filmindustri no longer able to dictate terms, and never again made films he did not conceive himself.

¹⁶² Quoted in James Jacobs, “Ingmar Bergman at Work”, trans. Birgitte Sion, *Postif*, No. 204 (March 1978), in *Ingmar Bergman Interviews*, 141.

¹⁶³ Quoted in “Dialogue on Film”, American Film Institute (31 October 1975), in *Ingmar Bergman Interviews*, 129.

¹⁶⁴ *Ibid.*, 129.

¹⁶⁵ William Wolf, “Face to Face with Ingmar Bergman”, *New York Magazine* (27 October 1980), in *Ingmar Bergman Interviews*, 154.

¹⁶⁶ In 1964, he told *Playboy*, “I’ve been working with virtually the same people for nearly twenty years ... [H]ere everything runs smoothly in human terms: the cameraman, the operator, the head electrician. We all know and understand one another: I hardly need tell them what to do.” Quoted in Grenier, “*Playboy* Interview”, 38. With many of these people he would work for another twenty years before his “retirement” from film.

¹⁶⁷ *Private Confessions* (1996) was written by Bergman but directed by Liv Ullmann; Nykvist returned as cinematographer, his first Bergman-related film since 1984 and his last.

filming to establish camera positions and the scene's atmosphere.¹⁶⁸ Bergman's elite, handpicked group of actors, several of whom he also directed on stage, appear in film after film, having also learned to embody his vision. He designed characters with these specific actors in mind, the "orchestration" clearly worked out before writing even began; even when his romantic relationships with his star actresses Bibi Andersson, Harriet Andersson, and Liv Ullmann ended, he continued to hire them, maintaining both professional relationships and friendships with them all.¹⁶⁹ Yet despite the complete control he exerted over his productions, he attributed to these actors his ability to make films at all and was repaid in kind, loyalty for loyalty.¹⁷⁰ Composer of screenplays, conductor of productions, soloist playing upon his actors, master of mixed metaphors: in a statement at once touching but also solipsistic, he said to Liv Ullmann, "Don't you see that you are my Stradivarius?"¹⁷¹ Depicting her as a priceless instrument, beautiful but mute, he casts himself as owner and sole source of agency, the force behind her performances and behind his entire "violin".

However appealing these musical metaphors may have been, they are ultimately inadequate to fully describe the art of filmmaking; conducting, composing, or instrumental soloing simply cannot be transposed from the musical world to a cinematic milieu in the way that Bergman uses them. These metaphors are both too strict and not strict enough, proving to be at best flawed and at worst contradictory, not only in the miscategorised relationships between them (oppositions of composer-conductor-soloist as well as the musical practices of instrumentation and improvisation) but also in reference to what his actual work methods were. Yet he used them unfailingly and with them their historical baggage and gendered implications. Depicting himself both as composer, that romantic fount of irrefutable genius, and as conductor, a pillar of masculine power, he stands before an orchestra with his own venerated text in his hands, moulding his musicians with the sheer force of his personality, and drawing forth music, or in his case, producing cinema – his "mistress".¹⁷² This is no picture of collaboration. What Bergman really does is best described by the French idea of *auteur*, the author and director of his own personal creative vision, as I discussed earlier in this chapter. This singularity of vision and style – his preoccupation with the same themes,

¹⁶⁸ "Dialogue on Film", 134. About working with Nykvist, Bergman continued (in English), "[T]hen we can go on the whole day; it is not necessary to have any discussions ... He is very silent and very shy. Suddenly everything is there, without any complications, and I can look in the camera, and everything I wanted is there." (Ibid., 134.)

¹⁶⁹ See Hamdi, "Ingmar Bergman is Making a Film on Fårö Again", 60; Simon, *Ingmar Bergman Directs*, 20.

¹⁷⁰ See Baldwin, "The Northern Protestant", 17; Grenier, "Playboy Interview", 38.

¹⁷¹ Quoted in Liv Ullmann, Prologue to *Ingmar Bergman Revisited*, 14.

¹⁷² This is in reference to his oft-quoted line, "The theater is my wife, and the cinema is my mistress", quoted so often, in fact, that I cannot find the original source. See <http://www.criterion.com/current/posts/346-fanny-and-alexander-in-the-world-of-childhood> (accessed 6 September 2012).

the familiar faces of his chosen actors, the particular camera techniques that pervade his films (extreme close-ups, long monologues, minimal camera movements), and characters who repeatedly traverse the geography of their inner psychic landscape – this is what makes a so-called “Bergman film” so recognizable, so distinct from others. Given Bergman’s influence on the French New Wave filmmakers who created the auteur concept, it is strange indeed that he did not seem to use this term, opting instead for cross-genre titles that simply did not fit.

Music as form: a structural shift

Although Bergman stated that he felt shy in the company of professional musicians, citing the distress caused by “the deep division between my emotional experience and technical understanding”, he jumped at opportunities to learn from them – and to become personally involved.¹⁷³ In 1957, while attending a rehearsal of the Malmö Symphony Orchestra, Bergman became acquainted with Käbi Laretei, an Estonian concert pianist who was performing Beethoven’s Piano Concerto No. 4. They established a feverish written correspondence, and within a year, she left her husband, a conductor, and young daughter for Bergman. Their marriage from 1959 to 1969, although essentially over by 1966, provided rich musical stimulation; even after their divorce, the two maintained a working relationship until the end of Bergman’s life. Laretei is largely responsible for the sound of Bergman’s cinematic keyboard selections from 1960 onwards. Her performances on harpsichord and piano are featured both onscreen and off in *The Devil’s Eye* (*Djävulens öga*, 1960 – Scarlatti), *Cries and Whispers* (*Viskningar och rop*, 1972 – Chopin), *Face to Face* (*Ansikte mot ansikte*, 1976 – Mozart), *Autumn Sonata* (*Höstsonaten*, 1978 – Chopin), *Fanny and Alexander* (Beethoven, Chopin, Schubert, Schumann, and a piano arrangement of the traditional Finnish Cavalry March), *In the Presence of a Clown* (*Larmar och gör sig till*, 1997 – Schubert), and in the short films “Daniel” (in *Stimulantia*, 1967) and *Karin’s Face* (*Karins ansikte*, 1986). She is also at least partly responsible for shifts in Bergman’s musical thinking.¹⁷⁴ During the years 1959-63, Bergman’s filmmaking underwent a noticeable

¹⁷³ Bergman, “Min Pianist”, 16.

¹⁷⁴ The details of their relationship are limited to a handful of autobiographical texts, a selection of published letters, and Bergman’s 1962 article “Min Pianist”, but these still offer a glimpse into how he used her musical skills to deepen his understanding of music and enhance his self-fashioned identity as a musical filmmaker. As far as I am aware, no critical studies about their marriage or working relationship exist, and most commentators seem to mention her only in passing. Nevertheless, the stamp of her influence on his life and work is undeniable. Additionally, Laretei published two books about her life with him, which are available in Swedish but have not been translated. *Såsom i en översättning: teman med variationer* (Stockholm: Bonniers, 2004) is a memoir of her life as an Estonian in Sweden and focuses on her marriage with Bergman. *Vart tog all denna*

change both in style and content, a shift that corresponds almost exactly to the peak of his relationship with Laretei, and, I would argue, cannot be coincidental.

The romantic comedies, so-called journey films (geographically and temporally), and medieval epics of the mid to late 1950s capped a decade that saw Bergman rise to international stature, his intellectual films embracing existential questions while still appealing to mass audiences as popular entertainment. These films showcased a variety of lavish sets, detailed costumes, and large casts, often following several stories at once through present action and past flashback. The release of *Through a Glass Darkly* (*Såsom i en spegel*) in 1961, which was dedicated to Laretei, came as a surprise to many viewers, being almost minimalist in its conception and production; this “tightly constructed and starkly realistic little film”, in the words of New York Times critic Bosley Crowther, “economically packs a rather limited but powerful personal experience within a comparatively narrow frame”.¹⁷⁵ The film follows only four characters – a father, his teenage son, his adult daughter Karin, and her husband – over a 24-hour period on an isolated island in Sweden as they struggle with Karin’s spiral into schizophrenia. In the succinct and somewhat puzzled words of Crowther, “That’s it. That’s all that happens.”¹⁷⁶ Gone are the complex narratives of previous films. To Bergman’s films after *Through a Glass Darkly* critics could have also applied Crowther’s statement of “that’s it”. *Winter Light* (*Nattvardsgästerna*), *The Silence* (*Tystnaden*), *Persona*, *Hour of the Wolf*, *Shame* (*Skammen*), *A Passion* (*En Passion*), *Cries and Whispers*, *Scenes from a Marriage* (*Scener ur ett äktenskap*), *Autumn Sonata* – with few exceptions, most of Bergman’s films from 1960 until the lavish *Fanny and Alexander* in 1982, and again with *Saraband* in 2003, feature only two to four characters, isolated on an island or in a house, the characters’ journeys not external or temporal but deep into the psyche. Monologues and close-ups dominate Bergman’s technical language, alternated with long silences and bleak landscapes.

With these films, Bergman consciously translated Strindberg’s dramatic form of “chamber play” to the cinema.¹⁷⁷ In Strindberg’s original stage conception, this technique, marked by a compact, simple structure with a small cast of characters intimately connected to one another in a moment of catastrophe, was directly taken from chamber music: in a memorandum to his actors in the 1880s, Strindberg wrote that this new development was

kärlek vägen? (Stockholm: Norstedts, 2011) features a selection of letters Bergman and Laretei exchanged, as well as excerpts from her diary.

¹⁷⁵ Bosley Crowther, “Movie Review: Through a Glass Darkly”, *The New York Times* (14 March 1962).

¹⁷⁶ Ibid.

¹⁷⁷ “Dialogue on Film”, 131.

“the chamber music idea carried over into the drama: the intimate procedure, the significant motif, the highly finished treatment”.¹⁷⁸ By the early 1960s, Bergman had directed a number of Strindberg plays and knew his predecessor’s work intimately; nevertheless, he preferred to compare his new “chamber film” form to chamber music, not theatre. In *Images* he writes that Laretei helped him define the form of “chamber play” through the lens of music, particularly during the making of *Through a Glass Darkly*, and that he learned that, in his words, “the borderline between the chamber play and chamber music is nonexistent, as it is between cinematic expression and musical expression”.¹⁷⁹ While contemplating *Through a Glass Darkly* – his first self-designated “string quartet” – many years after its release, he uses musical terms to criticise his directorial shortcomings:

[One] instrument, [Gunnar] Björnstrand, played false notes all the time, and the other instrument, [Lars] Passgård, certainly followed the written music but had no interpretation. The third instrument, Max von Sydow, played with purity and authority, but I had not given him the elbowroom he needed. The miraculous thing is that Harriet Andersson played Karin’s part with sonorous musicality ... with a clear tone and a touch of genius.¹⁸⁰

The film’s “*coda* in the last movement”, a hollow affirmation of God’s existence, he deemed a failure.¹⁸¹

From this point forward, Bergman speaks of his films in the language of musical techniques – for instance, counterpoint, theme and variation, invention – and in the language of musical forms, such as pavane, sonata, aria, duet, concerto grosso.¹⁸² “A rondo capriccioso with Ingmar Bergman” is the subtitle of *The Devil’s Eye*, and *Autumn Sonata* was named for the three-movement form.¹⁸³ Commentators picked up Bergman’s rhetoric with abandon, disseminating and uncritically expanding upon his vocabulary by strengthening the links between the film technique and musical forms in their writings.¹⁸⁴ Frank Gado aligns

¹⁷⁸ Quoted in Cowie, *A Critical Biography*, 45. Cowie also refers to Strindberg scholar Martin Lamm on the finer points of the chamber play concept.

¹⁷⁹ Bergman, *Images*, 249.

¹⁸⁰ *Ibid.*, 256.

¹⁸¹ Quoted in Sjöman, *L-136: Diary with Ingmar Bergman*, 24.

¹⁸² Bergman, *Images*, 72, 89, 97, 184, 188, 212.

¹⁸³ Or was it? Critics have argued about whether sonata here refers to the three (or four) movement genre, to sonata-allegro form, or indeed to “sonata” as a generic piece for solo instrument and accompaniment with contrasting movements. Elsie Walker, for instance, relates *Autumn Sonata* both to the classical form and to the loose, multi-movement Baroque genre (Walker, “An Incurable Music: Ingmar Bergman’s *Autumn Sonata*”). Marc Gervais understands sonata to mean a duet – “for cello and violin?” he suggests, revealing a lack of musical knowledge (Gervais, *Ingmar Bergman: Magician and Prophet*, 132). Bergman himself speaks of the film in terms of a play – “Three acts in three kinds of lighting” – which seems more like a three-movement sonata than a sonata-allegro form (Bergman, *Images*, 335).

¹⁸⁴ One early, widely-read English language article on Bergman and music appeared in the 29 February 1964 issue of the *Saturday Review*, written by Oscar Hedlund and entitled “Ingmar Bergman, the Listener” (originally in Swedish and first published in *Expressen* in 1963). The article’s reverent language and cover image of Bergman, his eyes closed and head bowed as Käbi Laretei plays the harpsichord, publicised to American

Bergman's shift to Beethoven's, his rhetorical question of "Beethoven retreating from the symphony to the string quartet?" drawing, perhaps unwisely, a parallel not only between evolving styles but also between an apparently analogous artistic genius and historical import. French sound theorist Michel Chion continues the string quartet idea, noting that the "chorus of instruments" breaks off into pairs that then highlight the "differences in rhythm and tonality" between the two "duets".¹⁸⁵ And Crowther, writing just after the American release of the film, quotes a mysterious "they" – "they say that Mr. Bergman constructed his film in the form of a fugue", a description he disagrees with – which suggests a certain insider knowledge available only to the musically elite (Bergman seems to have remained mum on this particular fugal point).¹⁸⁶ John Simon, a prominent American critic, frames his criteria of what makes a "great film-maker" [sic] by using the language of music:

The true lord of the medium is he who controls equally sight and sound, whose word is as good as his image, and, above all, who can manipulate the two in such a way that they reinforce each other and perform in unison or harmony, contrast or counterpoint, at the film-maker's [sic] beck.¹⁸⁷

In addition to Bergman's adaptation of the chamber music concept to cinematic form, his use of music also changed. Intensifying the desolate images and spiritual despair of these chamber films is the absence of soundtrack music. The orchestral scores of Erik Nordgren and others during the 1940s and 50s are gone, replaced by silence or by eerie electronic modernist scores. Breaking the silence are rare moments of works by Bach, Chopin, Mozart, and others, sometimes heard onscreen in the narrative, other times laid over the images non-diegetically. Fragments of jazz from radios and gramophones modernise the sense of timelessness that pervades Bergman's austere atmosphere, sounding a modern world with which the characters have little contact. The limited presence of music matches the newly pared-down settings and small cast, but Bergman professes to have been inspired by more than just a minimal aesthetic. We recall that Bergman claimed film and music to be nearly the same thing, both communicating an emotional content that bypasses the intellect.

audiences the notion of music as Bergman's "great love and passion". Egregious journalism by today's standards, Hedlund's prose stirs up exalted visions of Bergman as a great cinematic musician: "Listening. The dialogue of chamber music. Counterpoint and legato slurs of word-music. Strictness and form in the verbal score, the interpreter's tenseness and sensibility. These are merely a few key words that suggest truths and distinctive qualities in the world of Ingmar Bergman. Musicians idolize Bergman." Hedlund declares that "Music, often that of Johann Sebastian Bach, has an important role in his films" – this, written in 1963, when Bergman had used Bach's music in only three of the twenty-four films then made. See Hedlund, "Ingmar Bergman, the Listener", 47-49, 61.

¹⁸⁵ Quoted in Renaud, "An Unrequited Love of Music".

¹⁸⁶ Crowther, "Movie Review: Through a Glass Darkly".

¹⁸⁷ Simon, *Ingmar Bergman Directs*, 41.

This reasoning drove his 1964 statement, discussed earlier, that “the term ‘film music’ is really absurd. It comes down to common sense – you can’t accompany music with music. So you must place the music within the films as a new dimension.”¹⁸⁸ What exactly this new dimension might be is something I aim to examine more fully in this thesis.

Music as content: reading musicians, interpreting composers

Artists as central characters dominate Bergman’s films; dancers, circus performers, and magicians feature frequently in his earlier films, giving way to the actors, writers, painters, and filmmakers of his later films. Musicians, however, appear throughout his oeuvre as main characters struggling against mediocrity and misfortune, and in support roles, usually as folk players or cabaret singers. During the mid-1940s, Bergman was heavily influenced by a mixture of French cinema (particularly Carné), German expressionism, and “the melody of postwar thought”¹⁸⁹ in Rossellini’s Italian neorealism, resulting in somewhat derivative scripts about down-and-out characters of the not particularly artistic variety. Well under the thumb of Svensk Filmindustri, which dictated he write and direct films to appeal to the Swedish masses, Bergman was nevertheless able to experiment with various themes that would eventually mark his personal style. Preoccupied by the fate of the artist, his early artist-centric films take an unflinching look at artistic failure and subsequent humiliation, at the masks worn, literally and figuratively, as protection against the voyeuristic cruelty of a hostile world. Later, moving away from public spectacle, his lens narrows over the private implications of artistic pursuit – the failure is not necessarily artistic anymore but personal, the characters closed to themselves and to others, cut off by what Paisley Livingston calls the “rift between the diverse masks and the face”.¹⁹⁰ Unlike circus artists, magicians, or actors, all of whom specialise in false identities, the musicians in his films are generally not skilled in the art of illusion. Rather, they are often – but not always – portrayed more sympathetically, a revealing combination of vulnerable naïveté and egotistical resolve.

Bergman does not limit his portrayals of musicians to fictitious characters. References to and stories of composers from Bach to Stravinsky are scattered throughout his autobiographical texts and appear in his films, either explicitly discussed in spoken dialogue or personified through a character, or implicitly, in a musical performance on or offscreen.

¹⁸⁸ Quoted in Renaud, “An Unrequited Love of Music”. What Bergman meant by “new dimension” and what Renaud interprets his words to mean (see Preface) are not necessarily the same thing.

¹⁸⁹ Quoted in Gado, *The Passion*, 43.

¹⁹⁰ Livingston, *The Rituals of Art*, 23.

Spinning yarns of their lives and work and of his encounters with both, figuratively and literally, Bergman often treats these figures as semi-fictionalised characters in a universal drama, attributing to them intentions, thoughts, feelings, and actions based loosely on historical evidence but which more often resemble biographical legend. For Bergman the storyteller, the intentional fallacy did not exist; his anecdotes are always based on some degree of reality, such as a letter or photograph, but his telling of them reveals a deep desire to animate these distant figures and engage with them on an artistic, even fraternal level. Particularly in Bach, Mozart, Chopin, and Schubert he found deep inspiration and consolation, identifying with their struggles to such an extent that the narrative thrust of several films is underscored by their music and biography. Examples of Bach and Mozart, taken from his own words, will illustrate my point.

Bergman's lifelong interest in the music of J.S. Bach is evident in his writings and films; furthermore, the religious significance behind Bach's art struck a particularly deep chord, Bergman's Lutheran upbringing steeped in a similar Christian milieu. Bach's life narrative served, for Bergman, as mediation between the earthly existence of man and a higher plane of reality, and the stories Bergman told of Bach illustrate the extent to which one artist found a feeling of artistic and religious fellowship in the other. As Bergman's belief in God faltered, leading him to reject the Swedish Lutheranism of his youth, his belief in Bach, and Bach's music, remained strong, as evidenced in his repeated return to Bach's music in films from *Through a Glass Darkly* to *Saraband*. Indeed, Bach's influence permeated more than the soundscape of twelve films. On the script of *Winter Light* Bergman wrote the three letters "S.D.G.". When asked the meaning, he explained the initialism: *Soli Deo Gloria*, "To God alone be the glory", the insignia that Bach often inscribed at the end of his manuscripts. "Perhaps it's presumptuous of me to write the same", said Bergman, "but I have a feeling that I – in some way, anonymously, objectively – have done this for the glory of God and would like to give it to Him as it is."¹⁹¹

At the core of Bach's work lay a profound faith and an unshakable joy. Bergman found this joy best articulated in the story of Bach's returning home after a journey abroad to discover that his wife and two of his children had died – in his diary Bach wrote, "Dear Lord,

¹⁹¹ *Ingmar Bergman Makes a Movie* (1962), directed by Vilgot Sjöman (The Criterion Collection, 2003), DVD. According to Sjöman, Bergman had "S.D.G." printed on a slip of paper and stuck to his desk lamp at the Malmö City Theatre around the time he made *The Seventh Seal* (*Det sjunde inseglet*, 1956), confirming that borrowing Bach's insignia was not merely a passing phase. See Sjöman, *L-136: Diary with Ingmar Bergman*, 29. Bergman also expressed a desire to withdraw from filmmaking for a year to study the works of Bach, a plan that never came to fruition. See *Ingmar Bergman Makes a Movie*.

may my joy not leave me”.¹⁹² In an apparent discussion of this story with the actor Erland Josephson, Bergman illustrates how the supplication of this faithful man forms the essence of his own understanding:

All through my conscious life, I ha[ve] lived with what Bach calls his joy. It ha[s] carried me through crises and misery and functioned as faithfully as my heart, sometimes overwhelming and difficult to handle, but never antagonistic or destructive. Bach called this state his joy, a joy in God. Dear Lord, may my joy not leave me.¹⁹³

Long after Bergman had self-avowedly given up the trappings of religion and his troubled belief in God, Bach’s piety still spoke to him and found a place in his films. In Chapter Two, I will further consider this complex of faith and doubt, redemption through music and the hope of spiritual consolation as it underscores *The Silence*.

Mozart’s *The Magic Flute* appears in various guises in textual accounts and cinematic re-productions (both on the opera stage and in the puppet theatre). In Mozart’s case, Bergman and, through him, his characters appear as ventriloquist, giving voice to Mozart’s imagined fears. A scene from *Hour of the Wolf* is repeated in Bergman’s voice in *The Magic Lantern*:

When Mozart wrote his opera, he was already ill, the spectre of death touching him. In a moment of impatient despair, he cries: “Oh, dark night! When will you vanish? When shall I find light in the darkness?” The chorus responds ambiguously. “Soon, soon or never more.” The mortally sick Mozart cries out a question into the darkness. Out of this darkness, he answers his own questions – *or does he receive an answer?*¹⁹⁴

The importance of this scene to Bergman’s understanding of the opera and of Mozart in general is complicated by his interpretation – is it the operatic scene itself that is significant or Bergman’s reading of it, via Mozart’s purported biography?

Musical figures loomed large in Bergman’s vision during several years of daily contact with Käbi Laretei, and by attaching himself to her, he found himself one step closer to an impressive musical lineage. In her, Bergman found the work ethic he so admired and adopted in Kletzki, the conductor from Malmö. But unlike his experience with Kletzki, who he viewed from afar, Bergman was able to examine Laretei’s musical process up close, while she practised at home and during intensive lessons with her teacher, Maria-Luisa Strub-

¹⁹² Bergman, *The Magic Lantern*, 42.

¹⁹³ *Ibid.*, 42.

¹⁹⁴ *Ibid.*, 217. Emphasis in text.

Moresco.¹⁹⁵ In a long chapter in *The Magic Lantern*, Bergman probes the history of Strub-Moresco's education and subsequent struggle in captivity during World War II, revealing one of her "mad, bizarre, obscene and comical" stories as his source for the story behind his farcical flop, *All These Women* (*För att inte tala om alla dessa kvinnor*, 1964).¹⁹⁶ He then recounts one of the many lessons he witnessed between Strub-Moresco and Laretei; "rigorous standards" were applied to each phrase, "plucked apart into its constituent parts, practised with pedantic fingering for hours, then reassembled when the time was right".¹⁹⁷ To a musician (and I speak as one myself), this style of teaching between two professional adults seems preposterous, almost cruel and certainly unmusical. Yet Bergman found Strub-Moresco's methods admirable, even inspirational, comparing what he considered the sloppiness and ignorance of theatre to her precise technical instructions. In musical descriptions that appear both in his autobiographical text and in his screenplays, he imitates the language that he ascribes to her – quotation marks in his text indicate her speech rendered apparently verbatim, twenty years after listening:

No padding in Beethoven, he speaks persuasively, furiously, sorrowfully, cheerfully, painfully, never mumbling. You mustn't mumble, never produce common stuff! You must know what you want even if it's wrong. Meaning and context ... That doesn't mean everything has to be emphasized; there's a difference between emphasis and significance.¹⁹⁸

This passage, uttered by Strub-Moresco during a lesson, sounds suspiciously like Charlotte from *Autumn Sonata*, a concert pianist giving a lesson to her daughter (a film for which Laretei recorded both versions of the Chopin prelude played onscreen and coached the actresses for their performance scene):

Chopin isn't sentimental, Eva. He's very emotional but not mawkish. There's a huge gulf between feeling and sentimentality. The prelude you played tells of suppressed pain, not of reveries. You must be calm, clear, and harsh ... Total restraint the whole time. Chopin was proud, sarcastic, passionate, tormented, furious, and very manly ... This second prelude must be made to sound almost *ugly*. It must never become ingratiating. *It should sound wrong*. You must battle your way through it and emerge triumphant.¹⁹⁹

¹⁹⁵ In his writings, Bergman assigns to Strub-Moresco the particularly Bergmanesque pseudonym Andrea Vogler-Corelli. She was married to the German violinist Max Strub; while his career is documented through concerts and recordings, hers is not.

¹⁹⁶ Bergman, *The Magic Lantern*, 220.

¹⁹⁷ *Ibid.*, 224.

¹⁹⁸ Quoted in *ibid.*, 225.

¹⁹⁹ Ingmar Bergman, *The Marriage Scenarios*, trans. Alan Blair (New York: Pantheon Books, 1978), 350-51. Emphasis in text.

The similarity of these quotes reminds us of Meryman’s observation that Bergman’s characters constantly articulate his recollections and philosophy. But here the Bergman–Strub-Moresco–Laretei triptych complicates matters. It could be that Charlotte was based on Strub-Moresco. It could also be that Strub-Moresco was based on Charlotte, or that the borders between them blurred, illusion and reality becoming the same thing in Bergman’s memory. Whatever the case, Bergman’s education by proxy gave him access to a prestigious musical lineage that included Edwin Fischer, Pablo Casals, Artur Schnabel, Fritz Kreisler, Wilhelm Furtwängler, Alfred Cortot, Jacques Thibault, and Yehudi Menuhin, musicians with whom Strub-Moresco claimed to have either studied, spent time, or collaborated. Bergman also attributes part of his understanding of *The Magic Flute* to her. On the night Laretei gave birth to their son Daniel, so the story goes, Strub-Moresco opened the opera score and engaged Bergman in a discussion of how Mozart, a Catholic, chose a Bach-inspired chorus (Lutheran) for his message. She then flipped to “Bei Männern, welche Liebe fühlen”, the duet between Papageno and Pamina, and said, “Here’s another message. Love as the best thing in life. Love as the innermost meaning in life.”²⁰⁰ Bergman would repeat this sentiment of life and love in his films, in his texts, and when offering his own interpretations of Mozart in film and words.²⁰¹ He would also frequently reference discussions he apparently had with Laretei that uncovered hidden meanings in Beethoven, Handel, Chopin, Bach, Schumann, and others. He compared their compositions to architecture, attributed musical phrases to bits of dialogue, and referred to their writings and letters as a way towards musical interpretation.²⁰² Using these little stories, he wove a complex web of circular cause and consequence. Who is speaking, his fictional characters, fictionalised versions of real people, the real people themselves, or he himself? Who is qualified to speak?

Lacking the skill to interpret his favourite works musically, Bergman turned to cinema to interpret them by other means, using image, dialogue, and narrative both as explication of and as accompaniment to canonical works – his real contribution to an alternative understanding of film as music. By ascribing to these composers an intentionality firmly based in biography (authentic or not), he presents a specific side of these composers in his films, both explicitly and implicitly. In further chapters, I will consider how his intention-

²⁰⁰ Bergman, *The Magic Lantern*, 227. By this point, Bergman had several children by various women and showed little interest in them, so perhaps it is not far-fetched that he would prefer to discuss Mozart than attend to his wife and newborn.

²⁰¹ “Sommarprat med Ingmar Bergman”.

²⁰² See extended examples in “Min Pianist”, “Sommarprat med Ingmar Bergman”, and *The Magic Lantern*, for starters.

based readings of musical selections both reify and complicate his cinematic “message”, simultaneously simplifying his purpose and disengaging from the possibility of multiple meanings in reception.²⁰³

A concluding word

It is important to note that Bergman’s stories of artistic inspiration are largely limited to musicians. Notwithstanding the occasional nod to Torsten Hammarén, the eminent director from whom he learned the craft of theatre in Gothenburg, Bergman rarely extends such adulatory language to theatre directors, filmmakers, or writers other than Strindberg. In fact, one is hard-pressed to find any positive comments whatsoever directed at artists in his field; when offered the chance to take a swipe at Antonioni or Godard, he does.²⁰⁴ Music was not only a “gift”, a “comfort and relief”, but also a field he knew he could never master.²⁰⁵ He could not conquer music but could aspire to it; he could not compete with musicians but could adopt their methods and advance his craftsmanship based on his evolving understanding of musical principles. And he could, and did, incorporate music’s sounds, personalities, and legends into his cinematic tapestry, weaving their fictions into his own.

²⁰³ Bergman occasionally changed his mind about “messages” in his films. While on the one hand hoping that his audience will find in his films a personal meaning of their own, he also asserts, in the words of Raphael Shargel, “that his films have definite meanings and that it is possible to understand them ... that movies only have value when their directors make them with particular and original ideas in mind that can be communicated clearly to spectators”. Shargel, introduction to *Ingmar Bergman Interviews*, xv. Clearly the issue is a complicated, capricious one.

²⁰⁴ For particularly vitriolic comments about Antonioni and Godard, see interviews with John Simon, *Ingmar Bergman Directs*, and Jan Aghed, “Encounter with Ingmar Bergman”. Towards Tarkovsky and Fellini he responded more favourably. See Simon, *Ingmar Bergman Directs*; Bergman, *The Magic Lantern*.

²⁰⁵ “Sommarprat med Ingmar Bergman”.

CHAPTER TWO

Music, Mediation, Meaning: Acts of Diegetic Listening

An unmarried woman in the early stages of childbirth lies on the couch, Gluck's "Dance of the Blessed Spirits" crackling over the radio. Faint strains of Bach's D-sharp minor Fugue lead an old man, revisiting memories past, to a window through which he spies his childhood sweetheart pledging her love to his rival. A man sits near the body of the prostitute he has just strangled, a disco version of Rita Wright's "Touch me, take me" blasting from the speakers of a tape player. These scenes of listening, drawn from across Bergman's oeuvre, offer a glimpse of a characteristic trope in Bergman's cinema – the act of listening to music. Heard over the radio, on the gramophone, at concert venues and dance halls, and encompassing classical music from Bach to Bruckner as well as jazz, swing, and pop, pre-existing music as diegetic sound is present throughout Bergman's films, from his earliest in 1946 to his last in 2003. Yet most critical scholarship on music in Bergman's films pertains not to the diegetic use of a wide range of music, showcased by a variety of media, but to the presence of music by Bach, which is frequently considered to function as a communicative and healing tool – interpretations often made without taking into account the music's appearance as diegetic sound or non-diegetic underscore, or its mediation through radio, gramophone, live onscreen performance, or soundtrack.¹ In this chapter, I trace patterns of musical listening in Bergman's films and examine these patterns as they appear in *The Silence* (*Tystnaden*, 1963). By considering the sound and content of music heard and its effect on listeners, as well as the implication of Marshall McLuhan's dictum "the medium is the message",² I argue that the act of listening can create for Bergman's characters a channel of communication both with other listeners and with a larger cultural history, mediated through technology – but not always.

¹ Maaret Koskinen, "Out of the Past", in *The Ingmar Bergman Notebook: Talks and Seminars, Bergman Week 2006*, ed. Camilla Larson, trans. Bernard Vowles (Göteborg: Filmkonst, 2006), 26.

² Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1994, first published McGraw-Hill, 1964), 7.

Film music or music in film?

In her article on Bergman's relationship to music, Charlotte Renaud writes that with *Through a Glass Darkly* (*Såsom i en spegel*, 1960), "[Music] no longer strives to meld within the film ... Music is there for its own sake ... an object to be listened to."³ This statement assumes many things, not least the question of *who is listening*, but her formulation at its most fundamental level, of music as an object to be listened to, draws attention to the difference of function between film music and music in film.⁴ This idea of music having its own identity, separate from the film's, stands in opposition to theories of conventional film music, which consider music to be "an interdependent and complementary element of a film's narrative system".⁵ As a "cement", to borrow Adorno and Eisler's formulation, that "holds together ... the mechanical product and the spectators",⁶ film music works to influence perception and "promote [audience] absorption into the film" by subliminally "directing [its] emotional and psychological trajectory".⁷ When music is onscreen, however, it becomes a dynamic part of the *mise-en-scène*, an object heard by characters and audience alike.⁸ Diegetic music is no longer subservient to the image, its purpose no longer merely to guide and control audience response. Rather, onscreen music can function in an array of roles, from appearing as a texture heard in a larger background soundscape to featuring as a kind of agent, an object with a voice that can affect the scene's dynamic or dominate the narrative completely. The images running alongside diegetic music tell us whether to listen actively or hear passively, based on the music's source, its location in both visual image and soundscape, and the posture it encourages in onscreen listeners – what we see influences how we listen.⁹

³ Charlotte Renaud, "An Unrequited Love of Music", <http://ingmarbergman.se/en/universe/unrequited-love-music> (accessed 14 July 2015).

⁴ Here I would argue, as mentioned in the Preface, that the difference is more a matter of function than content. As in *To Joy* (*Till glädje*, 1950), the score of which is predominantly Beethoven and Mozart, pre-existing music can function as conventional film music depending on how, where, and when it is used. Likewise, if foregrounded or located diegetically, original soundtrack scores can "detach" from the film and become an object, as in *Port of Call* (*Hamnstad*, 1948), when Erland van Koch's original score appears to play over the radio.

⁵ Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 18.

⁶ Theodor Adorno and Hanns Eisler, *Composing for the Films*, quoted in Kalinak, *ibid.*, 25.

⁷ Kalinak, *ibid.*, 14. Music that "operates under the radar of consciousness" – music we only passively, unknowingly hear – "has intensified power to affect us". The less we notice it, the more we are drawn under its subjective influence. *Ibid.*, 6-7.

⁸ That onscreen music tends to be pre-existing further allows both characters and audience to engage with music as a cultural object.

⁹ In some cases, music is neither diegetic nor non-diegetic but rather metadiegetic, existing instead in a subjective, liminal space that Robynn Stilwell calls the "fantastical gap"; music imagined or remembered

Diegetic music, of the predominantly pre-existing type, appears in many of Bergman's films. His characters listen to it with varying degrees of attention, play it themselves, speak over it, ignore it altogether; they dance to it or sit in contemplation; they select it from record collections; they switch it on and turn it off. Music consoles them, troubles them, arouses them. Just as each scene has its own setting and scenario, so too does each character interact with and respond to diverse musical works in different ways, with varying narrative implications. Nevertheless, these modes of musical interaction form patterns discernible throughout Bergman's work. In subsequent chapters, I will discuss musical performance, which requires both performer and audience, and musical haunting, which draws on memory and imagination. In this chapter, however, I will focus on the diegetic transmission of pre-existing music as a cultural sound object, heard by onscreen characters but stripped of both the distractions and politics of performance ritual and the fantasies of subjective imagination.

Three types of listening

To observe the listening patterns of Bergman's characters, we must first understand how listening works – and how it differs from hearing. From the mechanics of hearing to the apprehension of meaning, the study of sound occupies territory in fields as far-flung as evolutionary biology, cognitive and medical science, acoustics, linguistics, psychoanalysis, and philosophy. While methods and terminologies differ, these fields differentiate between hearing and listening in much the same way: whereas hearing is a physical event, listening requires a subject's interception and interpretation of objective signs from simple sounds to complex symbolic systems. In his 1976 essay "Listening", Roland Barthes writes, "*Hearing* is a physiological phenomenon",¹⁰ a sensory experience dependent on the mechanisms of the ear. Against the "auditive background" of a sound-saturated world, he explains, "*listening* occurs" as "a function of *intelligence*, i.e., of selection".¹¹ Listening is a choice, a conscious exercise. Considering an ever-changing dynamic of how and why we listen, Barthes categorises listening into three types: an "alert", a "deciphering", and something he

onscreen can fall into this category. See Robynn Stilwell, "The Fantastical Gap between Diegetic and Nondiegetic", *Beyond the Soundtrack: Representing Music in Cinema*, eds. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley and Los Angeles: University of California Press, 2007) and Ben Winters, "The Non-diegetic Fallacy: Film, Music, and Narrative Space", *Music & Letters*, Vol. 91, No. 2 (May 2010). I will further explore metadiegesis in Chapter Four.

¹⁰ Roland Barthes, "Listening" (1976), in *The Responsibility of Forms*, trans. Richard Howard (Berkeley: University of California Press, 1991), 245. Emphasis in text.

¹¹ *Ibid.*, 247. Emphasis in text.

calls “psychoanalytic listening”. While Barthes’ either/or approach opens itself to criticism, his taxonomy provides a foundation that continues to underlie contemporary discourses.¹²

Barthes’ first type of listening is a “preliminary attention” to the “raw material” of sound: footsteps, murmuring voices, movement. An evolutionary defence possessed by both animals and humans, this initial listening “reveals danger or promises the satisfaction of need”, raw sounds channelled from ear to brain, the “supervisory centre of selection and decision”.¹³ Through the mind’s perceptual filter, sounds “confused and undifferentiated become distinct and pertinent”.¹⁴ Here, sound sensed becomes sound perceived; hearing shifts into listening. John Mowitt considers this psychological shift in perception to be the “activity of interpretation”,¹⁵ however basic that interpretation may be. Jean-Luc Nancy, on the other hand, considers hearing and listening as two sides of the same coin rather than as two separate actions, physiological and psychological. Yet his formulation is not incompatible with Barthes’ or Mowitt’s – the mechanism stays the same even as the emphasis shifts. “Every sensory register”, Nancy writes, “bears with it both its simple nature and its tense, attentive, or anxious state”.¹⁶ This simple nature is hearing; its tense, attentive, anxious state is Barthes’ alert listening.

Barthes’ second type of listening aims to decipher meaning from signs, from language and symbols to metaphysics and religion; we listen, he asserts, for secrets.¹⁷ The idea of coded secrets also proves attractive to Nancy: “What secret is at stake when one truly *listens*”? he asks.¹⁸ And who has hidden it? Nancy notes that the French word for listening, *écoute*, belongs to the terminology of military espionage, of concealment, as well as to the vocabulary of the public sphere of broadcasting – to be tuned in – and the private sphere of the telephone. Listening as the interception of messages implies an intentional agency behind the transmission, a speaker, a designer, an earthly or perhaps heavenly voice that has imbued sound with meaning, a kind of listening that Barthes links to hermeneutics: “The communication implied ... ligatures the listening subject to the hidden world of the gods, who, as everyone knows, speak a language of which only a few

¹² Georgina Born labels Barthes’ either/or formulation “reductive binarism”. Georgina Born, “Listening, Mediation, Event: Anthropological and Sociological Perspectives”, *Journal of the Royal Musical Association*, Vol. 135, Special Issue No. 1 (2010), 81.

¹³ Barthes, “Listening”, 247-48.

¹⁴ *Ibid*, 248.

¹⁵ John Mowitt, “The Sound of Music in the Era of its Electronic Reproducibility” (1987), in *The Sound Studies Reader*, ed. Jonathan Sterne (London and New York: Routledge, 2012), 216.

¹⁶ Jean-Luc Nancy, *Listening*, trans. Charlotte Mandell (New York: Fordham University Press, 2007), 5.

¹⁷ Barthes, “Listening”, 249.

¹⁸ Nancy, *Listening*, 5.

enigmatic fragments reach men...”.¹⁹ Traces of such religious notions perpetuate into modernity, as Barthes notes: to listen is “to try to find out what is happening”, externally from the sounding world around us as well as internally, from within our conscience.²⁰ Nancy argues that to listen is to turn inward into the resonant body, claiming that “truth ‘itself’... [should] be listened to rather than seen”.²¹ For Nancy, listening leads to understanding. But, contradictorily, he also claims that to listen is “to be straining toward a possible meaning, and consequently one that is not immediately accessible”.²² Here, the goal of listening is not the apprehension of truth but rather the attempt to discover possible meanings – even one we cannot access, decipher, or understand.

Barthes’ last type of listening moves away from conscious and conscience into the world of Freud, into the unconscious: “What such listening offers is precisely what the speaking subject does not say.”²³ Such an approach can lead to pure conjecture, yet the basis of Barthes’ argument – that to enter such a listening relationship involves risk – proves relevant to the study of interpersonal communication, particularly as portrayed in Bergman’s films. Where words fail, visuals, sounds, and music speak. Although Barthes’ essay does not directly deal with music, I contend that music heard in Bergman’s films functions as all three types: as alert, as encoded message, and as unconscious sounding.

Listening to film, listening to music

Barthes’ modes attempt to explain everyday listening in the real world. But what happens when we listen to a constructed reality – or unreality – that appears natural but is in fact artificial? Sound in cinema operates according to what Ben Winters calls “film reality”, which can both represent and re-create our everyday world, and often does not maintain the sonic fidelity of the real world.²⁴ In *Audio-Vision*, Michel Chion explores this phenomenon by applying Barthes’ types of listening to the activity of watching a film. He explains that spectators are placed “in a specific perceptual mode of reception”, a complex

¹⁹ Barthes, “Listening”, 249. Before Renaissance portraiture turned the Biblical God into an image, he was conceived of as “sound or vibration”. In the days before writing, the word of God was heard – a God of sound, revealed through sound. See R. Murray Schafer, “The Soundscape” (1994), in *The Sound Studies Reader*, 101. This idea holds in other religious traditions. Divine messages in Zoroastrianism, for example, were said to be transmitted to humanity by sound. The ancient Greeks listened to Nature’s “shudder[ing]” messages through the cledonancy of noise. See Barthes, “Listening”, 250.

²⁰ Ibid., 250.

²¹ Nancy, *Listening*, 4.

²² Ibid., 6.

²³ Barthes, “Listening”, 257.

²⁴ Ben Winters, *Music, Performance, and the Realities of Film* (New York and London: Routledge, 2014), 4. Paraphrasing Richard Rushton, he writes that “films allo[w] us to experience reality in a different way” and are “enough without assessing them on the basis of their fidelity to reality”. Ibid., 3-4.

combination of image and sound. The “audiovisual contract”, as he calls it, is the tenuous relationship between the visual and auditory elements of cinema, in which the perception of one influences and transforms the other.²⁵ Although his book does not directly address the perception of sound by cinematic characters, his three modes of listening to cinema can help us transpose Barthes’ categories from the real to the reel.

Like Barthes’ alert listening, Chion’s causal listening is used to “gather information about its cause or source”. Unlike causes in nature, however, sound in cinema can be highly deceptive. “Most of the time”, he writes, “we are dealing with not the real initial causes of the sounds, but causes that the film makes us believe in”, a phenomenon known as synchresis.²⁶ Cinematic construction manipulates us into perceiving a reality in something that is actually highly contrived, a feat of sound engineering wizardry and cinematography combined with the audiences’ willingness to suspend disbelief. Causal listening is intensified by the so-called acousmatic situation – that is, when we cannot see the source of the sound and thus cannot rely on sight, which “reinforces ... certain elements of the sound and obscures others”, to aid our aural perception.

Semantic listening, Chion’s second mode, corresponds to Barthes’ deciphered listening, an interpretative listening for messages and meanings. But for Chion, chiefly interested in the materiality of sound, his third mode proves most appealing: reduced listening, the perception of pure sound divorced from cause and meaning.²⁷ He notes that reduced listening requires “the fixing of sounds” through recording, thus becoming an object; only through repeated listening can we adequately detect the nuances “that particularize a sound event and render it unique”. Although television and film generally rely on the “figurative, semantic, or evocatory value” of sound rather than its raw material, he argues that a sound’s emotional and aesthetic value arises not only from its causal explanation or coded message but also from its “qualities of timbre and texture”. Within the complex soundscape of cinema, these three listening modes “overlap and combine”, affecting both our active, conscious perception and our passive, subconscious perception.

Chion’s work on the interaction of cinematic sound and image focuses on the overall soundtrack (including speech and noise) rather than music. Similarly, music merits only a passing mention for Barthes: “‘Listening’ to a piece of classical music”, he writes,

²⁵ Ibid., xxvi. All quotes in these three paragraphs are taken from Chion unless otherwise noted. See particularly pages 5, 25, 28, 30-34, and 216.

²⁶ Chion defines synchresis as “the forging of an immediate and necessary relationship between something one sees and something one hears”. Ibid., 5.

²⁷ Chion borrows the idea of reduced listening from Pierre Schaffer.

“the listener is called upon to ‘decipher’ this piece...”.²⁸ What is deciphered, according to Jacques Attali, is “a sound form of knowledge”, which differs depending on one’s ideology.²⁹ For Marx, music is “the mirror of reality”; for Nietzsche, the “expression of truth”; for Freud, a “text to decipher”.³⁰ Michel Serres sees music as “the message at its extreme, a ciphered mode of communicating universals”.³¹ Carolyn Abbate refers negatively to such musical hermeneutics as the “cryptographic sublime”, a “tempting vision” of music that, thanks to our desire to decode, “reveal[s] a deep-set mysticism that masquerades as objective truth”.³² Music may be “an instrument of understanding”, as Attali writes, but what exactly it communicates, and what exactly we are supposed to understand, remains contentious – and, I would argue, dependent on who is listening, what is listened to, how it is transmitted, what response it engenders, and, in cinema, how this listening complex is presented.³³

Every instance of musical listening requires a listener who engages with sound, whether through passive hearing, concentrated attention, or active, embodied participation. Nevertheless, music has not always been concerned with the act of listening. As James H. Johnson illustrates in his book *Listening in Paris*, not until the period between 1750 and 1850 did concerts transform from social events attended by “unruly, distracted”³⁴ audiences into aesthetic, almost religious experiences, listened to in disciplined silence. William Fitzgerald points out that this historical shift in listening corresponded to the rise of instrumental music, which departed from the modern appropriation of ancient rhetorical models and moved towards a new aesthetic of absolute music. Rather than emphasising *Affekt* in music, the evoking of particular emotions through the “magical power” of enchantment or persuasion, modern listening became “seen as a form of devotion” and the concert as attributing “a social and spiritual value to listening itself”.³⁵ To illustrate this shift, Fitzgerald draws a parallel between modern listeners and the myth of Odysseus’s encounter with the Sirens. As told by the Greeks, the Sirens “represent a temptation that diverts the listener from his purpose by encouraging ...

²⁸ Barthes, “Listening”, 259.

²⁹ Jacques Attali, “Noise: The Political Economy of Music” (1985), in *The Sound Studies Reader*, 30.

³⁰ *Ibid.*, 31.

³¹ Quoted in Attali, *ibid.*, 34.

³² Carolyn Abbate, “Music: Drastic or Gnostic?”, in *Critical Inquiry* 30 (2004), 524.

³³ Attali, “Noise”, 30.

³⁴ Quoted in William Fitzgerald, “Listening, Ancient and Modern”, *Journal of the Royal Musical Association*, Vol. 135, Special Issue No. 1 (2010), 26.

³⁵ *Ibid.*, 27, 29.

‘rapt, mindless fascination’³⁶, their song wielding a power usually ascribed to the visual. In Horkheimer and Adorno’s retelling of the myth, however, Odysseus takes on a distinctly modern cast: “[The Siren’s] lure is *neutralized as a mere object of contemplation, as art.*”³⁷ Here, enchantment and seduction give way to contemplation as the Sirens’ song loses its physical power to alter perception and influence action. The song becomes a musical art-object, stripped of its accompanying activity (in this case, being dashed on the rocks), listened to from a safe distance. For Horkheimer and Adorno, this kind of musical listening becomes *askesis*, an ascetic self-denial, repressed, detached from social and cultural functions.³⁸ Music as object is, Fitzgerald writes, “a Siren song to which we expose ourselves in order to prove we can take the correct, contemplative attitude to it”.³⁹

Contemplative attitudes may be found most frequently in concert halls, but as Ben Winters notes in *Music, Performance, and the Realities of Film*, states of listening engagement can range from “apparently simplistic notions of private ‘pure’ artistic contemplation and embodied responses ... to complex hermeneutic processes that appear to argue for music’s truth-carrying abilities”, the latter finding a cinematic outlet in the emotional transformation of listeners, particularly those who derive meaning from musically-inspired private fantasies.⁴⁰ He observes that listener response varies according to the demands of “certain expected behaviours”⁴¹ in different listening environments, ranging from collective listening practices to solitary experiences. Winters’ book is primarily concerned with onscreen musical performance, particularly in concert settings, and his treatment of cinematic listening does not significantly differentiate concert audiences from technologically-mediated listeners. Nevertheless, his more universal observations about filmic representations of listening can be applied to Bergman’s films.

Musical content, quality of attention, and response engendered are key points in understanding musical listening. But only recently have scholars drawn attention to a distinctly modern facet, what Georgina Born calls “the mediated nature ... of all musical experience”.⁴² Moving beyond the “reductive binarisms” of previous discourses on listening, this approach aims to avoid “abstracted notions” of structural listening, which

³⁶ Ibid., 30. “Rapt, mindless fascination” is a quotation from Fredric Jameson, *Signatures of the Visible* (New York and London: Routledge, 1990), 1.

³⁷ Max Horkheimer and Theodor Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford: Stanford University Press, 2002), quoted in Fitzgerald, *ibid.*, 30. Emphasis mine.

³⁸ Fitzgerald, *ibid.*, 31.

³⁹ Ibid., 31.

⁴⁰ Winters, *Realities of Film*, 92.

⁴¹ Ibid., 92.

⁴² Born, “Listening, Mediation, Event”, 81.

Born says are bound to the “reifying paradigm of the ‘music itself’”.⁴³ She points out that cultural-historical scholarship has begun to locate listening “within the relevant ‘auditory culture’ or soundscape characteristic of an era, society or culture”,⁴⁴ a contextualisation crucial to the study of listening in the heavily-mediated twentieth and twenty-first centuries.

While I agree with Born’s assessment, I would nevertheless warn against the focus on cultural context rendering moot the individual listening subject or the specific encoded qualities of the “music itself”, especially when considering Bergman’s scenes of listening. Whether through the technologies of radio, gramophone, or music box, or live music-making practices from classical concerts to street bands and organ-grinders, the mediation of music within the relevant “auditory culture” matters exactly *because* of the listening subject, who is both a product of and a member in that culture. How these characters interact with their culture often correlates to how they listen to music.

In the rest of this chapter, I will examine scenes of musical listening by considering four facets: the listening subject, the musical object, the type of attention and response, and the form of mediation. This synthesised approach reveals Bergman’s cinematic portrayals of the act of listening to be remarkably consistent, following patterns discernable in even his earliest work, and, in some cases, is crucial for a broader interpretation of the films.⁴⁵ As the characters listen to music, we too, the meta-audience, listen to the same music, but we also *watch* them listen – screened representations of how humans listen from a vantage point of the filmmaker’s choosing, a cinematic mediation of musical mediation, realised in the context of cinematography and narration.

II

Patterns of onscreen listening: musical messages

The most immediately accessible scenes of listening are those in which the “message” of the music either reinforces or provides an ironic commentary on the narrative. Using the music’s text/lyrics or its cultural baggage (or both) to convey a message to the spectator,

⁴³ Ibid., 81.

⁴⁴ Ibid., 80.

⁴⁵ Another similar approach might be found in Eric F. Clarke’s ecological theory of listening, which “takes as its central principle the relationship between a perceiver and its environment”. See Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2010), 5.

theses scenes rely on a degree of audience familiarity with the chosen music for maximum impact. Such an approach also reveals the cultural competence of the director, whose musical education and experience is not necessarily aligned with his audience's.⁴⁶ Therefore, although one could argue that these scenes presume audience recognition and lead the viewer towards a further meaning, such an outcome is not guaranteed. Nor does the recognition of content take into account other aspects of the scene, such as the character's listening attitude or the mode of transmission, though these certainly can be considered alongside the music's more obvious traits. If the audience is meant to recognise the musical selection, one could argue the same for Bergman's characters.

In *It Rains on Our Love* (*Det Regnar på vår Kärlek*, 1946), Maggie conceals her pregnancy, a consequence of her former life as a prostitute, from her boyfriend David and ignores his suggestions of marriage. Upon learning the truth, David leaves Maggie, furious at the thought of raising another man's child, and seeks solace in a bar filled with solitary old men. Bergman's first shot in the bar is a close-up of a sleeping man's face; directly behind him is a gramophone that fills up the rest of the frame. From the gramophone emanates quiet, slightly distorted strains of an orchestra that gives way to a melodious choir. So far the music is not particularly recognisable, though its angelic quality stands in juxtaposition to the dingy surroundings. David sits next to an unkempt middle-aged man, whose sweaty face is distorted with pain.

David: Are you sick?
Man: Sick? I'm hurting!⁴⁷

Suddenly, the Bridal Chorus from Wagner's *Lohengrin* bursts forth from the gramophone; the orchestral and choral music that opened this scene, which turns out to be the less-easily-identifiable transitional material from within "Treulich Geführt", has led to this moment of epiphany. The man abruptly stands up and, with a spasm, drops to the floor. Stunned, David walks out and sits on a bench next to a man whom the audience knows to be the film's narrator. He offers David some words of advice.

⁴⁶ Such cultural baggage is not limited to music. Peter Ohlin, for example, considers the inclusion of a famous Holocaust photograph in Bergman's *Persona* (1966): "[N]o photograph is entirely innocent: it comes accompanied by a lot of cultural baggage. Who took it? Where was it taken? What were the conditions of its production? How was it received? How has it been used? In this case, specifically: what did the photograph mean to Ingmar Bergman when he put it into the film? Where did he see it first? And when he decided to make use of it, he must have assumed that an audience would recognize it and would have a predictable response to it; but how predictable is that response?" Peter Ohlin, "The Holocaust in Ingmar Bergman's *Persona*: The Instability of Imagery", *Scandinavian Studies*, Vol. 77, No. 2 (Summer 2005), 247.

⁴⁷ No published screenplay of *It Rains on Our Love* exists. I have, therefore, taken quotes from the film's English subtitles.

Narrator: You saw what he was like, just now. Beware of loneliness, David. Take care not to end up alone.

Wagner's Bridal Chorus continues to play during this exchange, which is followed by another close-up of the original sleeping man, foregrounded against the gramophone.

None of the characters appears to be actively "listening" to the music, but the visual emphasis on the gramophone suggests that they all hear it. As David weighs up his choice between commitment or loneliness (the film's proffered binary), Wagner's music draws our attention – and most likely David's – to the idea of marriage. Whether actively shaken by the sight of lonely drunks or subliminally influenced by this theme tune of matrimony, David returns to Maggie. The *deus ex machina* device of an all-knowing narrator reinforces what Wagner's music has already indicated: that of David's two choices, marriage is the better one, an opportunity he must not waste.

Another love-themed, opera-infused example occurs in *Waiting Women* (*Kvinnors väntan*, 1952), during which a heavily pregnant woman named Marta waits at home for her labour to start. Unmarried and no longer in contact with her unborn child's father, she switches on the radio and lies down on the couch. Bergman illuminates her face in a close-up, her eyes closed and a slight smile on her lips, as she listens to Gluck's "Dance of the Blessed Spirits" from *Orfeo ed Euridice*. As the flutes soar above undulating strings, the telephone rings, a jarring sound that elicits from Marta a look of alarm. She answers and hears the voice of her former lover. "I don't believe your regret is sincere", she says. "I'll never marry you." Bergman juxtaposes a final shot of the telephone with an image of a clock, atop which sit two small pastoral figures playing the flute and lyre. Here the music stops, replaced by a visual correlation of the just-heard flutes and, of course, of Orpheus himself. As Winton Dean points out, Orpheus "symbolizes the power of music as well as martial fidelity",⁴⁸ an ironic commentary on the incident we have just witnessed. While Marta succumbs to the power of music, closing her eyes in what appears to be relaxed bliss, the reality of her life as an unmarried pregnant woman is a far cry from the serene Elysian Fields that Gluck's music depicts; there is no fidelity, marital or otherwise. Yet, just as Gluck gives *Orfeo ed Euridice* an unexpected happy ending, so too does Bergman eventually reunite Marta with her lover.

⁴⁸ Winton Dean, "Gluck, Christoph Willibald, §9: Gluck and Opera Reform", *The New Grove Dictionary of Music & Musicians*, Vol. 7, ed. Stanley Sadie (London: Macmillan, 1980, 1995), 468.

As Winters points out, the close-up of an individual classical music listener is one of cinema's most recognisable visual tropes, in which the camera, as Michael Long describes, "focuse[s] on the transfixed, immobile face of a central character as s/he becomes lost in a sometimes sexually tinged 'aesthetic moment'".⁴⁹ Winters notes that the affected listener is usually female, often shown with moist eyes or a single tear. Bergman's visual style leans away from this level of sentimentality, but he clearly shows an affinity for such lingering shots of listening women (see Figure 2a), bathing their serene faces in light. Rather than linking classical music solely to what Winters calls the "sexed aesthetic sublime", however, Bergman tends to explore a more complex dynamic between "registers of high emotion and pathos"⁵⁰ in listening postures that, while perhaps containing traces of a sexually tinged aesthetic, nevertheless "transmit a potent message ... concerning the power of musical 'art'",⁵¹ ennobling ordinary listeners through extraordinary moments.

Figure 2a: *Waiting Women*, Gluck on the radio



Marta turns on the radio



Listening to Gluck



The telephone rings



The pastoral clock with flute and lyre

⁴⁹ Michael Long, quoted in Winters, *Realities of Film*, 100.

⁵⁰ Winters, *ibid.*, 100.

⁵¹ Long, quoted *ibid.*, 100.

Sometimes music sets the scene, indicating location or time frame, although such instances are limited and confined to Bergman’s early films. Bergman rarely uses music when other devices could serve the same purpose, but even this rudimentary use of music can hide subversive undercurrents. One example takes place in *Port of Call* (*Hamnstad*, 1948), a film about a suicidal working-class girl named Berit. In a flashbacks, a gramophone recording of “O Holy Night” plays inside a reformatory for girls, indicating the arrival of Christmas. This is not without irony, however – while the simple dining room is festively decorated, the girls are sullen and unhappy. As they stare blankly ahead, the recording sings out the lyrics “There to redeem the sins of the world”, leaving no question as to whose sins apparently need to be redeemed – and by whom: across the room, the reformatory’s self-righteous matron eats cookies with two Salvation Army workers. As in *It Rains on Our Love*, Bergman opens the scene with a shot of the gramophone, a foregrounding that draws our attention to the music despite the passive listening postures onscreen. The pointed message of “O Holy Night”, combined with the uninterested, “sinful” girls forced to endure Christmas (and Christmas music) at the reformatory and compounded by the smug social workers imbues this scene with ironic poignancy.

Figure 2b: *Port of Call*, Christmas scene



Visual emphasis on gramophone



Gramophone separates the social workers (foreground) from the girls (background)

Bergman’s musical messages are not always obvious, but even a preliminary investigation reveals attitudes of emphasis or irony towards certain narrative themes. In *Thirst* (*Törst*, 1949), a woman named Valborg invites her friend Viola to dine at her apartment. There, Valborg puts on a record of the instrumental “Avant de mourir”, composed in 1926 by gypsy/salon violinist George Boulanger. After the record stops, Viola

winds the gramophone and “Avant de mourir” plays again. Only then, when Valborg attempts to dance with her, does she realise that her hostess is trying to seduce her. A brief foray into the history of this song provides two possible interpretations, one based on the original song and the other on a re-popularisation of the song in 1939, with added lyrics by Jimmy Kennedy. Known as “My Prayer”, this later version, which topped charts in 1939 and again in the 1950s, is a love song. For Valborg, a lesbian in 1940s Sweden, the song articulates what her flashing eyes and sensual movements can only suggest.⁵² But Viola rejects her advances and flees, running down to the waterfront where, consumed by loneliness and despair, she drowns herself. The violin recording of “Avant de mourir” proves not an answered prayer but an augury.

Patterns of onscreen listening: musical alerts

In the previous examples, Bergman’s listening characters show no direct physical response to the sound itself; the “meaning” of music within the cinematic context lies in its network of reference and power of suggestion. But in other scenes, music functions as an alert, in the Barthesian sense, triggering consequent action. Music may still reinforce narrative themes and suggest meanings, but it also serves a more immediate purpose by drawing attention to the sound’s cause and the character’s ensuing reaction. Such musical alerts function as plot points, affecting the film’s chain of events; by signalling something beyond itself, music as alert demands character response and impacts narrative direction.

In *Summer Interlude* (*Sommarlek*, 1951), Marie revisits her old summer home many years after the tragic death of her first boyfriend. Using flashbacks of that fateful summer woven into the present narrative, Bergman shows Marie exploring the wintry island and walking through the house, now uninhabited. Lost in reverie, she is startled by the sound of crashing piano chords – someone else is in the house. Standing alert, she listens to the opening bars of Chopin’s Revolutionary Étude, which stops as suddenly as it began. She cautiously tip-toes through the house, passing the grand piano, and walks into the kitchen, where her predatory, piano-playing “uncle” Erland waits.

In this scene, music initially functions as an alert. Marie is startled by piano music; in an instant interpretation of the sound, she realises that she is not alone and understands

⁵² Inasmuch as metadiegesis pertains to “secondary narration by a character” and can indicate a specific, subjective narrative level, Valborg’s musical choice could also be considered metadiegetic (Winters, “The Non-Diegetic Fallacy”, 225). Given that both characters clearly hear the music, however, and that Bergman foregrounds its physical, onscreen source, I would argue that this example is primarily diegetic.

intuitively, through a specific combination of sounds in that specific house, that Erland must be playing the piano. Unseen, unexpected, the “raw sound” of Erland’s initial chord, to recall Barthes, “reveals danger” and disturbs the “territorial system” not only of the empty house but also of Marie’s psychological space. Years before, we learn, this man, who spent his summer drunkenly playing Chopin’s *Fantasie-Impromptu* while lusting after Marie, took advantage of her grief upon the death of her lover. Now he literally crashes back into her life in a flurry of sound. Bergman could have used more conventional methods to signal Erland’s presence, a slammed door or creaking footsteps. A single smashed piano chord would also have sounded the alert. Instead, however, we hear a famous piece, turbulent and laden with extra-musical references.⁵³ Still predatory, still menacing, Erland uses Chopin’s *étude* to destroy Marie’s sense of security. Here, Barthes and Chion’s first two categories combine, the causal perception of sound becoming part of the semantic perception of narrative meaning *and* musical-historical signs.

Another such instance of combined causal and semantic listening takes place in *Wild Strawberries* (*Smultronstället*, 1957), when the aged Isak Borg experiences a series of interactive daydreams about crucial moments from his life. In one daydream, Isak walks near his family’s summer home; cawing birds and shadowy trees lend a menacing quality to the twilight scene, enhanced by Erik Nordgren’s spooky score. Over this score, which quickly fades, a simple piano melody rings out. Isak approaches a lit window and peers in. There, sitting at the piano, is his childhood sweetheart Sara, playing the opening of Bach’s D-sharp minor Fugue, WTC I, BWV 853.⁵⁴ Isak’s brother Sigfried bends down and kisses her neck. Sara stops playing, and the fugue subject is taken over by a non-diegetic solo cello as this tableau of romantic bliss fades out.

While this scene contains live music-making and thus belongs to the trope of onscreen performance, I suggest that we can also consider it a scene of listening, given the emphasis on Isak as listener. Indeed, his concealed eavesdropping recalls the link that Nancy describes between listening and military espionage. The music alerts Isak to a human presence; he then searches for its source and discovers his beloved with another man. From a narrative point of view, he understands that he is excluded from the

⁵³ The piece is also known as *Étude on the Bombardment of Warsaw*.

⁵⁴ While the *Prelude* is written in E-flat minor, the *Fugue* is notated in D-sharp minor, a fairly major detail – at least for keyboard players – that Bergman scholars repeatedly overlook.

happiness within; he is the odd man out, the unchosen.⁵⁵ But this exclusion, I would argue, is actually suggested by the music *before* Isak looks in the window. While Bergman's camera stays focused on Isak, we hear the subject, the countersubject joining in, and then a slight pause in bar 6. The opening subject starts again, and only in bar 2 does the camera shift to Sara at the piano, framed by the window. She joins subject and countersubject in bars 3 and 4 and then stops completely. This D-sharp minor Fugue has three voices, but we only ever hear two. Listening tells Isak, and us, what seeing confirms: that there is no need for a third subject or room for a third person in this closed domestic duet.

Patterns of onscreen listening: musical entertainment

As discussed in Chapter One, Bergman placed significant emphasis on the place of music in his biographical legend, repeatedly declaring his love of the classical canon, defining his artistic process in musical terms, and comparing himself to the great conductors and composers. Yet Bergman's musical tastes were far more varied than this exclusive narrative would lead us to believe. And many of his films, particularly those from the 1940s and 50s, include a wide range of popular music, often used against backdrops of economic deprivation and spiritual emptiness. This popular music temporarily acts as a Siren song, a temptation that provokes in Bergman's characters listening postures from passive, mindless hearing to Jameson's "rapt, mindless fascination".⁵⁶ These characters embody Adorno's idea of the "entertainment listener", for whom music is a "distraction" and a means of escape from the harsh realities of their lives.⁵⁷ But this momentary anaesthetic comes at a price.

We recall that Bergman's first sexual humiliation, told in a story on "Sommarprat", links jazz to dancing, dancing to sexual excitement, and sexual excitement to humiliation and self-exile.⁵⁸ This causal relationship between popular music, dancing, and sex plays out repeatedly in his films. Creating a dynamic between popular music and bodily movement, Bergman's scenes of listening to popular music generally favour character response over

⁵⁵ Exclusion is a common occurrence in scenes of onscreen performance, as I will discuss further in Chapter Three.

⁵⁶ Quoted in Fitzgerald, "Listening, Ancient and Modern", 30.

⁵⁷ Quoted in Max Paddison, *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993, 1997), 211-12.

⁵⁸ See Chapter One. Bergman does not date this incident, but probably occurred during his humiliating summer of 1932 as described in *The Magic Lantern: An Autobiography* (trans. Joan Tate [London: Penguin, 1988], 112). We also recall his experience in 1934 Germany, listening to records of (forbidden) American jazz while drinking brandy and smoking cigarettes with Clara, with whom he was briefly infatuated, and her brothers, an episode that Erik Hedling mistakenly ascribes as Bergman's first exposure to jazz. See Erik Hedling, "Music, Lust and Modernity: Jazz in the Films of Ingmar Bergman", in *The Soundtrack*, Vol. 4 No. 2 (2011), 97.

musical identification or reference, with few exceptions. In many cases, precise identification of tune, composer, or players proves difficult, if not impossible. What is obvious, however, is such music's instant effect on Bergman's onscreen listeners, who seem to "feel" music more than hear it, their responses physical rather than cognitive.

Erik Hedling links Bergman's cinematic treatment of jazz in the 1940s and 50s to larger cultural conflicts within post-war Sweden, noting that while Sweden produced many internationally successful jazz musicians in the decades following the war, the acceptance of jazz as an art form was slow.⁵⁹ Gradually emerging in Swedish entertainment from the 1920s, jazz exemplified the tension between the "uncompromising collective rebellion"⁶⁰ of modern youth culture and conservative bourgeois traditions. More critically, Hedling writes, right-wing intellectuals considered "jazz as a social danger, an alien threat to what they thought were superior indigenous Swedish cultural values", their criticism distinctly anti-American and sometimes overtly racist.⁶¹ By 1946, the Swedish attack on jazz began to crumble, but, Hedling notes, in mainstream culture, "the dubious status of jazz was retained well into the post-war years as a means of signifying estrangement, illicit youth rebellion and ... sexual depravity".⁶² Bergman's films from this era, he argues, offer an "overwhelmingly conservative view" of jazz and, more generally, modernity.⁶³

The corrupting power of popular music is evident in Bergman's directorial debut, *Crisis* (*Kris*, 1946). Attending her first ball, Nelly dances with dull but respectable Ulf as a live band plays sanctioned Strauss waltzes, satisfying the older guests but boring Nelly. The guests are ushered into hall for a performance of Luigi Arditi's "Il bacio"; hardly high art, this song nevertheless represents the cultural highlight of the ball – the small town's most illustrious event – and is thus framed as an object for contemplation (not for dancing). Nelly, however, has sneaked off with Jack, a slick man from the big city. As the soprano wobbles off-key over the piano accompaniment, Jack beckons other youths to an adjacent room, where, sitting atop an upright piano and holding a snare drum, Jack sets a beat while a young female pianist plays a boogie. Heads nodding, arms tapping, Nelly and the youths begin to dance wildly, their raucous music and stomping feet drowning out the concert next door. We see the stern faces of the older generation as the irate mayor starts shouting

⁵⁹ Hedling, "Music, Lust and Modernity", 89. This essay, published 2011, is the only existing scholarship on Bergman's use of jazz.

⁶⁰ Bengt Bengtsson, quoted in Hedling, *ibid.*, 92.

⁶¹ Hedling, *ibid.*, 90.

⁶² *Ibid.*, 90.

⁶³ *Ibid.*, 95.

in protest. Chaos ensues, to Jack and Nelly's gleeful delight, and they flee. Hedling notes that the jazz "clearly disrupts a highly bourgeois social structure that seems to belong to the past", and that Jack, the instigator, personifies "the 'wicked' aspects of modernity: the moral decay of the big city ... [the] animal sexuality of jazz music".⁶⁴ Driven by his sexuality, Jack leads Nelly to a meadow and attempts to seduce her, but Ulf, who has followed, interrupts them and takes Nelly home, where she learns that her behaviour has ruined her reputation. This incident drives Nelly away from her small town to seek a new life in the big city, portrayed as a cesspool of modern depravity.

Other films offer similar scenes of dance hall humiliation. Whether looking for a one-night stand, as are Berit and Gösta in *Port of Call*, or attempting to prove sexual prowess through dance skills, as in *Summer with Monika*, Bergman's disenfranchised characters seek love, validation, or simply respite from loneliness amongst the writhing bodies and sexualised, aggressive atmosphere. Characters moved to dance privately, behind closed doors, fare little better than those in public. When Doris accepts the lavish attentions of the much older Consul Sönderby and accompanies him to his mansion in *Dreams (Kvinnodrom, 1955)*, she discovers his record collection and, after vetoing a disc of Bach, which she mispronounces ("a certain prefiguration of moral turpitude"⁶⁵), puts on "Charlie Boogie" by Charles Norman. Bergman foregrounds this music, silencing all speech, while Doris dons her gifts from Sönderby, a ball gown and pearl necklace. We hear only "Charlie Boogie", the swishing of Doris's gown as she dances suggestively around the room, and the pouring of champagne. When Doris finally speaks, Bergman lowers the music levels and foregrounds her shameless flirtation. The grandeur of the opulent parlour, the priceless pearls, the expensive champagne, the harp and grand piano, Sönderby's tailored elegance – all contrast with the boogie music and Doris's girlish flirtation. But the fun doesn't last long; the doorbell rings and Sönderby's estranged daughter Marianne enters. After a vitriolic argument with her father, she discovers Doris hiding in the next room and storms out. In the ensuing silence, Doris changes back into her normal clothes, abandoning Sönderby's gifts. Stony-faced, he tells her to get out. On her way out, Doris looks back to see Sönderby staring blankly out of the window, each lonelier and sadder than before they met, their temporary amusement transformed into disillusionment.

⁶⁴ Ibid., 92.

⁶⁵ Ibid., 96.

By the mid-1950s, Bergman's regular, diegetic inclusion of jazz began to wane, as did his interest in youth culture. Yet jazz still punctuates scenes of sexuality and spiritual emptiness in his later films and has a particularly destructive effect on the lives of Andreas and Eva in *A Passion* (*En Passion*, 1969). Residents on a remote island, Eva visits Andreas one day while both her husband and Andreas's girlfriend are away. During a candlelit dinner, she looks through his LP collection and selects Allan Gray's "Always Romantic". Standing in the reddish glow of evening, a glass of wine in one hand and a cigarette in the other, Eva sways sensuously to the music, humming along. "Elis hates it when I dance", she says. "He gets so embarrassed." As the music plays, she sashays around the room and embraces Andreas from behind; he kisses her hand and wrist. When Eva lies down to nap, Andreas turns off "Always Romantic" – but the seed of lust has been planted, and several hours later, they consummate their affair. *A Passion* juxtaposes sexual infidelity and interpersonal hatred with random acts of violence plaguing the island, this affair just one of the self-destructive ways the characters carelessly indulge their impulses for sexual and emotional comfort, a worldly placebo that cannot cure their deep isolation.

Intoxicated by popular music, Bergman's characters give in to sensual pleasures; dancing proves both a physical expression of latent sexual desire and an act that plunges them into a world of sensation and instant gratification, devoid of moral responsibility. By providing a diegetic soundtrack for acts both immoral and amoral, Bergman uses popular music to punctuate scenes of defiance against social norms and disregard for morality. Bergman's poster girl of social defiance is Monika of *Summer with Monika*; pregnant after her summer of freedom with Harry, she returns unwillingly to the claustrophobic demands of city life, showing no interest in domesticity. With Harry away at work and his aunt watching their baby, Monika relishes the freedom of her empty apartment, humming and swaying her hips as she dresses to go out, ever on the prowl for pleasure. Bergman juxtaposes this shot of singing, half-dressed Monika with his most famous of the film – and, possibly, of his entire output: a man puts a coin in a jukebox, pushes a button, and, to the sound of a trad band brass section, his hand begins to "dance" as Bergman's camera pans right, revealing a made-up Monika drinking from a cup, taking a cigarette from the unseen man, lighting it, and then leaning forward to light the man's cigarette with the tip

of her own⁶⁶; she smiles, leans back, and through the smoke from her cigarette, turns to the camera and stares directly into the lens, breaking the fourth wall – a shocking technique in cinema at the time. As Bergman slowly zooms in on an extreme close-up of her face, Monika holds our gaze for nearly 30 seconds, the background behind her fading to black and the jukebox jazz dominating the soundscape.

Figure 2c: *Summer with Monika*, jukebox scene



Instant music



Monika breaks the fourth wall

This shot has generated a tremendous amount of commentary. Jean-Luc Godard called this image of Monika’s unwavering gaze “the saddest shot in the history of cinema”.⁶⁷ Frank Gado notes how Monika “seems to defy the audience’s judgment”,⁶⁸ while Tim Metcalfe sees in her defiance a “sense of disconnectedness underscored by the extreme close-up and stark backdrop deliberately framing her in isolation”.⁶⁹ The scene’s technical defiance of cinematic conventions mirrors Monika’s defiance of social confines, her refusal to restrain her sexuality or conform to domestic expectations, aspects that have enthralled critics since the film’s release. Yet not only do they generally ignore the onscreen jazz but they also fail to identify the music – no record of Bergman’s musical choice exists in the literature or available archival material, even though this particular tune also appears during a Parisian cabaret scene in *Waiting Women* (1952). In both films, the music – which I have identified with the help of jazz historian Lawrence Davies as a trad band version of Jelly Roll Morton’s “Steamboat Stomp”⁷⁰ – provides the soundscape to images

⁶⁶ Of this cigarette-lighting, Manohla Dargis writes, “There’s something crude and forceful about the gesture and its transparent sexual suggestiveness”. Manohla Dargis, “After 5 Decades, Still Igniting the Screen”, *The New York Times* (14 November 2007).

⁶⁷ Quoted in Tim Metcalfe, “The Saddest Shot in Cinema”, *Cinema Scandinavia*, Issue 3: Sweden (2014), <http://www.cinemascandinavia.com/the-saddest-shot-in-cinema/> (accessed 30 September 2015).

⁶⁸ Frank Gado, *The Passion of Ingmar Bergman* (Durham, NC: Duke University Press, 1986), 160.

⁶⁹ Metcalfe, “The Saddest Shot in Cinema”.

⁷⁰ See Appendix entries for *Waiting Women* and *Summer with Monika* for more details.

of liberated female sexuality. In *Monika*, the jukebox itself stands as metaphor for Monika's appetite for instant gratification. But even as the jukebox fades from view, "Steamboat Stomp" continues beyond Bergman's close-up of Monika's gaze, mixing with the industrial noises of Stockholm in a montage, its streets clogged with honking cars, electric lights reflected on wet asphalt, crowds trudging through the rain, trams clattering through the fog, fluorescent lights of cabaret marquees flashing. Finally, the sound of a train covers the jazz completely – Harry's train. Arriving home early, he discovers Monika in bed with another man. Hedling argues that Bergman used jazz here "to evoke the social tragedy" of "female sexual transgression", but other critics take a decidedly more feminist stance, with Monika and the strains of modern jazz signifying a "justifiable rebellion" against oppressive patriarchy.⁷¹

Monika's immorality is tame compared to the amorality of Peter Egerman, the upper middle-class murderer in Bergman's German-language film *From the Life of the Marionettes* (*Aus dem Leben der Marionetten*, 1980). The film opens with Peter's murder of a prostitute called Ka, committed at her strip club after hours. After violently attacking her, stalking her like prey as she tries to hide, strangling her, and finally sodomising her dead body, he calls his psychiatrist and confesses. On entering the club, the psychiatrist finds Peter sitting in a chair, contemplating the dead woman, with a tape player in the corner blasting a disco version of Rita Wright's "Touch me, take me" – music not heard during the actual murder, which was committed in silence, but now switched on as if to obliterate any capacity for conscience. Through a series of flashbacks and interviews, Bergman attempts to piece together Peter's psychological state before the murder. Indeed, his investigation into the circumstances surrounding Peter's crime shows parallels with Barthes' third listening, based on Freudian psychoanalysis: "To hear the language which is the other's unconscious, to help him to reconstruct his history, to lay bare his unconscious desire: the psychoanalyst's listening leads to a recognition: that of the other's desire."⁷² Yet Bergman offers few concrete answers about the root of this murderous "desire", painting instead a picture of an insecure man who contemplates suicide, fights with his unfaithful wife, visits strip clubs, and listens to heavy rock guitar during nights of insomnia. At the end of the film, Bergman arrives full-circle by showing the events leading directly to the murder; after dispassionately watching a fleshy nude dancer writhe to the strains of "Touch

⁷¹ Hedling, "Music, Lust and Modernity", 95.

⁷² Barthes, "Listening", 256.

me, take me”, Peter pays to stay with Ka after the club closes. Bergman stops the murder sequence before it repeats itself and moves forward to Peter’s solitary confinement in a psychiatric prison. But the film ends the same way as Peter’s murder, which we saw at the film’s opening: with the disco version of “Touch me, take me”.

Despite Bergman’s analysis, Peter remains a mystery to the viewer, to the onscreen characters, and to himself. A non-participatory spectator, both in the strip club and in life, Peter’s behaviour recalls Fredric Jameson’s claim that the visual is essentially pornographic, that “it has its end in rapt, mindless fascination”.⁷³ Equally, Peter’s predilection for aggressive rock music suggests an auditory “pornography” equivalent to Jameson’s visual pornography – not least because Bergman links the act of listening to “Touch me, take me” with both the act of watching the nude dancer *and* the act of gazing at the murdered, sodomised Ka. When Fitzgerald writes that listening is directed both inwards and outwards, he notes that “to be silent in order to listen ... always brings with it the possibility that one will hear oneself”.⁷⁴ But Peter drowns out his inner life with rock music. Electric guitar masks his insomnia, disco dominates his crime scene; he suppresses “that internal noise which is a mind at war with itself” and, by doing so, destroys his moral compass.⁷⁵

Media of transmission

Whether classical, jazz, or rock, Bergman’s musical selections imbue each scene with narrative-specific significance, often following patterns established during his earliest films. Equally relevant are his choices of medium for musical transmission, which prove particularly important for reinforcing narrative features and indicating the dynamic between listeners and their circumstances.

Onscreen musical performance occupies only a periphery of this chapter, involving as it does a performer as well as a listener. In such scenes, as I will discuss in Chapter Three, Bergman tends to focus on the performer or the dynamic between performer and listener. In a few cases, however, Bergman directs our attention towards the listener rather than the performer, who, in the cases of the onscreen jazz musicians, often remain anonymous.⁷⁶ Live jazz provides opportunities for Bergman’s characters to dance, a backdrop of fine

⁷³ Quoted in Fitzgerald, “Listening, Ancient and Modern”, 25.

⁷⁴ Fitzgerald, *ibid.*, 36.

⁷⁵ *Ibid.*, 33.

⁷⁶ In *Crisis*, *Port of Call*, *Waiting Women*, and *A Lesson in Love*, to name but a few.

musicians (particularly in *Port of Call*, where Bergman filmed real jazz musicians) and skilled dancers against which the characters inevitably fall short, experiencing awkwardness, sexual humiliation, and shame. If, as Attali claims, music works as “a tool for the creation or consolidation of a community”,⁷⁷ Bergman’s characters often sit uncomfortably outside the resulting social cohesion. Other scenes that privilege listener over music-maker include those with anonymous organ-grinders on street corners and accordion players heard from windows, which set mood and provide context (city life, summertime), giving the impression that somewhere, someone is having fun. Music boxes in bedrooms and antique shops offer a tinkling nostalgia, a recollection of childhood or remembrance of innocence lost.⁷⁸ In these cases, there is no performer – only a revolving cylinder, a set tune, and a listener who turns a key. Less anonymous than bands and buskers are performers in scenes of musical alerts; we recall Sara, Isak’s lost love, and Marie’s “uncle” Erland, whose identities give resonance to these scenes. Yet Bergman’s cinematic and psychological focus remains on the listeners, on Isak and Marie, his main characters. We see what they see, hear what they hear; we are led to sympathise with their plights. When Isak hears the fugue, when Marie is startled by crashing arpeggios, Bergman’s camera frames their faces, recording their reactions to the music rather than filming the performer. Because we are not aware of the performer’s presence and cannot see the performance, we are nearly as surprised as Isak and Marie – the music functions to alert both them and us.

Georgina Born argues that all musical experiences are mediated, that between every listener and piece of music is a performer and an instrument that translates dots on a page into sound waves the ear perceives. And while this is true, some musical experiences are more mediated than others, involving a higher degree of materiality – the materiality of technological media. Travelling between radio transmitters or encoded in vinyl grooves, music reaches listeners not directly via the air between instrument and audience but through the complex mechanisms of recording, broadcasting, and play back, through microphones, speakers, stereos, headphones, radios, records, cassette tapes, and digital formats. Made mostly between the 1940s and 1980s, Bergman’s films straddle the decades of the gramophone, radio, and tape deck; even his last two films, made during the era of the compact disc, eschew modern forms of music consumption by featuring only radio and gramophone. Although examining every onscreen appearance of audio technology is

⁷⁷ Quoted in Mowitt, “The Sound of Music in the Era of its Electronic Reproducibility”, 217.

⁷⁸ See, for example, *Shame* (*Skammen*, 1968) and *Cries and Whispers* (*Viskningar och rop*, 1972).

beyond the scope of this chapter, I would like to sketch two ways that scenes of technologically-mediated listening mirror the larger social and cultural codes embedded in specific sound media.

The gramophone recording – and by extension cassette tape and CD – is a self-contained entity, mass-produced for individual purchase and consumption. Modern technology offers ways to project these recordings over loudspeakers, but in Bergman's films recorded music is rarely amplified beyond the built-in capacity of simple play-back devices.⁷⁹ If, according to Attali, music articulates a space, then gramophone music articulates a closed space, a private living room or public bar, the machine emitting a closed circuit of fixed sound to a small audience of listeners. Characters who listen to gramophone recordings are often similarly closed off, disconnected from the world and from each other. We recall the bar with its old patrons (*It Rains on Our Love*), catatonic in drunken stupors, isolated individuals unable to interact, Wagner's Bridal Chorus not only connoting lost dreams of love but also articulating the enclosed space of the bar and the fixed, irredeemable nature of their ruined lives. Likewise, the incarcerated girls in *Port of Call*, separated from society in their reformatory, listen to a gramophone recording of "O Holy Night" that, rather than including them in a Christmas celebration, seems to mock them. At other times, characters choose to cut themselves off from the world; we recall Eva and Andreas in *A Passion*, alone in Andreas' kitchen on an isolated island listening to "Always Romantic", hiding from their commitments and ignoring the consequences of infidelity. The closed nature of recorded music reaches an extreme in *From the Life of the Marionettes*, when Peter shuts out the world, and also himself, by listening to loud rock music on headphones. Alone in his bubble, in a self-created world without moral responsibility, he later fills the space of the strip club with "Touch me, take me", drowning out all else. Everything about this scene is a dead end: the bunker-like strip club, the murdered woman, Peter's anal necrophilia, his psychopathic loss of conscience, and the fixed, inevitable nature of recorded music on cassette, itself a closed loop.

If gramophones and tape decks express a closed circuit disconnected from outside reality, radio provides the opposite, its wireless transmission of sound waves capable of covering vast spaces, linking solitary individuals in a shared listening experience. These

⁷⁹ In the case of *High Tension* (*Sånt händer inte här*, 1950), the built-in capacity of a gramophone player proves enough to mask the sounds of torture. Complaining about a late-night "swing party", the neighbors have no idea that in the apartment above, hidden by the sounds of Armand Crabbé's "Nele, ay! ay! ay!", are international agents torturing a defector for information.

sound waves, broadcast through the air to radio consoles and their listeners, create what Benedict Anderson calls an “imagined community”.⁸⁰ With its ability to bridge vast physical distances and penetrate private spaces, as Michelle Hilmes notes, radio “possessed the power not only to assert actively the unifying power of the simultaneous experience but to communicate meanings about that nature of unifying experience” – meanings of physical, cultural, linguistic, and institutional unity and nationhood.⁸¹ And while by the middle of the twentieth century radio had become an old-fashioned private experience, a “metaphor for solitude”,⁸² Susan Douglas explains that the foremost expectation of radio broadcasting in its early decades was “of unity, of connection, of ‘communication’ in its purest sense”.⁸³ Isolation, Hilmes continues, “was the condition that broadcasting promised to alleviate, not create”.⁸⁴ Yet radio’s nature as a device of transmission, of “one-to-many” telephony, prohibited true contact between sender and receiver, or between multiple receivers. As early as the 1930s, Bertold Brecht criticised radio’s shortcoming as a “pure instrument of distribution”, writing that “radio is one-sided when it should have two sides ... capable not only of transmitting but of receiving, of making the listener not only hear but also speak, not of isolating him but connecting him”.⁸⁵

Bergman’s cinematic use of radio captures this tension between radio’s intended purpose of communication and its unintended side-effect of increased isolation. Radio offers Bergman’s characters a way of interacting with the world on their own terms, keeping it at arm’s length and maintaining control via the on/off switch. Still, the presence of a radio, an instrument of contact if not communication, offers these characters a way out of their claustrophobic, self-absorbed existences. By merely turning the radio on, they alleviate their alienation and despair; by turning it off, they shut out the world.⁸⁶ It is

⁸⁰ Quoted in Michelle Hilmes, “Radio and the Imagined Community” (1997), in *The Sound Studies Reader*, 351.

⁸¹ Hilmes, *ibid.*, 352-3.

⁸² Jonathan Cott, *Conversations with Glenn Gould* (Chicago: University of Chicago Press, 1984), 102.

⁸³ Quoted in Hilmes, “Radio”, 352.

⁸⁴ Hilmes, *ibid.*, 352. In 1929, Waldemar Kaempffert painted a beautiful, if idealistic, picture in his article “The Social Destiny of Radio”: “Look at the map ... of any country, and try to conjure up a picture of what radio broadcasting will eventually mean to the hundreds of little towns ... How unrelated they seem. (...) If these little towns and villages so remote from one another, so nationally related and yet physically so unrelated, could be made to acquire a sense of intimacy, if they could be brought into direct contact with each other!” Quoted in Hilmes, *ibid.*, 360.

⁸⁵ Bertold Brecht, “Radio as a Means of Communication: A Talk on the Function of Radio” (1979 [1930]), in *Radio*, ed. Andrew Crisell (London and New York: Routledge, 2009), 28.

⁸⁶ Shutting out the world is not always portrayed as negative, however. In *Shame*, which portrays the foreign invasion of a small island during an unspecified war, the radio occupies an ambiguous role; Jan and Eva are ambivalent about fixing theirs when it breaks. Though sometimes playing classical music (Bach Keyboard Partita No. 3: Sarabande, which Jan and Eva speak over), the radio more often stands as the voice of fear and terror: “Yesterday our radio threatened us with the most horrible measures, and this morning the radio congratulated us on heading for disaster”, says one character.

telling that soon after unmarried, pregnant Marta in *Waiting Women* switches on the radio, joining countless others also listening to the broadcast of Gluck's music, the telephone rings. As a technologically-mediated "direct connection between human beings",⁸⁷ the telephone offers Marta a specific channel of contact with her ex-lover, now trying to make amends. Just as Marta chooses to answer the phone, opening a line of communication, she also chooses to hang up, to remain alone.

In *Autumn Sonata* (*Höstsonaten*, 1978), a film I will discuss in Chapter Three, Viktor, who lives with his wife Eva in a remote house in Norway, is listening to Schumann's "Aufschwung" on the radio when Eva enters the room with an invitation she has written to her estranged mother. So that Eva can read the letter aloud, Viktor turns off the radio, symbolically returning the household to its isolated state, cut off both geographically and emotionally from the world. In a film confined to the rooms of a dark house, mother and daughter later prove incapable of communicating, of reaching out in empathy, and instead attack each other with hateful accusations: "Your words apply to your reality, my words to mine. If we exchange words, they're worthless", says Eva, in a typical Bergman dialogue that takes a Kafkaesque approach to communication as "two monologues that may never connect".⁸⁸ Life as a shared experience embodied by the radio ceases to exist. Similarly, when even-tempered Marianne listens to the Romanze from Brahms's first String Quartet on the radio in *Saraband* while visiting her ex-husband's remote country home, she is interrupted by his distraught granddaughter Karin. Switching off the radio, Marianne severs her line of connection to the outside world and is plunged into the insular world of Karin and her abusive, incestuous father. In these two films, Marianne and Viktor stand just outside the films' conflicts, lending support and listening to others. Their interest in the radio represents, in a sense, their ability to listen in general, in the sense of Barthes' psychoanalytical or Fitzgerald's philosophical listening; amidst conflict and alienation, Marianne and Viktor alone possess the capability to understand other human beings – and the willingness to. Conversely, Marianne's bitter ex-husband Johan, her opposite in every way, prefers the gramophone, listening to Bruckner's 9th Symphony at ear-splitting decibels, hunched over the machine with his head down, his back turned towards the closed door of his study, the Scherzo so loud that he cannot hear

⁸⁷ Catherine Covert, quoted in John Durham Peters, "The Telephonic Uncanny and the Problem of Communication" (1999), in *The Sound Studies Reader*, 365.

⁸⁸ Peters, *ibid.*, 367.

Karin knocking on the door, just as his festering rage shuts out any meaningful connection with others.

While many more scenes of musical listening appear in Bergman's films, I have chosen examples that I find representative of musical listening in his work as a whole. And while each scene depicts different characters in myriad circumstances, listening to a range of repertoires, Bergman's patterns of listening remain largely consistent, their repetition of genre, posture, media, and response establishing and reinforcing the broad categories to which they belong. I have with one exception, however, omitted what is considered to occupy a privileged space in Bergman's films – "the act of listening to Bach", which Carlo Cenciarelli considers a significant trope.⁸⁹ While I agree that the act of listening to Bach is indeed significant, I contend that it gains this importance not from being a trope – "a significant or recurrent theme, esp. in a literary or cultural context; a motif"⁹⁰ – but from being its opposite: a rare occurrence. Indeed, the concentrated, conscious act of listening to Bach outside of a performance context occurs only twice: in *The Silence* (1963) and *Persona* (1966).⁹¹ And only in the former is the act of listening to Bach narratively significant.

In the following analysis of *The Silence*, I will examine Bergman's most notable listening scene – a communal act of listening to Bach on the radio, diegetically foregrounded as a "privileged moment".⁹² I will show that only by fully considering the narrative context, the postures of listening, the responses engendered, the medium of

⁸⁹ Carlo Cenciarelli, "What Never Was Has Ended: Bach, Bergman, and the Beatles in Christopher Münch's *The Hours and Times*", *Music & Letters*, Vol. 94, No. 1 (2013), 137.

⁹⁰ *The Oxford English Dictionary* online, s.v. "trope", <http://www.oed.com/view/Entry/206679?isAdvanced=false&result=1&rskey=nx4o0d&> (accessed 3 August 2015).

⁹¹ Twelve films feature Bach's music: *Wild Strawberries* (the first six bars of the Fugue in D-sharp minor, WTC I, performed on the piano and discussed earlier in this chapter); *Through a Glass Darkly* (fragments of the Sarabande from the D minor Cello Suite, which appear four times non-diegetically); *The Silence* (Variation 25 from the Goldberg Variations, heard on the radio); *All These Women* (a solo cello arrangement of "Air on a G String", which appears once non-diegetically and is performed diegetically offscreen three times and onscreen twice, heard on a gramophone [with piano accompaniment]; also featured is a fragment of the Sarabande from the D minor Cello Suite, performed offscreen); *Persona* (the Adagio from the E Major Violin Concerto, heard on the radio); *Hour of the Wolf* (the Sarabande from the A minor Keyboard Partita, played onscreen on a harpsichord); *Shame* (the Sarabande from the A minor Keyboard Partita, heard very briefly on the radio); *A Passion* (the Sarabande from the A minor Keyboard Partita, source unseen, background music over which the characters speak); *Cries and Whispers* (the Sarabande from the C minor Cello Suite, which appears twice non-diegetically); *Autumn Sonata* (the Sarabande from the E-flat Major Cello Suite, performed onscreen during a flashback); *Fanny and Alexander* (the Sicilienne from the E-flat Major Sonata for Flute and Harpsichord, which is performed once onscreen and once offscreen and appears twice non-diegetically, all without harpsichord); and *Saraband* (the Sarabande from the C minor Cello Suite, performed once onscreen and featured seven times non-diegetically/metadiegetically; the E-flat Major Trio Sonata for Organ in an offscreen performance; and the Chorale Prelude "Alle Menschen müssen sterben" featured non-diegetically during the closing credits). Judging from this list, the presence of Bach's music might be considered a trope in Bergman's oeuvre, but this is not what Cenciarelli asserts. Equally, the act of listening to music might be considered a trope – certainly this chapter approaches it as one – but the act of listening to Bach is not.

⁹² Cenciarelli, "What Never Was Has Ended", 126.

transmission, the musical object, and the film's thematic tension surrounding the issues of communication and meaning can we gain a better understanding of how Bergman negotiates listening patterns and represents the act of listening to Bach in the modern world.

III

The Silence

Now considered a “landmark of modernist cinema”,⁹³ *The Silence* caused a scandal when it opened in 1963, its depictions of physical suffering and graphic sex a bleak portrayal of the emptiness and anguish of modernity. The film's sparse dialogue, lack of traditional plot, violent sexual encounters, and ambiguous ending puzzled audiences; perplexed by Bergman's “monochrome images scarified with symbolism and suffering”,⁹⁴ some critics admitted to confusion – “I must confess my bafflement as to the point Bergman is trying to make”,⁹⁵ wrote Arthur J. Schlesinger in *Show* – or dismissed the film entirely, as did *Sight and Sound*, which refused to give the film a full review, asserting that “Bergman has little to say”.⁹⁶ Others perpetuated the sensationalism of the trailer, which advertised the film as an incestuous lesbian drama that offered “an intimate, fascinating look into a world where people seek to communicate through the ruthless gratification of their sexual appetites”.⁹⁷ The *New York Times*' Bosley Crowther took a more philosophical view, noting its “strange amalgam of various states of loneliness and lust”.⁹⁸ In Sweden, the film's “explicit eroticism”,⁹⁹ shocking by 1960s standards, not only sparked debate in the press but also was extensively discussed by Sweden's censorship board and Parliament in relation to free speech legislature. Ultimately released uncut there, the film was nevertheless edited

⁹³ Lloyd Michaels, “Bergman and the Necessary Illusion”, in *Ingmar Bergman's Persona*, ed. Lloyd Michaels (Cambridge: Cambridge University Press, 2000), 21. Other films similarly considered are Alain Renais' *Last Year at Marienbad*, Michelangelo Antonioni's *L'avventura*, and Luis Buñuel's *Belle de Jour*. (Ibid., 21.)

⁹⁴ Harlan Kennedy, “Whatever Happened to Ingmar Bergman?”, quoted in Koskinen, *Ingmar Bergman's The Silence: Pictures in the Typewriter, Writings on the Screen* (Seattle: University of Washington Press, 2010), 5.

⁹⁵ *Show* (July 1963), quoted in Koskinen, *ibid.*, 226.

⁹⁶ *Sight and Sound* (Summer 1963), quoted in Robert H. Adams, “How Warm is the Cold, How Light the Darkness?” in *Ingmar Bergman: Essays in Criticism*, ed. Stuart M. Kaminsky (New York: Oxford University Press, 1975), 226.

⁹⁷ U.S. trailer, quoted in Koskinen, *The Silence*, 151. Wanda Hale at the *New York Daily News* wrote, “On incest, self-defilement and nymphomania, Bergman's latest is the most shocking film I have ever seen”, while Judith Crist warned *New York Herald Tribune* readers that it was “not for the prudish”. For further critical response, see Koskinen, *ibid.*, 152.

⁹⁸ Quoted in Koskinen, *ibid.*, 152.

⁹⁹ Koskinen, *ibid.*, 43.

for international release, with some countries refusing to show it at all.¹⁰⁰ The sensational marketing and press frenzy drove audiences to the cinema, but although *The Silence* drew in high box office revenues, it gained few admirers. Despite its mixed reception, the film claimed not only commercial success but also artistic validation when it was selected as the Swedish candidate for the 1964 Oscars.

The Silence swelters with the hellish summer heat of a fictional, unnamed Central European country on the brink of war. Travelling by train through this foreign country are two sisters, Ester and Anna, and Anna's 10-year-old son Johan. Ester is afflicted with a fatal lung disease and becomes too sick to travel. Stopping in the city of Timoka,¹⁰¹ they take two rooms in a grand but decaying baroque hotel. Wailing sirens pierce the heavy air by day while tanks creep along the empty streets at night, and it soon becomes apparent that these tense surroundings mirror the hostility between the sisters.

Bergman highlights the physical and moral disparity between Ester and Anna. Frail, intellectual Ester lies in bed, alternately drinking, smoking, working, and fighting attacks of suffocation; although a translator by profession, she is wholly unfamiliar with the language of Timoka and proves unable to verbally communicate with the hotel's maître-d'. While Johan explores the surrealistic corridors with his toy gun, Anna ventures outside. Sullen and fleshy, she stops at a café and visits a variety show, where she witnesses a man and woman copulating in the audience. Aroused, she picks up the café waiter; they enter a church and have sex against a cool stone pillar, as Anna later recounts to Ester's horror. That evening, Anna, Ester, and Johan spend a few tranquil minutes listening to Bach on the radio, a respite from animosity and isolation. But the moment ends quickly, and Anna sneaks away for another rendezvous with the waiter. Johan, prowling the halls, sees them together and rushes back to Ester for comfort. At the film's climactic moment, Ester discovers Anna in bed with the waiter and receives the full brunt of her sister's long-suppressed hatred. In the morning, Anna and Johan continue their journey by train, leaving Ester in the strange hotel to die, alone. There is no reconciliation between sisters, no relief for Ester as her harrowing fits of suffocation worsen. Even Anna and Johan's relationship appears irreparably broken, the boy sitting apart from his mother on the train, no longer accepting her embraces. All that remains is a letter from Ester to Johan,

¹⁰⁰ Ibid., 49. See Birgitta Steene, *Ingmar Bergman: A Reference Guide* (Amsterdam: Amsterdam University Press, 2005), 261-62.

¹⁰¹ "Timoka" is an Estonian word meaning "appertaining to the executioner". Stig Björkman, Torsten Manns, and Jonas Sima, *Bergman on Bergman: Interviews with Ingmar Bergman*, trans. Paul Britten Austin (New York: Da Capo, 1993), 183.

containing the few foreign words that she managed to translate. In the script, Bergman, equally cryptic, calls the letter “this secret message”.¹⁰²

With its largely silent soundscape and non-traditional plot, *The Silence* is a departure from Bergman’s dialogue-heavy quests for meaning, a step further into ambiguity. Yet I would argue that the infrequent dialogue contributes more to the film’s unsettling, isolating quality than does its scarcity of music. By 1963, Bergman had already made four mostly-silent films, musically speaking – *Brink of Life* (*Nära livet*, 1958 – no music), *The Virgin Spring* (*Jungfrukällan*, 1960 – onscreen a cappella folksong, one non-diegetic hymn), *Through a Glass Darkly* (four short non-diegetic excerpts of the Sarabande from Bach’s D minor cello suite), and *Winter Light* (*Nattvardsgästerna*, 1962 – onscreen hymns and organ postlude). Largely lacking music, these films nevertheless feature lengthy conversations, filling the silence with words. In his notebook for *The Silence*, Bergman writes of his frustration with language: “I’m damned tired of all these meaningless words and discussions”, deciding that in his new film “the dialogue will be entirely subservient and only an accompaniment on the soundtrack”.¹⁰³ While he did not quite fulfil this intention, *The Silence* does thematise the problem of communication not only by isolating the characters from each other, each inhabiting her own silent world – a world that Bergman paints as abandoned by God, rendering life as bereft of meaning – but also by foregrounding the impenetrable language barrier between them and the foreign citizens. More than a literal silence, Cenciarelli points out, the film’s title “assumes allegorical qualities” by “symboliz[ing] both the metaphysical question of God’s absence and the problem of establishing true communication”, issues that surface repeatedly in Bergman’s work.¹⁰⁴ In this silence, music speaks three times.

Music for the masses #1: radio as self-medication

Early in the film, Ester sits in bed working while Anna and Johan nap in the adjacent room. Smoking and drinking, Ester struggles to breathe and reaches for the radio.¹⁰⁵ In a tight frame, we see an empty vodka bottle and behind it, the radio, with Ester’s fingers resting on the switch. As the music comes on, her fingers begin to dance, tapping to the jazzy woodwinds of Silvio Pinto’s “Coffee Bean Calypso”. Ester laughs and leans in, her

¹⁰² Ingmar Bergman, *Three Films by Ingmar Bergman*, trans. Paul Britten Austin (New York: Grove Press, 1963, 1967), 143.

¹⁰³ From Arbetsbok No. 20 (1961/1962), quoted in Koskinen, *The Silence*, 70-71.

¹⁰⁴ Cenciarelli, “What Never Was Has Ended”, 126.

¹⁰⁵ In the published screenplay, Ester drinks cognac.

face against the radio as she turns the dial. Tuning in to schmaltzy strings, she leans back with a slight smile, her eyes shut, her face illuminated by light. Rising from the bed, she walks into Anna's room, where, against the lush strains of David Morse's "Anniversary Waltz",¹⁰⁶ she watches Anna and Johan sleep. Moving to the window, she looks down at the street, and the music instantly stops, replaced by loud honking. The camera cuts to a view of the street, showing an emaciated horse pulling a wagon loaded with furniture alongside a stream of cars and pedestrians.

This abrupt shift in auditory perspective from inside music to outside noise exposes the cinematic construction of this scene. Presumably Ester still hears the radio, but the viewer is no longer privy to Ester's sound world. Indeed, more subtly from the beginning of this listening sequence, the volume levels from the radio remain constant, even as Ester leaves her room and enters Anna's, rendering a static, sound-saturated world, whether from music or noise, a physical impossibility from Ester's position. We watch Ester listen, but we hear something different. As Ester turns away from the window, the music instantly resumes, covering the outside noise completely. She walks to the table, reaches for the vodka bottle, and switches off the radio – only then do the sounds of alarms and planes penetrate the hotel walls. Draining the last drops, she rings for the maître d' and gestures for more alcohol. When the maître d' returns with another bottle, she points to her hand, and the old man writes down the word for "hand" in his language – "KASI". Once alone, Ester repeats the word, lies down on the bed, and undoes her pyjamas, her left hand inside her shirt, her right hand down her trousers. Bergman's camera closes in on her face as she climaxes. Then the silence is broken by the sound of low-flying jets.

In this scene, music features alongside alcohol, cigarettes, and masturbation as a source of self-medication. Seeking ways to mitigate her suffering, Ester turns on the radio to provide a distraction from her illness. The lively jazz also animates her hand, which then plays a starring role in the sequence: it pours the vodka, lights the cigarette, turns on the radio, taps, strokes Anna's hair, parts the curtains, turns off the radio, calls for the maître d', gestures communicatively, gets its own word in the foreign language, and provides

¹⁰⁶ Much confusion surrounds the popular music in *The Silence*. The major sources (SFI, Steene, Koskinen, etc.) credit this song as "Mayfair Waltz" by Robert Mersey, but an investigation into music licensing companies and ASCAP reveal it to be "Anniversary Waltz" by David Morse. Robert Mersey is one of several composers who apparently wrote an "Anniversary Waltz" (no recording is readily available), but evidence shows that only David Morse's "Anniversary Waltz", licensed by Warner-Chappell and available to listen to at Warner-Chappell Production Music online, receives royalties generated by these uses. My thanks to Steven Joyce for tracking down this information. More details available at: <http://search2.warnerchappellpm.com/main/?searchtext=anniversary%20waltz&c0> (accessed 8 October 2015).

sexual pleasure. Yet despite the scene's focus on touch, Ester remains unable to make meaningful contact, drinking and smoking alone, her words incomprehensible to the maître d', her caresses unnoticed by Anna and Johan. Even her sexual satisfaction is one-sided, literally by her own hand. Against a backdrop of imminent war, air raids and war planes audible from the hotel and starvation visible from the window, Ester sequesters herself in a plush world of tactile pleasure, seeking to forget not only her terminal illness but also the conflict outside.

Figure 2d: *The Silence*, Ester's hands



Ester turns on the radio



Self-medication still life: cigarettes, vodka, jazz



Ester strokes Anna's hair



Ester inquires, with gestures, about the foreign word for "hand"

To this end, "Coffee Bean Calypso" and "Anniversary Waltz" serve a palliative function with political undertones. These songs offer Ester a momentary distraction from the violence of her illness and from her violent treatment of her body through alcohol and cigarettes. And while the radio, an instrument of contact, prompts Ester to reach out to stroke Anna's hair, as if there were no animosity between them, and to look through the window to the world outside, the popular songs it broadcasts provide momentary comfort and block the chaotic noises of war. Only when Ester looks outside do these noises replace

the music, suggesting that the viewer's unrealistic auditory position correlates to Ester's insulated inner world, which, when confronted with the harshness of reality, crumbles.

Music for the masses #2: café music and voyeurism

In her monograph on *The Silence*, Maaret Koskinen considers how Bergman balances sensory experience in the film:

If *The Silence* is a film about hearing and the domain of the ear, and thus about language, talking, and listening (and the lack thereof), it is also very much a film about looking.... [T]his is arguably the first Bergman film in which the act of seeing constitutes the core of the narrative as well as of the narration. What remains, then, in the linguistic and existential void dominating *The Silence* is vision.¹⁰⁷

Most of this vision takes place against a backdrop of relative silence – Ester looking at Anna and monitoring her every move, Johan exploring the labyrinthine corridors, the viewer watching Bergman's characters gauge their surroundings. But one sequence of vision, pushed to its voyeuristic extreme, unfolds to the sound of music.

When Anna, having escaped the hotel's confines, enters the café, she is surrounded by a soundscape of clinking glasses, rustling papers, footsteps, and jazzy marimba music, a tune called "Whisky Sour" by Robert Mersey that is presumably coming from the jukebox visible by the bar.¹⁰⁸ She orders a drink and purchases a newspaper, which she leafs through carelessly. Looking over her shoulder, we, via the camera, see the indecipherable text of the foreign language alongside mostly indistinguishable black and white photos.¹⁰⁹ Beneath a photograph of a smashed car, however, is a simple advertisement with the words "J.S. Bach" in large capital letters. She briefly clocks the ad, perhaps because it contains the only words she recognises, folds the newspaper, pays the waiter, and takes a small pocket mirror out of her bag. But instead of examining herself, her eye is reflected in the mirror and looks straight at the camera – at the viewer, who, as Koskinen notes, "like all the men in the café, has presumably been observing her surreptitiously, shadow-like, from

¹⁰⁷ Koskinen, *The Silence*, 114.

¹⁰⁸ This tune is identified as "Club Cool" in the Bergman literature. An online search reveals that both "Club Cool" and "Whisky Sour" refer to the same song. Having consulted the licensing rights, I can confirm that only under the name "Whisky Sour" does this song generate royalties.

¹⁰⁹ Bergman intended the language to be visually impenetrable: "[It] was just a language I made up ... I jumbled up all the letters and laid them out in a long row and then divided them up as seemed neatest." Quoted in Björkman, et al., *Bergman on Bergman*, 183. On closer inspection, the photographs prove mostly war-related: tanks, aircraft, smoldering wreckage, smashed cars, and men in uniform, alongside photos of an elephant's backside and puppies in a fedora next to two beer bottles. "Arakavsanii" newspaper, manuscript collection, Swedish Film Institute Library, Stockholm.

behind”.¹¹⁰ Here, we are the voyeurs, caught in the act, and here, reminiscent of Monika in a different café with different jazz on the jukebox, Anna stares us down. But Anna uses vision to attract as well as challenge. Throughout this scene, the waiter makes eyes at her, establishing contact “through an overture of looks and furtive glances”.¹¹¹ As the big band sound of Lew Pollack’s “Sing Baby Sing” comes on the jukebox, he puts Anna’s change on the table, carefully knocking a coin to the floor. Bending down retrieve it, he nuzzles Anna’s knee and gives her a long look.

Figure 2c: *The Silence*, Anna in the café



J.S. Bach in the newspaper



Anna eyes the camera

Here Bergman cuts to Johan wandering the hotel corridors. When the camera returns to Anna, she is pushing her way past people dancing to the be-bop vibraphone of Robert Mersey’s “Humdinger”.¹¹² She opens a door underneath an electric sign, and “Humdinger” is instantly covered by new music, a piano march with loud snare drums that accompanies the variety show she has just entered. On stage, a troupe of costumed dwarves tumble, the boisterous music matching the rhythm of their gags. Although no source is shown, the choreography and matching music suggest either live musicians or pre-recorded music specific to their act. Seated, Anna watches this spectacle conclude. As the spotlight momentarily moves over the audience, we hear applause and slow, schmaltzy music, signalling a new act. But Anna has spotted a couple having vigorous sex in the next row. Their breathing is audible over the languorous violin, and the spotlight illuminates the woman’s breasts as the couple throw back their heads. Repulsed yet transfixed, Anna watches them rock back and forth before fleeing to the café, where bold, brassy strains of

¹¹⁰ Koskinen, *The Silence*, 128.

¹¹¹ *Ibid.*, 127.

¹¹² Also called “Jazz Club”. See footnote 108.

Robert Mersey's "Rock in the Rough" waft over construction noises as she catches the waiter's eye. Bergman stops the scene here, but later Anna taunts Ester with her ensuing sexual exploits. When Anna again meets the waiter for sex that evening, she says "How wonderful that we don't understand each other".¹¹³ As Koskinen observes, they are "incapable (literally) of communicating through language" and "seem abandoned to a visual hunger and to each other's bodies".¹¹⁴

In this sequence, jazz and street noise are constituent parts of the background soundscape, passively heard but not actively listened to, at least not by Anna, who prefers to look. Although positioned in the background and thus easy to ignore, music plays a three-fold role in this scene. First, the various excerpts of popular music provide a diegetic aural counterpoint to the onscreen physicality; it instigates and enhances the sensual pleasures of smoking and dancing, mirrors the acrobatics of the dwarf troupe, and mitigates the obscenity of public sex by layering sinuous, sultry sounds over Bergman's graphic images. The jukebox, as a machine of music on demand, offers a technological corollary to Bergman's themes of instant gratification. From her first moments in the café, Anna begins the short process of gaining that gratification, her sexual desire aroused first by the waiter and then by the couple. Second, the music articulates contained, claustrophobic spaces – the crowded café and lobby, the dark theatre. Changing every time Anna moves from one space to another, the music creates a closed sonic bubble that reflects her status as an outsider, a voyeur. Passing through rather than engaging with this foreign world, Anna stands out from the populace with her white dress and coiffed hair, with her aloof bearing. Unlike Ester, she makes no attempt to interact through language or gesture (apart from pointing at the menu), remaining closed-off and reliant on vision to negotiate her surroundings. And third, the music again weaves a sonic illusion of normality in public spaces. By masking industrial sounds and infusing the articulated space with musical frivolity and amusement, music silences the noises of war, diminishes other human noise, and encourages mindless social cohesion through dance and entertainment.

¹¹³ Bergman, *Three Films*, 133. All quotes from *The Silence* taken from Bergman's published screenplay and reproduced here exactly. Bergman's film, however, diverges from the published screenplay in several sequences and many details. All action detailed here corresponds to the filmed version.

¹¹⁴ Koskinen, *The Silence*, 127.

Music for mass: the act of listening to Bach

As night falls on Timoka, Ester stands at the window, looking out on the chaotic cityscape: shouts, honking, and clanging church bells, newspapers changing hands, traffic clogging the streets, and, as if caught in a circle of hell, the emaciated horse still pulling a cart loaded with furniture. Later this square will be deserted, the shops closed, a large tank rolling down the narrow streets, its ominous metallic crunch shaking the hotel. But as Ester looks on, parishioners enter the doors of a church while café patrons fill the sidewalk. Pulling the drape closed, she retreats to the soft lamplight of her hotel room. Through the “uneasy silence”, as Bergman’s screenplay describes, “in the shadow of annihilation”, comes the thin twang of a harpsichord from the radio: Variation 25 from Bach’s *Goldberg Variations*.¹¹⁵ Carrying the radio from the desk to a table near her bed, Ester sits and holds the radio with both hands, leaning slightly forward, and gazes dreamily down at it, listening to the broadcast, a light illuminating her face. The door between the rooms is open – while Ester, foregrounded, contemplates Bach, Anna and Johan speak softly in the adjoining room. With a knock at the door, the maître d’ enters. Bowing to Ester, he joins her in reverie, both listening intently, while a pietà-like tableau of Johan on his mother’s lap shines through the doorway.

Ester (*in a low voice*): What’s it called. MUSIC?

Waiter (*smiles*): Music – musike. Music – musike.

Ester: Sebastian Bach?

Waiter (*pleased*): Sebastian Bach. Johann Sebastian Bach.

Here, for the first and only time, is mutual recognition and communication, linguistically in the words “music” and “Bach” and emotionally through the sound of music, which creates a peaceful mood that pervades the scene even as the maître d’ withdraws. Johan moves to the doorframe, standing as an emissary between sisters.

Anna (*in a low voice*): Johan was going to ask you for some cigarettes. Mine are finished.

Ester: On the desk.

Anna: Can I take a few?

Ester: Of course.

Anna: Thanks. Nice of you.

¹¹⁵ Cenciarelli mistakenly identifies this instrument as a clavichord. Close listening, however, reveals a voicing difference between right and left hands, indicating an instrument with two manuals (clavichords have only a single manual). The dampened sound of this particular recording is most likely created by the harpsichord’s lute stop on the manual played by the left hand, a simple mechanism by which a square of felt touches one of the strings, muting it. My thanks to Mélisande McNabney for elucidating this point. Although the film gives no music credit, Vilgot Sjöman identifies this recording as Ralph Kirkpatrick’s, from 1958. See Vilgot Sjöman, *L:136, Diary with Ingmar Bergman*, 214. Shazam concurs. Bergman allows us to hear the first 27 bars of the variation.

Obediently Johan fetches a few cigarettes from the writing desk, gives them to his mother. Then goes back to the doorway and sits down on its raised threshold, cupping his chin in his hand.

Ester: I think you should go on this evening. There's a train in a few hours.
Anna: What about you?
Ester: I'll stay.
Anna: We can't leave you like this.
Ester: It's better. You need to get home. I'm not strong enough to travel now, anyway. Maybe in a couple of days.

They become still. The music wanders through the dusk. Johan heaves a deep sigh.

Anna: What music's that?
Ester: Bach. Sebastian Bach.

They remain quiet, listening. Then Ester switches off the radio: “*a hostile silence*”.¹¹⁶ A confrontation between the sisters follows, laced with accusations and the suggestion of incest, while Johan, ejected from the room, wanders the halls alone. Anna leaves Ester in bed and meets the waiter for a sexual encounter, which Johan spies from the corridor. After listening to Bach on the radio together, each character – the sisters, the boy, and even the maître d’ – is thrust back into isolation, swallowed by the cavernous hotel, lost in its many separate rooms and winding hallways, the brief moment of communal peace shattered.

Cenciarelli finds in this scene “the particular aesthetic pleasures of Bergman’s cinema: psychological intensity and expressive realism, striking photography and camera composition, intense acting, high cultural capital, narrative openness, and maximization of ambiguity”,¹¹⁷ attributes not restricted to Bergman but applicable to other European art cinema of the 1960s – the films of Antonioni and Resnais come to mind. Yet what distinguishes this particular scene from others in *The Silence*, and from other scenes in Bergman’s films, is its historical-cultural intertextuality. Woven into the fabric of this intensely modernist film are visual and aural references to the past, revealing a tension between old and new: a baroque hotel in the midst of modern warfare, harpsichord counterpoint and church bells in a soundscape of pop music and fighter jets, old morality and religion in a new climate of loose sexual mores and modern violence, and even the “old-fashioned” technology of radio, an “abstract and nonfigurative medium ... directed towards thought and feeling”¹¹⁸, which by 1959 had “become part of the furniture” in the era of television and its emphasis on visual spectacle.¹¹⁹ As is well-documented, *The Silence* itself was a product of such tension, the last instalment of a trilogy that revealed Bergman’s

¹¹⁶ Bergman, *Three Films*, 127. She turns off the radio on the downbeat of bar 28.

¹¹⁷ Cenciarelli, “What Never Was Has Ended”, 128.

¹¹⁸ Rudolf Arnheim, Extract from “Television” (1936), *Radio*, 32-33.

¹¹⁹ D. McWhinnie, “The Nature of the Medium: The Experience” (1959), *Radio*, 251.

personal struggle to reconcile his traditional Swedish Lutheran upbringing with modern existential doubt and the implications of a godless world.¹²⁰

* * *

While Timoka and its language are fictional, the presence of Bach grounds this scene in a cultural history shared by both characters and viewers. Bergman takes no chances that his audience might not recognise the music or its composer, repeating “Bach” five times within the scene and showing each character’s reaction to and comprehension of the name. Anticipating this scene is the earlier appearance of Bach’s name from the ad in Anna’s newspaper; while the ad’s words are incomprehensible, the format of the text suggests a concert notification – J.S. Bach in large letters, followed by a name in smaller font, and at the bottom four short lines of text, the last of which says “Lkst – 20.00”, presumably indicating a time. Whether this ad indeed refers to a concert is unclear, but the possibility of Ester tuning into a live broadcast of such a concert that evening is not beyond the realm of possibility. Ben Winters notes that films that portray mediated concert experiences via the radio “collaps[e] the distance between differing narrative spaces”, allowing characters to “share in a concert experience” while listening privately, and remind us of film’s role “as a mass communicator of music”.¹²¹ Whether this particular scene features broadcasted music performed live in concert or recorded in a studio is not made clear and is perhaps unimportant; either way, Ester joins an untold number of other radio listeners in silent contemplation of Bach’s *Goldberg Variations*. Also included in this “imagined community” are the maître d’, Anna, and Johan, their listening postures alert, their speech hushed, their attitudes respectful. Ester and the maître d’ lean slightly forward to listen, while Anna and Johan remain similarly calm, the mother seated and the son moving between rooms on behalf of the sisters. Watching them listening, and listening with them, we viewers also partake in this communal experience of Bach’s music.¹²²

Critical consensus of this scene’s importance as a respite from the narrative’s lacerating isolation is evident throughout writings on the film. Koskinen speaks for most

¹²⁰ In an attempt to free himself from ancient mysticism and functional religious belief, Bergman’s three films plumb the modern soul by exposing the antithetical depths of inherent doubt and clinging hope. On the title page of the published trilogy screenplay, Bergman writes: “The theme of these three films is a ‘reduction’ – in the metaphysical sense of that word. *Through a Glass Darkly* – certainty achieved. *Winter Light* – certainly unmasked. *The Silence* – God’s silence – the negative impression.” See Bergman, *Three Films*, 7. As Cenciarelli points out, Bergman’s comments on the film’s themes of communication, meaning, and the existence of God, here and elsewhere, have shaped its critical reception. See Cenciarelli, “What Never Was Has Ended”, 126.

¹²¹ Winters, *Realities of Film*, 93.

¹²² In such scenes, Ben Winters explains, “we participate along with the film’s characters in responding to the sound of music. . . . [I]n showing us the reactions of characters to the music that surrounds them, these scenes offer us . . . a reflection of our own response to music we hear in cinema. . . .” Winters, *Realities of Film*, 5.

when she writes that the scene's harmony comes as a "relief" in the narrative "precisely because language is reduced to a secondary level of communication, the music replacing language, as if underlining that language is inadequate as a communicative tool".¹²³ The idea of music as a replacement for language in this scene offers solid footing for film critics unfamiliar with musical discourse, but to favour the function of music over its unique historical profile is to impoverish the scene's rich overtones of cultural meaning. Cenciarelli, on the other hand, argues that Bach serves as a symbol that "resonate[s] with the thematic crux" of Bergman's film:

As a modern symbol of a pre-modern understanding of music as worship, Bach's music can tap into the film's religious themes... At the same time, 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.¹²⁴

Yet Cenciarelli does not differentiate between genres or individual works in Bach's output, implying that any piece by Bach would act as an "unmediated, privileged mode of communication" simply because it is Bach.¹²⁵ Additionally, to recall Georgina Born, the notion of unmediated musical communication is a myth. There is always a performer, a listener, a medium, a text.

Such cultural baggage provides another layer of mediation. Paisley Livingston understands this scene in terms of the mythology surrounding the *Goldbergs*, a popular story since its first iteration by Johann Nikolaus Forkel in 1802. According to Forkel, the insomniac Count Keyserling commissioned a work that his court harpsichordist, 14-year-old Johann Theophilus Goldberg, might play to ease his sleepless nights. Fulfilling his duty, Bach presented Keyserling with the piece now known as the *Goldberg Variations*, nicknamed for the young harpsichordist who apparently first played them, though recent scholarship refutes this story entirely.¹²⁶ This anecdote nevertheless fuels Livingston's reading; he writes, "the piece returns to its original purpose and repeats it anew: the

¹²³ Koskinen, *The Silence*, 113.

¹²⁴ Cenciarelli, "What Never Was Has Ended", 127.

¹²⁵ Two years earlier, Bergman used the Sarabande from Bach's D minor Cello Suite in *Through a Glass Darkly* (1961) and intended to use the suite again in *Winter Light* before changing his mind. He went on to include other Bach cello Sarabandes in *All These Women*, *Cries and Whispers*, *Autumn Sonata*, and *Saraband*. The *Goldberg Variations*, however, never appear again. See footnote 91.

¹²⁶ Originally entitled *Aria mit verschiedenen Veranderungen vors Clavicimbal mit zwei Manualen*. For details of and scholarly objections to Forkel's story, see Peter Williams, *Bach: The Goldberg Variations* (Cambridge: Cambridge University Press, 2001). See also Yo Tomita, "Bach and Dresden: A New Hypothesis on the Origin of the *Goldberg Variations* (BWV 988)", in *Music and Theology: Essays in Honor of Robin A. Leaver*, ed. Daniel Zager (Lanham, MD: Scarecrow Press, 2007), and Szymon Paczkowski, "The Role and Significance of the Polonaise in the 'Quoniam' of the B-minor Mass", in *Exploring Bach's B minor Mass*, ed. Yo Tomita, Robin A. Leaver, and Jan Smaczny (Cambridge: Cambridge University Press, 2013).

Variations were a gift from Bach to Goldberg offered in turn as a gift to console the afflicted count who was Goldberg's protector."¹²⁷

This banal view of Bach's music, however, contrasts greatly with Bergman's own ideas. In his notebook to *The Silence*, he writes:

In Bach's music we find our homeless longing for God, a security which is not distracted by the various meanings of words or the contamination of speculation ... Bach's music lifts us beyond the raw tangibility of ritual and dogma, [and] takes us to unspeakable holiness.¹²⁸

Bergman speaks of Bach as more than a relief or a symbol and certainly more than a cute story. Rather, his attitude reflects a long tradition of Lutheran teaching, which considers music as "sounding theology".¹²⁹ Martin Luther, himself an amateur composer and musician, deemed music "God's greatest gift" next to theology and attributed to music the power to drive away the devil.¹³⁰ Luther's interest in the interaction of music and theology, based on Scriptural passages such as Job 38:6, which tells of the song of creation, provided fertile ground for Bach and other Lutheran composers in the centuries following the Reformation.¹³¹ In Bach's "self-consciously Christian"¹³² music, an expression of faith in a fallen world, Bergman, himself a (former) Lutheran, finds an antidote to the crisis of modernity. To appreciate the Bach scene in this context of sounding faith and modern doubt, I suggest we access this particular act of listening as part of a larger theological approach to listening, one that, as Bernd Wannewetsch explains, draws on the biblical emphasis on "the faculty of hearing and the act of listening" as a means of communicating with God.¹³³

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¹²⁷ Paisley Livingston, *Ingmar Bergman and the Rituals of Art* (Ithaca and London: Cornell University Press, 1982), 249.

¹²⁸ Quoted in Koskinen, "Out of the Past", 27. See Chapter One, footnote 191.

¹²⁹ Bernd Wannewetsch, "'Take Heed What Ye Hear': Listening as a Moral, Transcendental and Sacramental Act", *Journal of the Royal Musical Association*, Vol. 135, Special Issue No. 1 (2010), 91. Luther frequently referred to connections between theology and music, discussed theology in terms of music, and established a reformed liturgy that "included both preaching and music as essential and complementary elements". See Robin A. Leaver, "Music and Lutheranism", in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 42.

¹³⁰ Marion Lars Hendrickson, *Musica Christi: A Lutheran Aesthetic* (New York: Peter Lang, 2005), 9, 11. See also Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids, MI: William B. Eerdmans, 2007), where Leaver discusses Luther's musical background.

¹³¹ "The morning stars sang together and all the angels shouted for joy." Quoted in Robin A. Leaver, *Music as Preaching: Bach, Passions and Music in Worship* (Oxford: Latimer House, 1982), 3.

¹³² Leaver, *Music as Preaching*, 4. See footnote 158.

¹³³ Wannewetsch, "Take Heed What Ye Hear", 92.

“A masterpiece surrounded by mysteries”¹³⁴ is Yo Tomita’s description of the *Goldberg Variations* – mysteries of origin and compositional history, of musically-embedded cultural and religious codes. A lengthy, demanding work, the *Goldbergs* take the form of a passacaglia, its thirty variations maintaining the harmonic structure of the opening Aria. Every third variation is a canon at increasing intervals, ending with a final canon at the ninth. The thirty variations can be divided into ten groups of three, each canon preceded by a genre movement (e.g. fughetta) and an arabesque-like piece, usually requiring virtuosic hand-crossing. Published in 1741/42¹³⁵ and later included as Part 4 of Bach’s *Klavierübung*, Bach’s manuscript contains no dedication to Kayserling.¹³⁶

At its emotional core stands Variation 25, the longest, most dissonant variation and the last of three in a minor key, “a florid melody on a clearly rhythmic two-part bass”.¹³⁷ This variation shares numerous characteristics with *Crucifixus* movements in the Baroque mass. Part of the Nicene Creed, the *Crucifixus* deals directly with Christ’s passion: *Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est*,¹³⁸ “a statement of negativity, expressing sadness, bitterness, and tragedy with an emphasis on the physical and mental suffering that Christ underwent on the cross”.¹³⁹ Around the Creed rose a musical-rhetorical tradition amongst Baroque composers for illustrating the text using musical gestures. In *The Crucifixion in Music*, Jasmin Cameron discusses traits evident in most settings, listing the notable characteristics of Baroque *Crucifixus* movements as these: minor key, chromaticism, steady bass line, pathopoeia (small falling intervals that express weeping), syncopation, suspension, dissonance, tonal ambiguity, slow tempo, the musical sign of the cross, *passus duriusculus (lamento)*, and a step-wise descent at “et sepultus est”,

¹³⁴ Tomita, “Bach and Dresden”, 169.

¹³⁵ Christoph Wolff, Preface to the *Goldberg Variations*, Bärenreiter Urtext of the New Bach Edition (1977), III.

¹³⁶ A telling fact, since all commissioned pieces of the period bear a reference to the commissioner. According to Bach, the *Klavierübung* series was “prepared for the soul’s delight of music-lovers”. Peter Williams notes that the phrase “soul’s delight” has special connotations for Lutherans and was meant, for both composer and performer, as a “pious offering”. Williams, *Bach: The Goldberg Variations*, 3-4.

¹³⁷ Donald Francis Tovey, “Aria with Thirty Variations”, in *Essays in Musical Analysis: Chamber Music* (London: Oxford University Press, 1944), 67. Variation 25 has offered musicologists and performers much fodder for thought. Wilfrid Mellers considered it “passion music”, and Wanda Landowska famously named the variation “the crown of thorns”, a title that still persists. See Fritz Sammern-Frankeneegg, “The Message of Johann Sebastian Bach in Ingmar Bergman’s Cinematic Art”, in *Johann Sebastian: A Tercentenary Celebration*, ed. Seymour L. Benstock (New York: Greenwood Press, 1992), 50. Structurally, the variation starts the ninth cycle of Bach’s trifold set, a numerically significant position given that 9 is 3x3, the number 3 symbolizing the Trinity. For more discussion of numerology, see Erwin Bodky, “Number Symbolism”, in *The Goldberg Variations Reader*, ed. Laurette Goldberg with Jonathan Rhodes Lee (Berkeley: MusicSources, Center for Historically Informed Performances, 2002), 39-41.

¹³⁸ Robin A. Leaver, Editor’s Forward, *The Crucifixion in Music* by Jasmin Melissa Cameron (Lanham, MD: Scarecrow Press, 2006), xvii. The phrase translates as: “Crucified for us under Pontius Pilate, he suffered and was buried.”

¹³⁹ Cameron, *The Crucifixion in Music*, 3.

usually in the top voice. Most of these characteristics are obvious in Variation 25, but others require further explanation.

Making the sign of the cross in musical notation was a common Baroque practice, visually expressed through a “zig-zag arrangement of notes”¹⁴⁰ – connecting the dots with straight lines thus yields a cross shape. Cameron compiles frequently used cross configurations in *Crucifixus* movements, the second of which, shown below, corresponds to the first five melody notes of Variation 25.

Figure 2f: Five frequently used cross configurations¹⁴¹



Figure 2g: Bar 1 of Variation 25, *Goldberg Variations* Figure 2h: First five melody notes



In the Variation’s opening phrase, the cross arrangement appears thrice, each time syncopated and moving down a whole step. While the top voice plays this figuration, followed by a minor sixth leap upward and then a step-wise descent, the bass line pulses slowly through a descending chromatic fourth. This device, *passus duriusculus (lamento)*, found in Bach’s *Mass in B minor* as well as in other *Crucifixus* movements of the era, was “commonly recognized as an emblem of lament”,¹⁴² depicting grief, despair, or a literal descent toward the grave.¹⁴³

Figure 2i: *Passus duriusculus* bass line of Variation 25, *Goldberg Variations*, a G-D chromatic fourth



¹⁴⁰ Ibid., 57.

¹⁴¹ Musical figures by Irving Godt, printed in Cameron, *ibid.*, 57. Cameron bases her work on Godt’s unpublished classification of semantic influences.

¹⁴² Ibid., 124.

¹⁴³ Peter Williams, *The Chromatic Fourth during Four Centuries of Music* (Oxford: Clarendon, 1997), quoted in Cameron, *ibid.*, 125. See Ellen Rosand, “The Descending Tetrachord: An Emblem of Lament”, *The Musical Quarterly*, Vol. 65, No. 3 (July 1979), 346-359.

Figure 2j: *Passus duriusculus* bass line of the *Crucifixus* from Bach's *Mass in B minor*, an E-B chromatic fourth



Both the cross figuration and the *passus duriusculus* are used throughout Variation 25 as Bach strays into tonal realms far removed from the tonic. After twenty-nine bars of this figuration, Bach inverts the voices, crossing registers. On the first beat of bar 32, the melodic voice descends beneath the other two on a crunching F#-G-C dissonance before the final cadence of an open fifth. The effect is that of “et sepultus est”, the step-wise descent into the grave; the harmonic line rises up and swallows the falling melody.

In the mass *Credo*, the *Crucifixus* is preceded by *Et incarnatus est*, the Incarnation, and followed by *Et resurrexit*, the Resurrection – a distinct structural arrangement based on the narrative of Christ. If Variation 25 is an instrumental *Crucifixus*, it would need to be framed by movements suggesting the Incarnation and Resurrection. As it happens, it is. Variation 24, a straightforward G Major canon at the octave, may not resemble the usual mysterious sounds of the Incarnation, but structurally it signifies another aspect of Christ's life – completion. With this canon, Bach comes full circle: having written a canon at each interval, he arrives at the octave, completing a perfect cycle that musically corresponds to the perfection of Christ's life and the completion of his work on earth. Then, from the dying notes of Variation 25 explodes Variation 26 in G Major, a whirlwind of triplets. The voices keep their position from the previous movement, the top voice starting underneath the two-part harmonic bass. Containing the standard rhetorical figures of a musical *Et resurrexit* – a continuous line of rapid sixteenth notes joyfully ascending in a major key – this variation is arguably an instrumental depiction of Christ's triumphant Resurrection.

Embedded in Bergman's Bach scene, I argue, is a musical crucifixion perceived through sound. But what about the other aspects of the scene? In the fourth instalment of his mostly-forgotten film series, Fritz Sammern-Frankenegg detects visual references to biblical iconography, identifying in the image of Ester holding the radio, light shining on her face, an allusion to the benediction “The Lord shine His face upon you”.¹⁴⁴ This claim may seem absurd, particularly when challenged by the cinematic convention of individual audience close-ups and Bergman's penchant for illuminating the faces of his listening women. At the very least, we can better read Ester's face, which, Sammern-Frankenegg

¹⁴⁴ Numbers 6:24-26.

asserts, corresponds to the closing phrase of the benediction: “and give you peace” – a peace revealed not only in Ester’s lit countenance but also in the script where, in the following scene, Bergman writes in the stage directions:

On the writing desk lie a few pieces of paper, scribbled all over in Ester’s microscopic handwriting. One or two, however, are written in large printed capitals. There is HADJEK = spirit, MAGROV = anxiety, fear, KRASGT = joy. After these she had written: We listened to BACH. A moment of peace. I felt no fear of dying.¹⁴⁵

Sammern-Frankenegg further identifies a hidden crucifixion configuration in the shot in which all four characters listen to Bach. Bergman angles the camera so that the maître d’ and Ester are on either side of the frame, the Anna and Johan pietà between them in the background. Drawing a horizontal line between the maître d’ and Ester and a vertical line between Anna/Johan and the viewer (or Bergman’s camera), Sammern-Frankenegg argues that the astute observer can see a cross – a claim tenuous at best. Nevertheless, Bergman’s lifelong inclusion of biblical iconography in his films from *The Seventh Seal* to *Saraband*, particularly crucifixion imagery, suggests that more obvious tableaux, like the Anna-Johan pietà – a mother/child embodiment of grief – are not accidental. What draws us, as spectators, into this scene is the shared experience of listening to Bach – as Bergman’s four characters contemplate Bach’s music, his name, his historical specificity, so do we.¹⁴⁶

Figure 2k: Religious iconography



Listening to Bach in *The Silence*: the hidden cruciform A close-up of the Anna-Johan pietà

* * *

¹⁴⁵ Bergman, *Three Films*, 131.

¹⁴⁶ This spectator involvement through music corresponds to the historical purpose of representing the crucifixion in art, which, according to Leaver, “was not simply to illustrate or convey the basic facts but rather to evoke a response from the onlooker, who is drawn into the drama” (Leaver, *Music as Preaching*, 20). In this way, Bach, like the great painters, shows that comfort in the face of human suffering comes not from suffering *like* Christ, Marion Lars Hendrickson explains, but from actually “*sharing in* Christ’s suffering” (Hendrickson, *Musica Christi*, 127. Emphasis in text).

In a film originally titled *The Silence of God*, made by a director who publicly grappled with existential questions of faith and who was, by 1963, on the brink of fully rejecting his Swedish Lutheran upbringing, the presence of Bach's music shines as a transcendent beacon in a modern world destroyed by warfare, gripped by instant gratification, and, like Babel, plagued by the inability to communicate. The idea of spiritual communication, communion, formed the basis of Bergman's previous film, *Winter Light* (1962) – or, in the literal translation of the Swedish title, *The Communicants* (*Nattvardsgästerna*) – whose opening and closing scenes depict the Eucharist, administered by a Lutheran priest losing his faith. Recalling an incident with his father, a priest, Bergman stated, "Thus it was that I discovered the ending to *Winter Light* and a rule I was to follow from then on: *irrespective of anything that happens to you in life, you hold your communion.*"¹⁴⁷ Although *Winter Light* is everything *The Silence* is not – wintry, ascetic, dialogue-heavy, and explicitly about religious doubt – the Bach scene, with its *Crucifixus* music and pietà tableau, can be read as a kind of communion outside the church, a communion through shared listening in which the body and blood is manifest in sound.

In his discussion of the theological importance of listening in orthodox Lutheranism, Bernd Wannewatsch points out that both Old and New Testaments show a "clear priority, of all the human faculties, to those of the ears".¹⁴⁸ From the beginning of Genesis, humans are addressed by a God who listens to his creatures. Yet pointing to the prophets, Wannewatsch also observes that genuine listening, directed towards understanding and truth, requires moral responsibility, which does not come naturally.¹⁴⁹ Differentiating between active-perceptive listening to God and wilful deafness to his word, a "not-listening" that becomes "pathologically habitual",¹⁵⁰ he notes that Luther addresses this problem as one solved by Christ. In a world where "we do not listen, even when the whole world and all creatures cry out to us",¹⁵¹ Christ acts as mediator between man and God by opening up the "ears of the heart", saving mankind from solipsistic isolation and relocating humans in what Wannewatsch calls "a cosmos of communication".¹⁵² In early

¹⁴⁷ Ingmar Bergman, *Images: My Life in Film*, (New York: Arcade, 1990), 271-74. Emphasis is Bergman's.

¹⁴⁸ Wannewatsch, "Take Heed What Ye Hear", 92.

¹⁴⁹ *Ibid.*, 92-93. "Israel's prophets in particular", he points out, "find themselves frequently lamenting that the people are not listening". 93. See Jeremiah 7:26 and Deuteronomy 4:23, for example.

¹⁵⁰ *Ibid.*, 94. He quotes Acts 28:26: "You will indeed hear but never understand, and you will indeed see but never perceive."

¹⁵¹ Quoted in *ibid.*, 94.

¹⁵² Wannewatsch, *ibid.*, 94-95. He cites Psalm 19:1-2: "The heavens declare the glory of God, and the sky above proclaims his handiwork. Day to day pours out speech, and night to night reveals knowledge."

Christianity, Scripture was experienced as sound, heard, listened to, and participated in through communal chanting of psalms; Luther's theology engages with this tradition through his idea of "scripture as voice", God speaking directly to the listener.¹⁵³

Wannenwatsch thus differentiates between listeners seeking entertainment, "a distraction from, instead of a confrontation with, the depth of their existence", and genuine listening, a "mediated activity that – with some caution – may be termed 'transcendental' or even 'sacramental'", bringing us "in touch with divine grace".¹⁵⁴ In terms that Reformation theology stressed, "seeing is law, hearing is gospel".¹⁵⁵

One way of understanding the postlapsarian condition, Wannenwatsch writes, is "as suffering a serious spiritual hearing impairment in being unwilling or unable to listen truly".¹⁵⁶ This is certainly the case for Bergman's characters in *The Silence*, who exist in a vacuum without meaningful contact. When D.E. Saliers writes that "The heart schooled in the inhumanity of our age is racked with anguish, and traumatized into silence", he could be describing this film.¹⁵⁷ Into this traumatised world, Bergman injects 27 bars of Bach, mediated by a radio, music that is anything but cheap entertainment.

In his Calov Bible, Bach famously wrote "Where there is devotional music, God with his grace is always present".¹⁵⁸ In Lutheranism, that grace is found in *theologia crucis*, Luther's theology of the cross, which stressed the mental and physical suffering of Christ, of "God revealing himself through the abasement of Christ's crucifixion".¹⁵⁹ This idea of a suffering God, *genus tapeinotikon*, is a central tenant of Luther's Heidelberg Disputation, where the theologian writes that man must find God "in the humility and shame of the

¹⁵³ Quoted in *ibid.*, 100.

¹⁵⁴ Wannenwatsch, *ibid.*, 102.

¹⁵⁵ *Ibid.*, 96. This is directly applicable to music, even in modernity. In a discussion of "church-worthy music" in the *Högmässans förnyelse* of 1961, Swedish theologian and composer Gustaf Aulén wrote, "The Law silences music; the Gospel gives it life". Quoted in Hendrickson, *Musica Christi*, 195.

¹⁵⁶ *Ibid.*, 94.

¹⁵⁷ D.E. Saliers, "Beauty and Terror: What Have We to Sing; What Has Worship to Pray?", in *Music and Theology*, 220.

¹⁵⁸ Quoted in Robin A. Leaver, "Music and Lutheranism", 42. Bach wrote this in the margin of his personal copy of Abraham Calov's annotated version of the Bible, next to 2 Chronicles 5:13. Leaver argues that Bach's handwritten comments, as well as his personal library of 52 books by Luther and other Orthodox theologians, "reveal that he was a careful student of the Bible". This evidence conforms to neither the nineteenth-century's "exaggerated image" of Bach as the so-called Fifth Evangelist or the twentieth-century invention of the "agnostic Bach". Leaver writes: "The hagiographic image of Bach inherited from the late nineteenth century is no longer tenable, but neither is the twentieth-century creation of the agnostic Bach who simply tolerated Lutheran theology and practice so that he could compose and perform. Both icons are constructs reflecting the spirit of ages later than Bach's. He was in many respects a typical middle class Lutheran of the first half of the eighteenth century who had a particular attachment to the writings of Martin Luther." *Ibid.*, 39-40.

¹⁵⁹ Melvin P. Unger, "Chiastic Reflection in the B-minor Mass: Lament's Paradoxical Mirror", in *Exploring Bach's B minor Mass*, 126-27.

cross”.¹⁶⁰ With an emphasis on *hidden, recognised, found*, Luther reiterated time and again that a “God hidden in suffering” “can only be found in suffering and the cross”.¹⁶¹

Bergman writes this picture of suffering into the final scene of *Winter Light*, in a discussion between the reverend Tomas and Algot, the crippled, faithful sexton:

Algot: I thought I saw a much greater suffering behind the physical one.

Tomas: Oh, did you?

Algot: Maybe I’ve got it all wrong in some way. But think of Gethsemane, Vicar. All his disciples asleep. They hadn’t understood a thing, not the last supper, nothing. And then when the servants of the law arrived, off they ran. And then Peter, who denied him. For three years Christ had been talking to these disciples, Vicar, day in day out they’d lived together. And they’d quite simply not grasped what he meant. Not a word. They abandoned him, the whole lot of them And he was left alone. Vicar, that must have been terrible suffering! To understand that no one has understood you. To be abandoned when one really needs someone to rely on. A terrible suffering.

Tomas: Yes. Obviously.

Algot: Well. But that wasn’t the worst thing, even so! When Christ had been nailed up on the cross and hung there in his torments, he cried out: “God, my God, why hast thou forsaken me.” He cried out as loud as he possibly could. He thought his Father in Heaven had abandoned him. He believed everything he’d been preaching was a lie. The moments before he died, Christ was seized with a great doubt. Surely that must have been his most monstrous suffering of all? I mean God’s silence.¹⁶²

Through his characters, Bergman suggests that the hiddenness of God – God’s silence – was Christ’s greatest suffering but that God’s silence does not necessarily prove that he does not exist. The possible explanations of the silence are more painful: rejection, abandonment.¹⁶³ Thrown into despair by this silence, man can either turn away from God

¹⁶⁰ Heidelberg Disputation of 1518, Thesis 20, quoted in Hendrickson, *Musica Christi*, 226. Christoph Wolff’s 1974 discovery of a single page tucked into the back of a published copy of the *Goldberg Variations* proves an anagogical connection between the *Variations* and the crucifix. Written in Bach’s hand, *Fourteen Canons on the First Eight Notes of the Goldberg Ground*, BWV 1087, is a set of canons based on the bass line of the *Goldberg Variation*. Canon No. 11 had appeared earlier as a musical puzzle, also written in Bach’s hand, on the flyleaf of a notebook belonging to J.G. Fulda, a theology student and musician. Beneath the canon was written *Symbolum: Christus Coronabit Crucigeros (Symbol: Christ will crown those who carry His cross)*. The canon entwines itself over the first eight notes of the *Goldberg Variations* bass line, the two canonic voices moving in a mirror image of each other, falling and rising with *lamento* and its inversion. See Timothy A. Smith, “That Crown of Thorns”, in the *BACH Journal*, Vol. 28, No. 1-2 (Riemenschneider Bach Institute: 1997), <http://jan.ucc.nau.edu/~tas3/crownofthorns.html> (accessed 15 March 2015). Melvin P. Unger finds in this canon the “clearest example of Bach’s interest in the *theologia crucis* and its implications for the believer” and infers that Bach expected his student to be well-acquainted with Thesis 20 of Luther’s Heidelberg Disputation. Unger, “Chiasitic Reflection”, 135-36.

¹⁶¹ From Luther’s Works, Vol. 31, quoted in Hendrickson, *ibid.*, 260.

¹⁶² Bergman, *Three Films*, 101.

¹⁶³ Of abandonment as a theme in Bergman’s cinema, Jesse Kalin writes: “These sources of security – other people, God, or even social institutions such as religion, medicine, the family, or art – are now revealed as inadequate ... One might call the effect of this abandonment the ‘destruction of the transcendental’. The phrase is particularly appropriate to Bergman’s meditations on the eclipse and death of God, where meaning seemed grounded in something beyond this world. But in all cases, it is that beyond oneself that collapses, whether it is God, lover, or parents, or even the world itself ... Before, meaning was simply there; now, what we had seems forever irretrievable, we are thrown into despair, and our spirit dies. As a result, the world becomes silent and the landscape like a desert.” Jesse Kalin, *The Films of Ingmar Bergman* (Cambridge: Cambridge University Press, 2003), 6.

or, as Bergman says, fall on his knees before “Christ’s twisted face, the blood on the brow and hands, the soundless shriek behind the bared teeth”¹⁶⁴ and realise he does not suffer alone.

In the three films preceding *The Silence*, Bergman’s characters grapple explicitly with God, testing his power and questioning his existence. As the films move from affirmation to doubt and ultimately rejection of the traditional image of God the Father, so too do earthly father figures weaken and disappear. In *The Virgin Spring*, set in the deeply religious atmosphere of medieval Sweden, Bergman portrays a loving, powerful protector/avenger, the presence of God mirroring the presence of Tore, the film’s earthly father. Protection and love all but disappear in *Through a Glass Darkly* as Bergman moves into modernity, the traditional God replaced by the horrifying spider-god of Karin’s schizophrenic hallucinations and the vaguely comforting love-god in whom David, Karin’s neglectful father, chooses to believe. In *Winter Light*, Bergman abandons this “superficial”¹⁶⁵ idea of a love-god by creating a reverend incapable of love, who in his solipsistic doubt inadvertently precipitates the suicide of Jonas, the film’s only father figure. Upon Jonas’s death, a metaphor for the death of God, Tomas is cast into an abyss of utter meaninglessness and finds himself without a framework for existence, experiencing Nietzsche’s “loss of horizon”.¹⁶⁶ While this horizon is still faintly visible as Tomas holds a communion service at the close of *Winter Light*, declaring the holiness of God despite his doubt, in *The Silence* the horizon can no longer be seen – spiritually senseless existence has become reality.

The Silence gazes with voids where both divine Father and earthly father have previously been and swelters with hellish heat.¹⁶⁷ After the previous films, the lack of a father figure is glaring, with male characters limited to 10-year-old Johan, the old maître d’, the café waiter, and the dwarf troupe. Only a passing reference is made to Johan’s father, and the boy’s loneliness is heightened by his failed attempts to connect with the male figures he encounters. Likewise, Anna and Ester have no relationship with their earthly father, now dead. God the Father appears to be entirely absent; the characters never

¹⁶⁴ Ibid., 87.

¹⁶⁵ Bergman, *Images*, 254.

¹⁶⁶ Quoted in Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, MA: Harvard University Press, 1989), 19. Nietzsche asks, “Who gave us the sponge to wipe away the whole horizon?” Quoted in *ibid.*, 17. As Taylor explains, “Not to have a framework is to fall into a life which is spiritually senseless”, a loss that Bergman’s characters repeatedly struggle with. *Ibid.*, 17-18.

¹⁶⁷ In the opening pages of his shooting script, Bergman drew five red suns under which he wrote “SOM HELVETE” (twice) and “HET SOM FAN” (once) in red pencil – “like hell”, “hot as hell”. Regimanus – *Tjystnaden* (IBF Archives, not catalogued).

reference him, cry out to him, or curse him. They live in a spiritually desolate, incomplete world in which human understanding has been stripped away, save for a few paradoxical gestures of kindness – Ester’s tenderness toward Johan, her pity for Anna, her wish to communicate with the maître d’, and Johan’s innocent love for his family. Yet in this seemingly godless world stands a church in the square, seen and heard, its bells pealing for evening mass at the outset of the Bach scene – a re-consecration, in a way, after Anna’s sexual defilement of its sacred space. Bergman mentions the church again in his staging directions following Anna and Ester’s night-time confrontation; waking early, Anna looks out the bedroom window: “[F]rom the church can be heard the tolling of a bell summoning people to early communion.”¹⁶⁸ Somewhere, the suffering of Christ is remembered, partaken in.

The film’s final scene shows Anna and Johan on the train leaving Timoka, Johan holding the letter from Ester. As he attempts to read the foreign words it contains, Anna opens the window and soaks her face and hands in a baptism of pelting rain. The camera focuses on Johan, brow furrowed, mouth moving silently over what Bergman called “this secret message”. Though the writing is unclear, Sammern-Frankenegg posits that the list of words contains the five mentioned earlier: KASI and NAJGO, from Ester and Johan’s conversation, and HADJEK, MAGROV, and KRASGT, from the paper lying on Ester’s table.¹⁶⁹ These three last words – spirit, anxiety/fear, joy – correspond to the three sections of the Creed: Incarnation, Crucifixion, Resurrection. As Johan silently mouths the word “MAGROV”, the shot fades to black, ending the film. If Sammern-Frankenegg’s theory is correct – and his explanation seems plausible – then the next word Johan will read is KRASGT: joy. But Bergman leaves both Johan and the audience struggling to understand.

Just as Bergman ends the film before Johan is able to speak the next word, Ester, in the Bach scene, switches off the radio before Variation 25 is finished, ending the communication between the sisters and silencing overtones of the musical signs and religious symbolism transmitted through the mediated harpsichord. Had Ester listened a few moments more, she would have heard the ruminative chromaticism turn into the ecstatic joy of Variation 26. But by choosing to turn off the radio, removing herself from the shared community of human listeners, Ester remains in the realm of anxiety/fear. Many of Bergman’s films portray a modern world with few answers and little hope, in which his

¹⁶⁸ Bergman, *Three Films*, 138.

¹⁶⁹ Originally this word list was to include BACH, but Bergman cut it from the final script. Regimanus – *Tjystnaden* (IBF Archives, not catalogued), 115.

characters, at the mercy of warring governments and anonymous violence, stand before radios, gramophones, and telephones in the same way, to borrow from John Durham Peters, “that sinners stood before the God who hides his face: anxiously sifting the chaos of events for signs and messages”.¹⁷⁰ As viewers of Bergman’s often-cryptic films, we join a human community that throughout history has sought patterns and meanings in the world. Turning Lydia Goehr’s words into a question, we can ask, “What is shared amongst humans when they listen to music?”¹⁷¹ The answer in *The Silence* might be this: that only in Bach’s painful dissonances, in suffering shared, are we able to hear and understand the anguish of another. Perhaps it is the same for Bergman. His despair is alleviated by a man hanging broken on a cross, abandoned by the same God. In the silent void of an cruel, absurd world, Bergman does the only thing he can; he partakes in the suffering. He holds his communion.

Conclusion

Music as sound perceived, high art or popular hits, played live or transmitted through radios, gramophones, tape-players, and jukeboxes, in spaces public and private, to mass audiences and individual listeners: Bergman’s films offer complex and often sophisticated insights into how cinema can express and explore musical listening. From functioning as a sonic alert, to inscribing scenes with messages based on text or association, to opening up an interpretative space by overlapping cultural and historical references, music-as-sound-listened-to offers a narrative space that, to use a favourite word of Jean-Luc Nancy, resonates with the film’s thematic and emotional content. Each instance of musical listening illuminates the patterns to which it belongs while also nuancing those patterns, creating a network of listening experiences that, in their treatment of genre, medium, and reception, defines what makes Bergman’s scenes of listening so unique.

As Georgina Born asserts, all musical experiences are mediated – through technology or live musical practices, through the soundscape of each era, society, and culture. Ben Winters, drawing on Karol Berger, articulates this idea in a more individualistic way: “There is no such thing as a pure musical experience; interpretation is always present.”¹⁷² Behind each scene of listening in a Bergman film is the steady hand of

¹⁷⁰ Peters, “The Telephonic Uncanny”, 368.

¹⁷¹ Lydia Goehr, “Canned Laughter”, *Journal of the Royal Musical Association*, Vol. 135, Special Issue No. 1 (2010), 63.

¹⁷² Winters, *Realities of Film*, 111.

its director, who, using his own chosen cinematic instruments of narrative, lighting, mise-en-scène, and audio engineering portrays not only his characters' interpretations but also his own.

It is striking, therefore, how few of these listening experiences take place in a concert setting. When Winters describes how cinematic “listening situations” – at least of classical music – “mainly” take place “in the concert hall”, he is speaking of a convention to which Bergman is mostly peripheral.¹⁷³ This is not to say that Bergman abandons the concert hall, though, as we shall see, he tends to favour non-traditional venues or private settings for scenes of musical performance. Rather, when Bergman chooses to focus narratively and cinematographically on the listener, he uses mediums and mechanisms that draw attention to the apprehension of music as encoded sound, lacking the politics and physicality of live performance. What happens when live performance takes centre stage, as it were, is the subject of my next chapter.

¹⁷³ Winters, *Realities of Film*, 93.

CHAPTER THREE

The Rituals of Humiliation: Patterns of Onscreen Performance

A seedy cabaret in the declining decadence of Germany's Weimar Republic; a house isolated in the Norwegian fjords; a concert hall in a small Swedish city; an outdoor stage in a plague-ridden medieval town. All of these settings and many others, imagined, constructed, and captured on celluloid, play host to a variety of musical performances that appear in Bergman's oeuvre. Whether high art or low, skilled interpretation or bawdy entertainment, attended by many or few, these performance scenes often have a key role in the trajectory of a film, functioning as a pivotal narrative or metaphorical event. Yet while scholars have occasionally written about music in Bergman's work – at least its appearance if not its function – little has been said about instances of performance itself, which require not only a piece of music but a performance space, a dramatic context, and a dynamic between performing musician and spectator. Indeed, music as sound and music as performance are often treated as synonymous in Bergman scholarship, which tends to lump these two distinct elements into the same category. In this chapter I will argue that onscreen performance plays a vastly different role from instances of music-as-sound-listened-to, as I discussed in Chapter Two, by belonging to a broader tradition of ritual. By tracing the link between artistic ritual and the concept of humiliation, a recurring theme through Bergman's films, I will show how specific instances of onscreen performance reveal the basic framework that underlies nearly all of Bergman's portrayals of artist-characters, and beyond that, his portrayal of the human condition.

I

Music as sound, music as performance

As discussed in Chapter One, when critics discuss "music" in Bergman's films, they are generally referring to his use of Bach, which can sometimes portray a "presence", 'contact',

and even ‘grace...’”, as Maaret Koskinen writes.¹ Words like these are frequently used in other critical interpretations of music as a communicative and healing tool – whether as relief from inner torment or as respite from animosity and isolation – and these readings are reinforced by Bergman’s own view of music as a “gift”, a “comfort and consolation ... as if someone spoke to me”.² Yet Bergman’s selection of pre-existing music is by no means limited to Bach, or even to classical composers more generally, as I have discussed in previous chapters. Nor is it only listened to. There is a marked difference between music *heard* and music *performed*, between music as sound to be listened to and music as action, played and performed. While music listened to may sometimes indicate communication, solace, and even “moments of perfection”,³ music as an act of performance taps into an altogether darker tradition, one based in a ritual of exposure, humiliation, and exile – not at all the grace espoused by Koskinen.

As portrayed in the films of Bergman, the artist-character is a figure torn by the conflict between self-expression and self-preservation in a cruel modern society; to this model belong musicians, alongside other types of artists populating his films: actors, circus performers, dancers. In exploring Bergman’s fictional scenes of performance, I do not intend to probe issues of musical performance in the “real” world, historically or physiologically, nor will I engage with performance as portrayed by other filmmakers.⁴ Rather, I am interested in Bergman’s cinematic representation of performance – how it involves his characters, shapes thematic and narrative content, and reveals music-making as an archetypal social practice with severe implications. Unlike disembodied music drifting from speakers, the musical act requires a person making the music, an exposure of self to

¹ Maaret Koskinen, “Out of the Past”, in *The Ingmar Bergman Notebook: Talks and Seminars, Bergman Week 2006*, ed. Camilla Larson, trans. Bernard Vowles (Göteborg: Filmkonst, 2006), 26.

² “Sommarprat med Ingmar Bergman”, radio interview with Marie Nyrreröd, tx 18 July 2004 (Swedish Radio, Sommar i P1), <http://sverigesradio.se/sida/artikel.aspx?programid=2071&artikel=631451> (accessed 31 July 2012). Transcription and English translation by Jonathan Cowell, unpublished.

³ Paisley Livingston, *Ingmar Bergman and the Rituals of Art* (Ithaca and London: Cornell University Press, 1982), 242. Livingston, however, states that “Bergman emphasises the *plurality of functions* assumed by music in varying situations, and thus makes it impossible to establish a single theoretical decision concerning the role of music.” Livingston, 244. Emphasis in text.

⁴ As Ben Winters notes, “What these portrayals ... of performance offer in part is a sign of cinema’s *difference* from reality” (Winters, *Music, Performance, and the Realities of Film* [New York and London: Routledge, 2014], 89), emphasis in text. Because cinematic representation of performance is not the same as performance, I will leave closed the can of worms proffered by recent practices in performance analysis; while I will mention briefly recent work on the acoustic analysis of piano playing, I cannot engage meaningfully with this topic for reasons of space and focus. Instead, this chapter will examine how *cinematic representation of performance* can tell us something about the broader social functions of performance, even if divorced from “reality”, as it were. One of the material ways that cinematic representation differs from “actual” performance is by the presence of the camera; Winters writes, “Film ... has the capacity to offer us a graphic explicitness that is simply unavailable in the concert hall, making what is often invisible and unheard for an audience ... visible and audible. The camera in a fictional filmed performance can take us to places that are inaccessible to the live observer: are these experiences any less ‘real’ than those witnessed in the heat of live performance?” *Ibid.*, 88.

the judgement of the audience: approval and admiration, or criticism and humiliation. In the case of Bergman, it's almost always the latter.

Music as ritual, ritual as humiliation

In his book on musicians in documentary cinema, Thomas F. Cohen cites two opposing views of performance. The first, from Roger Scruton, describes the formal ceremony of a classical concert:

The performers vanish behind their ritual dress, and only the conductor – himself in formal costume, and with his back to the audience – retains the charisma of his priestly office, while the audience sits motionless and expectant, wrapped in an awed silence, and focusing not on the performers, but on the music which makes use of them.⁵

Though he acknowledges the ceremonial accoutrements of performance, comparing them to those found in religious ritual, Scruton nevertheless argues that music is an acousmatic art. The performers, in his view, should and do disappear behind the music. It matters little, or not at all, who is playing or even who is listening. The audience cannot see the conductor's face, nor he theirs. All they share is the abstract form of sound – or, in Hegelian terms, “Spirit striving to transcend its material shell”⁶ – and the communal experience of that sound. Jacques Attali takes the opposite view, defining performance as “a spectacle in front of silent people”.⁷ Spectacle, with its emphasis is on sight, on show or exhibition, runs counter to Hegel's notion of Spirit; performance is all material shell. Cohen calls this approach to music – as the result of physical action rather than as abstract forms – the physicalist perspective, noting the importance of the performer's gestures.⁸ Even the silence in Attali's definition is part of human physicality. Rather than being metaphorically wrapped in Scruton's awed silences, the people in Attali's audience are themselves actively silent, watching and waiting, perhaps, or judging, but clearly not participating or sharing. The spectacle happens “in front” of the audience, rendering the boundary between artist and spectator solid rather than “porous”,⁹ as in Scruton's example.

Both of these views have merits, but I want to suggest a third way, based on the work of Christopher Small, that combines both views above into a practical theory, one

⁵ Quoted in Thomas F. Cohen, *Playing to the Camera: Musicians and Musical Performances in Documentary Cinema* (London and New York: Wallflower Press, 2012), 14.

⁶ Cohen, *ibid.*, 16.

⁷ Quoted in *ibid.*, 6.

⁸ Cohen, *ibid.*, 2-3.

⁹ *Ibid.*, 14.

more common in everyday life.¹⁰ In *Musicking*, his book on musical performance theory, Small contends that music is not a thing but rather an activity that people do, an approach similar to Carolyn Abbate's drastic music, which draws on Vladimir Jankélévitch's notion of "modes of doing".¹¹ Within the activity of "musicking", according to Small, lie complex sets of relationships that constitute a performance, which includes all who are present (and some who are not, e.g. dead composers). Meaning, he argues, lies not within the so-called musical work but rather in the totality of the musical performance, from the individual concert space to the organised sounds themselves. Small defines the concert event as ritual, comprised of "the ancient gestures of relationship [that] have been elaborated into the complex patterns of communicative gesture".¹² The concert ritual, he claims, enacts stability while heightening the intensity of experience by concentrating time and arousing emotion. By participating in a concert, either as performers or spectators, people gather together as part of a community linked both to tradition – the tradition of concerts, or historically, the tradition of music used in rituals of past eras – and to the ethical or sacred values of a society. As participants in the pattern of a larger group, individuals form identities in relation to others. But the real division lies between performer and audience, who, at least in modern concert halls, are housed in two separate areas of the building before the concert – backstage and foyer – and are still divided during the performance itself – stage and auditorium. This separation of performer and audience provides the key to ritual's historical function in society, one that continues into the modern era.

The British cultural anthropologist Victor Turner defines ritual as:

a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place, and designed to influence preternatural entities or forces on behalf of the actors' goals and interests.¹³

Considering the role of artistic ritual in Bergman's films, Paisley Livingston extends this concept beyond the limits of historical or geographical definitions, writing that ritual "refers to collective representations and patterns of interaction that remain prevalent in the

¹⁰ The literature on theories of musical performance seems to be rather limited. One illustration of this is found in the Routledge Key Guide to Musicology. The entry on performance contains only this: "see authenticity, canon, historical musicology, interpretation, recording". It should be clear that none of these is directly applicable to the current discussion. See David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (Oxford and New York: Routledge, 2005, 2008), 129.

¹¹ Carolyn Abbate, "Music: Drastic or Gnostic?" in *Critical Inquiry* 30 (2004), 505. Drastic, she writes, "connotes physicality". Ibid., 510.

¹² Christopher Small, *Musicking: The Meaning of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998), 73.

¹³ Victor Turner, "Symbols in African Literature", *Science*, Vol. 179, No. 4078 (March 1973), <http://www.sciencemag.org/content/179/4078/1100.extract> (accessed 22 May 2013).

most modern and developed societies”.¹⁴ At the centre of this interaction stands the “actor” in Turner’s quote, a shaman, who acts on behalf of a community and embodies what Livingston calls a “mythical difference”, an “otherness” that leads to the formation of an opposition between group and individual, between society and artist.¹⁵ Positioned at two extremes, he writes, and “existing in the eyes of the group as a being belonging to another plane of existence, the performer is either praised or blamed, elevated or abased”.¹⁶ The artist serves as a liminal figure, on the margins of society, who is both venerated for his ability to act as intermediary between the real world and the beyond, and castigated for his difference, unmasked, and violently expelled so that society can reinstate its order and unity. According to Livingston, this illusion of unity “is created by an exclusion of otherness that draws the boundary between inside and outside, causing the otherness to ‘disappear’”.¹⁷

The masks of difference, as Livingston calls them, define the artist’s identity and are intended to produce belief in the artist’s “magic”.¹⁸ But, he qualifies, it is in the dissonance between mask and identity, between role and soul, where Bergman begins his examination of the artist’s condition.¹⁹ If masking produces belief, unmasking shatters the illusion. The resulting humiliation of such exposure is one of Bergman’s most identifiable artistic and autobiographical themes. Terrified of humiliation from his earliest childhood, Bergman nevertheless seemed unable to avoid it during his long career, characterising his relationship to both critics and the public as “humiliation”: in fact, he states, “the ritual is the game the artist plays with his audience, between the artist and society – all this confusion of mutual humiliation and mutual need for one another.”²⁰ Citing Bergman’s personal experience as an artist in modern society, Livingston concludes that “the very identity of the artist, the institutions of aesthetic activity, are grounded in humiliation”:

¹⁴ Livingston, *The Rituals of Art*, 69.

¹⁵ *Ibid.*, 50.

¹⁶ *Ibid.*, 48.

¹⁷ *Ibid.*, 188.

¹⁸ One type of magic is generated by the star system, in which case the spectator continues to associate artist and role beyond the fictional context. Livingston explains that “it is crucial to consider the artist’s identity in terms of the relation between the mask and those who perceive it, for this relation is the source of the beliefs constituting the artist’s status. The actor’s qualities, both glamorous and pernicious, are to a large extent the project of the other’s expectations and accusations. The roles are fixed in advance.” *Ibid.*, 39.

¹⁹ Livingston quotes Bergman: “The mask itself can be crippling, and its removal necessary: ‘Everyone plays his roles, carries his mask, but you know, somewhere in your face the mask doesn’t fit. And it’s beautiful if you can somehow see the contradiction between the mask and the real face.’” *Ibid.*, 64.

²⁰ Quoted in Stig Björkman, Torsten Manns, and Jonas Sima, *Bergman on Bergman: Interviews with Ingmar Bergman*, trans. Paul Britten Austin (New York: Da Capo, 1993), 81, 240. Bergman’s work, which repeatedly explores themes related to his familial and religious upbringing, can be understood as part of a psychoanalytic framework, on which several Bergman scholars have focused their work. Bergman’s treatment of humiliation, whether artistic, social, or sexual, arguably finds its base here.

To humiliate is to insult someone's pride or dignity, to discountenance, unmask, or mortify a person. To be humiliated is to be exposed by someone, to be confused, to be made ashamed of oneself. Humiliation, then, is always a matter of the relation between self and others.²¹

At the heart of musical performance is the relation between self and other, embodied in an act that functions as a complex ritual relationship between musician and spectator, mask and identity, humiliation and acceptance.

The rituals of humiliation

The discourse of humiliation occupies two distinct fields of study: psychoanalysis and sociology. In the psychoanalytical literature, the concept of humiliation is closely entangled with guilt and shame and rooted in theories of sexuality. In the sociological view, however, humiliation occurs through specific social interactions ranging from personal to political to institutional. Since I am arguing for a social conception of performance, one based in the rituals of society, I will begin my discussion of humiliation by considering recent sociological scholarship. It is worth noting, however, that although many Bergman scholars have approached his films and their constituent themes from a psychoanalytic perspective rather than a sociological one, these are not mutually exclusive. Bergman's complex treatment of humiliation contains the essence of both.

In *The Decent Society*, social philosopher Avishai Margalit defines humiliation as "any sort of behaviour or condition that constitutes a sound reason for a person to consider his or her self-respect injured".²² For Margalit, humiliation contains both an act (or a condition of life resulting from a human act) and a feeling: someone's behaviour humiliates another, who feels humiliated. Bhikhu Parekh notes that humiliation can be sexual, social, or political, and can be enacted by words, gestures, actions (including physical cruelty or force), or silence.²³ The humiliator can be a person, a group, an institution, or even a society, particularly those based on race/ethnicity, religion, or language – and it is Margalit's contention that a decent society is one whose institutions do not humiliate its members. Although his overall thesis is broader than I can unpack here, his explication is key to understanding the basic workings of humiliation.

²¹ Livingston, *The Rituals of Art*, 50.

²² Avishai Margalit, *The Decent Society*, trans. Naomi Goldblum (Cambridge, MA: Harvard University Press, 1996), 9.

²³ Bhikhu Parekh, "The Logic of Humiliation", in *Humiliation: Claims and Contexts*, ed. Gopal Guru (Oxford: Oxford University Press, 2009), 27.

Identifying “the two senses of humiliation ... that of rejection from the human commonwealth and that of the loss of control”,²⁴ Margalit explains that these senses go hand-in-hand. The first, rejection, involves treating humans as nonhuman – as objects, as machines, as animals, or as subhuman. Parekh calls this sense of humiliation “an assault on self-respect”;²⁵ Hannes Kuch calls it “a radical loss of recognition”, a denial of being.²⁶ Humans can also be treated as “demons spreading absolute evil and destroying humanity”,²⁷ or they may be marked by stigmata from religious dress to physical deformity, which are seen as “a sign of a defect in their humanity”.²⁸ Although treating a human being as nonhuman is to reject him from the “Family of Man”, Margalit points out that such an act of rejection presupposes a *person* being rejected, not an object or animal. Hegel’s master-slave relationship illustrates this point: in a dialectic of control, the slave (victim) must be someone with awareness, “thus possessing implicit human worth, in order for the act of humiliation which denies his humanity to take place”.²⁹ If the slave is not human, the master has not proved his superiority.

The second sense of humiliation, loss of control, follows logically. According to Sartre, seeing a person as human means seeing him as free to make his own decisions; seeing him as a thing, as nonhuman, is seeing him as unfree, incapable of making decisions about his life and conduct.³⁰ Thus, Margalit claims that “rejecting human beings as human means rejecting them as beings capable of freedom, since it is freedom that makes them humans rather than mere things”.³¹ This denial of freedom and self-determination, which Kant claims is the basis of dignity and self-worth, is a rejection of a human being as being human.³² Any acts, physical or psychological, that demonstrate or lead to the loss of basic autonomy are deemed humiliation.

These two senses form the framework of most recent social theories of humiliation, but humiliation can also be understood metaphorically, as existing beyond human acts: the

²⁴ Margalit, *The Decent Society*, 90.

²⁵ Parekh, “The Logic of Humiliation”, 23.

²⁶ Hannes Kuch, “The Rituality of Humiliation: Exploring Symbolic Vulnerability”, in *Humiliation, Degradation, Dehumanization: Human Dignity Violated*, ed. Paulus Kaufmann (Dordrecht: Springer, 2011), 41.

²⁷ Margalit, *The Decent Society*, 90-91. Examples of this include the witch hunt craze of the sixteenth and seventeenth centuries and the Nazi demonisation of the Jews.

²⁸ *Ibid.*, 103.

²⁹ *Ibid.*, 110.

³⁰ *Ibid.*, 117. Here I would also cite David P. Barach’s succinct formulation: “For the existentialists, human beings define themselves, give themselves meaning, and establish their essence only via their existence: by what we do and how we choose to live our individual lives.” David P. Barach, “Evolutionary Existentialism, Sociobiology, and the Meaning of Life”, *BioScience*, Vol. 50, No. 11 (Nov., 2000), 1012, <http://bioscience.oxfordjournals.org/content/50/11/1012.full> (accessed 20 April 2014).

³¹ *Ibid.*, 119.

³² Parekh, “The Logic of Humiliation”, 34.

conditions of human existence.³³ Old age, disease, and handicaps can be regarded as humiliating, despite technological and medical advancements that can slow down if not reverse these conditions, all humans are eventually helpless against them. Margalit observes that those who hold this view consider nature not a neutral agent but rather guided by God; nature, fate, or the powers that be, he writes, “can use the conditions of nature to humiliate or exalt people ... behind this view is a hidden assumption that God is the humiliator”.³⁴ For Bergman, whose sense of God pervades his entire work, humiliation is both social and metaphorical, perpetrated by humans and God alike and ultimately inescapable. The judgement of a vengeful God, the dominating patriarchal God of Bergman’s Lutheranism, is humiliating; the abandonment of humanity by this same God – which, as depicted in *The Silence*, includes the silence of his absence and humanity’s ensuing helplessness against random forces of an impersonal universe – is also humiliating.

For Bergman, existence humiliates; society humiliates; people humiliate. How can a person have self-respect and self-determination under such pressure? Perhaps he cannot. In a discussion of Sartre, Margalit links the absence of freedom with role-play:

When a person denies his ability to be free ... we see him as behaving according to a tag attached to him from the outside. The waiter in Sartre’s famous example behaves like a *marionette* of a waiter. He does not behave under the aspect of humanness, but *as if he were playing a role* – as if his role had taken the place of his soul. We do not see the owner of a body or the player of a role in a fully human aspect as long as we see him merely in terms of his body or his role....³⁵

To play a role is to wear a mask, sometimes literally but always metaphorically. For Livingston, the division between mask and identity, role and soul, provides the opportunity for humiliation – to unmask is to humiliate. But for Margalit, playing a role is more akin to being controlled by outside forces, being forced to wear a mask rather than choosing to. Bergman’s characters are sometimes portrayed not as mask-wearing actors but as marionettes, figures controlled by political or social forces, by inner drives and desires, battered by psychological and emotional states they themselves do not understand.³⁶

If humiliation can be both social and metaphorical, if it is both rejection and loss of self-control, if it is both act and feeling, what is it not? Margalit contrasts humiliation with

³³ Margalit, *The Decent Society*, 10.

³⁴ *Ibid.*, 10.

³⁵ *Ibid.*, 117. Emphasis mine. See also Sartre, *Being and Nothingness*.

³⁶ The idea of humans as marionettes surfaces in the title of Bergman’s German-language film, *From the Lives of the Marionettes* (*Aus dem Leben der Marionetten*, 1980). The idea of humans as marionettes goes back as far as Plato’s *Laws*, which presents us as playthings of the gods and subject to their whims. See Seth Benardete, *Plato’s “Laws”: The Discovery of Being* (Chicago: University of Chicago Press, 2000).

insult, explaining that insult is an injury to one's social honour, to self-esteem, but humiliation is an injury to one's self-respect, one's sense of intrinsic value as a human being, and thus constitutes a far greater wrong.³⁷ Steffan K. Herrmann notes that while insult questions the reputation of a human being and tries to exclude him from a social context within a social sphere, humiliation questions the human being as such and tries to exclude him from all social contexts – to situate him *beyond* the social sphere.³⁸ This geographical connotation is important in Bergman's universe, as his artist-characters continually find themselves outside society, literally and metaphorically. The differences between humiliation and shame are more complex, complicated by the various meanings attributed to shame by differing fields. Shame is frequently contrasted with guilt, which Adam Grant defines as “negative judgement about an action”,³⁹ “a wrongdoing or a violation of law”, in the words of Jesse Kalin.⁴⁰ The guilty party, according to Margalit, “sees [him]self with the ‘inner eyes’ of [his] conscience”.⁴¹ If he sees himself through the eyes of others, however, he feels not guilt but shame, which is connected to the look of the other catching us when we wish to remain hidden and grounded in moral failure, “mov[ing] beyond obligation and law to value ... to a standard unattained”.⁴²

The views cited above draw on a vast, trans-disciplinary discourse. Further analysis and debate can be found in other texts, but my aim here is to provide general guidelines rather than prescriptions. To summarise these basic distinctions, insult is a less extreme form of humiliation and injures social honour but not self-respect. Guilt is felt internally as a result of a wrongdoing or violation. Shame is felt internally as the result of actions or desires that represent a failure to attain an ideal standard, but it also implies the vision of an

³⁷ Margalit, *The Decent Society*, 119-20. Margalit notes that humiliation also includes injury to one's honour and can be seen on the same continuum as insult. But the qualitative differences are too important to overlook.

³⁸ Steffan K. Herrmann, “Social Exclusion: Practices of Misrecognition”, in *Humiliation, Degradation, Dehumanization: Human Dignity Violated*, 145.

³⁹ Adam Grant, “Raising a Moral Child”, *The New York Times* (11 April 2014).

⁴⁰ Jesse Kalin, *The Films of Ingmar Bergman* (Cambridge: Cambridge University Press, 2003), 18.

⁴¹ Margalit, *The Decent Society*, 121.

⁴² Kalin, *The Films of Ingmar Bergman*, 207, 18. Kalin draws on Sartre for his discussion of shame. In psychoanalysis, shame is rooted in sexuality: Freud viewed shame as an innate human reaction to infantile sex drives. Clifford B. York writes that shame “carries with it a strong sense of exposure (or fear of exposure), of bodily or psychological nakedness” and notes that shame has both an external and internal referent – that is, “an awareness of an observer, a possible observer, a former observer, or a fantasized observer”, who are experienced as “disapproving or condemnatory” (Clifford B. York, “A Psychoanalytical Approach to the Understanding of Shame”, *Shame and Sexuality: Psychoanalysis and Visual Culture*, 36, 6). Mary Y. Ayers, who describes shame as being “mediated and conveyed by vision”, adds that the moral component of shame, the pain involved, means “acknowledging that he has transgressed or violated the values for which he cares ... When conscience develops, shame has served its purpose.” (Mary Y. Ayers, *Masculine Shame: From Succubus to the Eternal Feminine* [London: Routledge, 2010], 112, 156). In her writings, Ayers does not distinguish between shame and humiliation but rather uses the terms in a way that suggests interchangeability. In psychoanalysis, the boundaries between shame and humiliation are unclear, with no working definition of humiliation as distinct from shame.

“other” to whom one’s failure is exposed. Embarrassment, which bears mentioning, can be seen as a gentler form of shame that often targets vanity and self-importance.⁴³ Humiliation comes from outside and implies rejection and the ensuing feeling of loss of control and helplessness. Shame is private, even though it involves the vision of the other; it implies an internal relationship of the self to itself. Humiliation is public; the principal relationship is between victim and humiliator. Both states are obviously undesirable, but as Kalin asserts, “It is easier to suffer the private shame of continuing to fail than risk the public humiliation of another’s rejection”.⁴⁴ Bergman’s films contain many instances of guilt, shame, humiliation, insult, and embarrassment, and the lines between each are not always clear.

Because performance by definition takes place in front of a watching audience, public appearance and vision are inextricably linked, thus setting the stage for possible public humiliation and rejection. In *The Wealth of Nations*, Adam Smith identified appearing in public as a cause of shame. In this case, Smith was concerned with impoverished populations “who lacked the capability to live a minimally decent life”.⁴⁵ According to the Aristotelian perspective, as Amartya Sen argues,

an impoverished life is one without the freedom to undertake important activities that a person has reason to choose ... Adam Smith’s focus on the deprivation involved in “not being able to appear in public without shame” is a good example of a capability deprivation that takes the form of social exclusion.⁴⁶

I suggest that Smith’s shame is akin to Margalit’s humiliation. This shame is not psychosexual or connected to any personal wrongdoing or failure. Rather, the shame that Smith’s impoverished people experience is a public exposure of their exclusion from the middle classes and their lack of control over their lives. They may feel shame – at being unable to live a minimally decent life, at failing to meet middle-class standards – but their shame is caused by humiliation. Margalit holds that the concept of humiliation includes the concept of shame: “someone who is humiliated is also shamed, but not necessarily the other way around.”⁴⁷ Kuch offers a different formulation of this idea, describing the shame of being humiliated as “living in a state of non-recognition”.⁴⁸ In other words, not only can

⁴³ See Kalin, *The Films of Ingmar Bergman*, 21.

⁴⁴ Kalin, *ibid.*, 20.

⁴⁵ Amartya Sen, “Social Exclusion: Concept, Application, and Scrutiny”, Office of Environment and Social Development, Asian Development Bank, Social Development Papers (June 2000), <http://www.adb.org/sites/default/files/pub/2000/social-exclusion.pdf> (accessed 22 April 2014), 10.

⁴⁶ Sen, “Social Exclusion”, 10.

⁴⁷ Margalit, *The Decent Society*, 132.

⁴⁸ Kuch, “The Rituality of Humiliation”, 45.

humiliation cause one to feel shame but being humiliated is also itself an ongoing source of shame. One is ashamed of being humiliated.

Humiliation also contains a “theatrical” dimension.⁴⁹ Citing the infamous photographs of Iraqi prisoners being tortured by U.S. soldiers at Abu Ghraib prison in 2003-4, Kuch argues that the photos were appalling not only because of the physical violence and humiliating postures forced upon the victims but also, especially, because the camera was a central part of the torture. The photographs captured “moment[s] of staging within the ritual of humiliation”, the naked victims forced into various formations while the perpetrators smiled at the camera.⁵⁰ In fact, Kuch asserts that photographing was crucial for the humiliation by bringing in a potentially limitless audience to witness the actions, far beyond the audience of perpetrators: “The photographs ... point to a symbolic dimension implied in the violation of human dignity”, he writes. “Such violation is often exercised in rituals – that is to say, they are staged like a play in front of an audience.”⁵¹

The films of Ingmar Bergman depict rape, abuse, starvation, warfare, suicide, murder, and violence both physical and psychological – all in front of the director’s camera, which projects the images to an ever-growing audience. These humiliations, unlike those at Abu Ghraib, are fictional and in that sense unreal. But they reflect the realness of the human condition and represent the crimes humanity commits against itself. “Humiliation, as the rejection of human beings as human, even if it is performed ritually or symbolically without any physical cruelty, serves as a signal of existential rejection that is not symbolic at all”, writes Margalit. “There is a constant threat of living a life unworthy of a human being.”⁵²

What are the responses to such a threat? According to Pajaczkowska and Ward, a common defence against shame is denial, which projects shame onto an “other” who is then punished for bearing this mark of shamefulness.⁵³ A shamed society “cleanses” itself by persecuting an “other”, a liminal figure expelled from the group in order to restore symbolic boundaries. Society’s treatment of this individual is what I would term the project of humiliation. His possible responses are limited: submission, anger, or exile. He can endure such treatment by withdrawing into himself, essentially by giving up. He can react

⁴⁹ Kuch, “The Rituality of Humiliation”, 38.

⁵⁰ *Ibid.*, 38.

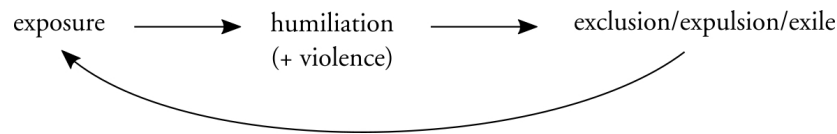
⁵¹ *Ibid.*, 38.

⁵² Margalit, *The Decent Society*, 122.

⁵³ Claire Pajaczkowska and Ivan Ward, “Introduction: Shame, Sexuality, and Visual Culture”, *Shame and Sexuality: Psychoanalysis and Visual Culture*, ed. Claire Pajaczkowska and Ivan Ward (London: Routledge, 2008), 4.

with anger or hatred and seek revenge.⁵⁴ Or he can flee. These second two options focus on negating the humiliation, on making it go away, either by striking back or hiding. Helpless, hopeless, and expelled by society, the individual's last option for self-preservation can be to go into exile. Conversely, exile as expulsion can also be society's most extreme form of rejection. Bergman's artist-characters frequently find themselves in this situation, caught between self-imposed exile and society-imposed expulsion; exile becomes, in the end, a way of life.

Figure 3a: The cycle of humiliation



In the following film analyses, I will look at key musical performance scenes from the perspective of the enactive theory – that is, by considering the dynamic between the performers and their environment. I will argue that these scenes function as more than an opportunity to hear diegetic music, or an incidental event in the overall storytelling, or even a platform for plot development. If Bergman's "exploration of the artist's social position finds its basis in the mob's humiliation of an individual",⁵⁵ as Livingston puts it, then these representations of performance form a microcosm in which to examine the relations between the artist-character and the audience, the individual and the mob.

II

Bergman's musicians: patterns of performance

Appearing before a crowd and wearing a variety of masks, Bergman's performing artists – whether musical (cabaret singers, folk players, concert pianists, orchestral musicians) or theatrical (actors, magicians, circus performers, dancers) – often live on the fringe of society, excluded from its norms. Some, like Jof and Mia in *The Seventh Seal* (*Det sjunde inseglet*, 1956), literally travel from town to town, presenting their primitive theatre of

⁵⁴ This is a common response in current events. Consider this comment from the former Prime Minister of Malaysia, Mahathir bin Mohamad: "I will not enumerate the instances of our humiliation. We are all Muslims. We are all oppressed. We are all being humiliated ... Today we are treated with contempt and dishonor ... There is a feeling of hopelessness among the Muslim countries and their people. They feel that they can do nothing right. *Our only reaction is to become more and more angry.* Angry people cannot think properly." Emphasis mine. Thomas L. Friedmann, "The Humiliation Factor", *The New York Times* (9 November 2003).

⁵⁵ Livingston, *The Rituals of Art*, 43.

masks and folk music to village crowds. Others, like the blind pianist Bengt in *Music in Darkness* (*Musik i mörker*, 1948), exist within society's confines but live as outsiders, somehow separate. In these performing-artist films, Bergman shows himself keenly aware of the social conditions in which his characters exist. And in most cases, the films themselves – their plots, relationships, crises, and conclusions – are rooted in the artist-character's existence as an artist; his social condition, artistic successes or failures, and ability to cope with his liminal position dictate the film's unfolding.

Bergman's cinematic treatment of musicians over more than fifty-five years is remarkably consistent. His musical protagonists – both amateur and professional – are often mediocre, at best talented but unproven and at worst outright failures.⁵⁶ In addition to dealing with a critical public, these mediocre artists also grapple with their own failure to attain a certain standard, usually at the cost of personal fulfilment. Humiliation follows both classical and folk/cabaret musicians alike, from the Middle Ages to modernity, in private homes and public venues, in settings both urban and rural. The characters, musical genres, and settings may change, but the underlying cycle of performance, exposure, and humiliation persists. To sketch this cycle as it appears in Bergman's films, I will look at two prototypical examples: the classical musician and the travelling performer.

One of Bergman's earliest films about a classical musician, *To Joy* (*Till glädje*, 1950) considers the personal and professional failures of an orchestral violinist who aspires to soloist stardom. The friendly domestic fellowship Stig experiences while playing chamber music in his home is brutally juxtaposed with the film's climactic scene – his disastrous debut as soloist in the Mendelssohn Violin Concerto in Helsingborg. As if the ignominy of musical breakdown before a paying audience were not enough, the newspaper review destroys his future hopes as a soloist. Exposed as mediocre and humiliated on the sacred stage of the concert hall, he retreats from all professional and personal responsibility. Blaming his wife Marta, also a violinist, for his failure, he leaves her and their children to pursue an affair. Portrayed as morally ambiguous, with a temper, a drinking problem, and ambition far beyond his talent, Stig suffers a fall amplified by his egotism, typifying Ayers' psychoanalytical description of masculine shame: "The greater the confidence in his ego image, the greater his shame and humiliation will be."⁵⁷ Eventually Stig is reconciled with Marta, but their happiness is not to last: at the end of the film, she and their daughter are

⁵⁶ Charlotte in *Autumn Sonata* (*Höstsonaten*, 1978) is a notable exception.

⁵⁷ Ayers, *Masculine Shame*, 156.

killed in an explosion. After his musical and marital failures, Stig is faced with death, the true tragedy, and finds catharsis not through drink, sex, or stardom but through music, during a rehearsal of Beethoven's Ninth Symphony. Playing in unison with others, away from the critical eyes of the public, with only his young son watching on, Stig discovers in music "a joy beyond pain and boundless despair ... beyond all understanding".⁵⁸ He experiences what Karin articulates in *Saraband*, fifty-three years later: "I want to be surrounded by a sea of sound, in that enormous common effort. Not sit on a podium alone and exposed. I want to belong."⁵⁹

Yet Bergman's musicians never seem to belong. Even good-natured Jof and Mia of *The Seventh Seal* are ridiculed on stage for their painted faces and bawdy songs. Instead of applauding the spectacle, the villagers laugh and throw rotten fruit.

Figure 3b: *The Seventh Seal*, outdoor stage performance



The makeshift stage



Town audience



Jof and Mia singing while masked



The jeering crowd

⁵⁸ Sönderby, the conductor in *To Joy*, describes Beethoven's Ninth Symphony thus: "What I mean is a joy that is so great, so particular, that it lies beyond pain and boundless despair. It's a joy beyond all understanding." The film's title is taken from the "Ode to Joy" of Beethoven's Ninth Symphony. Bergman admits that during the final scenes, "the last movement of Beethoven's Ninth Symphony was shamelessly exploited, and the main character realized that there was 'a joy greater than joy' (a truth I did not understand until 30 years later)". Quoted in *The Ingmar Bergman Archives*, ed. Paul Duncan and Bengt Wanselius (Stockholm: Taschen, 2003), 72.

⁵⁹ Quoted in 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, 2012), 28.

When Jof, eating dinner in a tavern, is revealed to be one of the travelling players (a reverse unmasking, in a sense), the violent mockery quickly turns to real violence as he is threatened with a knife and forced to imitate a bear in front of an increasingly aggressive crowd. The atmosphere of the scene, and indeed the film as a whole, is one of doom and destruction. Their village ravaged by the plague, the tavern crowd whispers that “people are going mad with fear ... judgment day ... It will be terrible to see.” Their desire to humiliate Jof, Kalin asserts, “springs from fear and hate”: fear of death and “a deep hatred for having been made so vulnerable”.⁶⁰ But at this moment, “Jof is at their mercy; they are in control, and the impending evil can be deflected onto someone else.”⁶¹ Only in a private setting amongst his wife and friends is Jof safe; only then can he reveal himself. Dressed in his own clothes with his painted mask removed, he sings a song he wrote while the others share strawberries and milk. This rural communion scene, set on a serene evening in a meadow, provides stark contrast to the fear-stricken, plague-ridden medieval town.

Figure 3c: *The Seventh Seal*, rural communion scene



Jof plays the lute and sings to his friends in the countryside

Bergman’s travelling musicians, like Jof and Mia, are closely tied to his portrayal of circus artists, notably in *The Naked Night* (*Gycklarnas afton*, 1953), and magicians/illusionists, as in *The Magician* (*Ansiktet*, 1958).⁶² These nomadic troupes of second-rate entertainers,

⁶⁰ Kalin, *The Films of Ingmar Bergman*, 46.

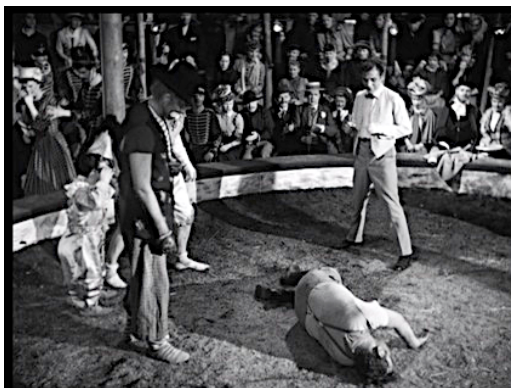
⁶¹ *Ibid.*, 46.

⁶² *Gycklarnas afton* translates as “The Clown’s Evening”, but the film is known in the English-language literature as either *The Naked Night*, as released in America, or *Sawdust and Tinsel*, its British title. Poetic as the British version may be, I will refer to this film by its American title, which more accurately evokes the

wandering from town to town plying their trade, face mockery from crowds and eviction by the authorities. Additionally, they are stigmatised for deviating from societal norms, punished for their failure to settle down with a family and a socially acceptable profession. In *The Naked Night*, Bergman's most brutal presentation of artists as objects of derision, the circus performers "enact and re-enact a cycle of unavailing struggle and humiliation", stumbling into a "circle of purgatory" much like a circus-ring, as Vernon Young points out.⁶³ In the words of Jesse Kalin, they are "stripped naked, displayed to a leering audience, exposed under glaring lights, and left without illusions"⁶⁴ – over and over again. With this film, Kalin argues, Bergman presents a vision of "the look" that rivals Sartre and is even more disturbing:

These gazes and the laughter that accompanies them ... seek to strip their targets of all dignity ... [W]hat is revealed is a deep sadism that revels in others' destruction and gloats in seeing them beaten to a pulp. Thus the real beast to be tamed in the circus, the true wild animal, is outside the ring – the crowd itself.⁶⁵

Figure 3d: *The Naked Night*, circus ring



A fight breaks out



The jeering crowd

Just as audiences are necessary to performance in general, they are also crucial to Bergman's performance-humiliation scenes, whether as a riotous crowd, a knowledgeable classical audience, or, as we will see later, a single person. But Bergman's treatment of these audiences differs vastly depending on the location and genre of the performance. The spectators in *The Seventh Seal* and *The Naked Night* are shown as large crowds, jeering, shouting, laughing. We, as spectators of the spectators, are shown their faces and hear their cries, just as we are shown the performers' songs and gestures. But the spectators in *To Joy*

film's content. *Ansiktet* translates as "The Face" but is more commonly (though not always) referred to by its American title *The Magician* in the English-language literature.

⁶³ Vernon Young, *Cinema Borealis: Ingmar Bergman and the Swedish Ethos* (New York: Equinox Books, 1971), 131, 135.

⁶⁴ Kalin, *The Films of Ingmar Bergman*, 33.

⁶⁵ *Ibid.*, 46.

are not only quiet and well-behaved, as typical of the classical genre, reserving their criticism for print – they are also, surprisingly, never shown.

In his survey of cinematic performance scenes, Ben Winters notes that “so common is the presence of an audience ... that when it is missing, it may speak of some deliberate aesthetic agenda”.⁶⁶ With no audience to identify with, the film viewer is forced to focus on the performance itself, a device that, according to Barton Byg, functions to “intensify the viewers’ emotional concentration” and “emphasize the work of performing”.⁶⁷ When Stig crumbles during his concerto performance, the camera stays unflinchingly focused on his face and upper body as he tries desperately to avert disaster. We see the conductor’s confusion and disappointment; we see Stig’s discomfort and his failed effort to control his instrument; we hear his bad intonation and memory slip; but we never see the audience.

Figure 3e: *To Joy*, Stig’s violin concerto performance



Stig in front of the orchestra



No audience is shown



Things start to go wrong



Alarm



Stig falters

Bergman uses these increasingly tight shots of Stig’s breakdown to “focus our attention on the mechanics and physicality of instrumental performance”,⁶⁸ as Winters writes, a

⁶⁶ Winters, 91-92.

⁶⁷ Barton Byg, quoted in Winters, 92.

⁶⁸ Winters, 69.

physicality found in both Small's musicking and, more specifically, in Abbate's drastic, which emphasises the risk of live performance. That Stig Olin, the actor who plays Stig, cannot play the violin and mimes unconvincingly adds to the scene's precariousness.⁶⁹ The close-ups also enhance our own discomfort in becoming spectators under whose relentless gaze Stig has failed. Additionally, the anonymity of the audience (which, though offscreen, is still implied) is juxtaposed with the specificity of Stig's orchestral colleagues with whom he must work daily; as members of the orchestra, they have all witnessed his professional "suicide",⁷⁰ as the newspaper review calls it. In this central scene, Stig exposes his mediocrity to his wife, to his fellow musicians, to the musical world of Helsingborg at large, to us beyond the fourth wall – and, perhaps most devastatingly, to himself.⁷¹

Types of performance

The contexts, locations, and genres of these performances may vary, but they all lie within the framework of the performance-humiliation cycle. Nevertheless, Bergman's treatment of classical music performance versus popular music performance differs in even his earliest films, the contrast growing more pronounced throughout his oeuvre. Keeping in mind that these scenes offer multiple layers of meaning, I nevertheless think that differentiating the treatment of these two musical genres is central to understanding how the cycle of performance-humiliation works.

In nearly all Bergman's films that feature onscreen performance, public performance usually takes place in urban settings: concert halls for classical music, and cabarets, dance halls, or outdoor stages for popular entertainment. The spectacle of public performance relies on masks, literal or metaphorical, to maintain an illusion of the artist's role – Jof's folk mask in *The Seventh Seal* is literal, while Stig's mask, that of a star solo violinist, is metaphorical. The artist's mask enables the performance; his unmasking and humiliation ensues when the illusion is shattered, revealing his fraudulent or morally debased nature, which, more often than not, is simply a reflection of a morally debased

⁶⁹ The orchestral players used in the film are professional, and the actors who play Stig and Marta clearly try to blend in. Typical of Bergman's early films, however, the artifice shows despite Bergman's efforts to portray musicians realistically. Much could be said of such onscreen artificiality, but since this chapter focuses on social implications of performance, it will not be said here.

⁷⁰ The newspaper critic's pronouncement in *To Joy*.

⁷¹ About this scene, Frank Gado writes: "The actual anxieties at play in what is ostensibly a test of artistic competence may be seen in the nature of the fiasco: the ridicule that comes of 'exposing' himself to a national audience resembles the universal dream in which the dreamer, on noticing the laughter of people around him, discovers his nakedness." Frank Gado, *The Passion of Ingmar Bergman* (Durham, NC: Duke University Press, 1986), 91.

society, as in *The Seventh Seal*⁷² and *The Serpent's Egg* (*Ormens ägg*, 1974).⁷³ Generally restricted to classical music, private performance takes place within the domestic circle, usually in a house set rurally. Amongst family and friends, the performer wears no literal mask; rather, his mask is metaphorical, a role in the domestic circle, like Eva's as doting daughter in *Autumn Sonata*, which I will discuss later. In Bergman's early films, these private performances can signify peace and communion, as in *The Seventh Seal* and *To Joy*, but as his work matures, they take on a different function: the unmasking of the performer's inner self and the destructive emotions hidden within.

Rituals of performance-humiliation occur in different settings, with different dynamics and different consequences. Differentiating between genres (popular/classical), spaces (public/private), and geographies (urban/rural) thus enhances analysis of Bergman's musicians in the live act of music-making and works to clarify how performance functions within the cinematic narrative. I also hope to show that although contexts change and details differ from film to film, the underlying framework holds, whether the artist is wearing a physical or metaphorical mask, playing a public or private role. The process by which the performance-humiliation cycle unfolds remains the same.

III

Music in Darkness: public performance as social humiliation

Music in Darkness (*Musik i mörker*, 1948) is Bergman's first film with a musical protagonist – in this case, a young pianist called Bengt⁷⁴ – and also his first to feature classical music, all presented diegetically. At various stages in the film, Bengt plays excerpts of Beethoven's "Moonlight" Sonata, Schumann's "Aufschwung" from *Fantasiestücke*, Op. 12, Chopin's Ballade No. 3, C-sharp Minor Waltz, E-flat Major Nocturne, and Prelude No. 24, and Handel's "Ombra mai fu" (on the organ), and listens to Beethoven's "Eroica" Symphony

⁷² Jof himself is not fraudulent or morally debased, but his fellow actor Skat, guilty of cuckolding a blacksmith, is.

⁷³ Set in 1923 Berlin, *The Serpent's Egg* follows two former circus artists, Abel and Manuela (Liv Ullmann), during a wintry November week as they struggle to survive in a collapsing society of inflation and violence. A prostitute by day, Manuela works by night as a singer in a seedy cabaret. Accompanied by a live band and clad in a green wig, frilly lingerie, and gaudy stage makeup, she sings raunchy songs punctuated by clumsy dancing and hand gestures. Just as "there is no attempt to glamorize the 'decadence' of Berlin café life – e.g. *Cabaret* – [which is] shown by Bergman to be tawdry, pathetic and desperate", Manuela retains no vestige of the ego shown in Bergman's earlier performing characters. Leonard Quart and Barbara Quart, "Review: *The Serpent's Egg*", *Cinéaste*, Vol. 8, No. 3 (1978), 42. Rather, her dignity derives from her ability to shut down. Against the urban decay of Berlin and the moral decay of which she is merely a pawn, she wears her mask willingly as protection for what little self she has left.

⁷⁴ Nelly, the main character from *Crisis* (*Kris*, 1946), plays the piano and is the daughter of a small-town piano teacher, but neither person pursues performance in any sense.

on a gramophone. Wagner's Bridal Chorus also makes an appearance, played out of tune by a boy violinist. In addition to these canonical works, the film has a soundtrack by Erland van Koch and contains a few scenes with popular music.

Adapted from a novel by Dagmar Edqvist, *Music in Darkness* is not an original Bergman story, although he did co-write the screenplay with Edqvist. In 1948, still trying to prove his worth as a director to the Swedish film industry, Bergman had little choice in the material he was given. His directive during this period was to make films that people wanted to see, something at which he was not always successful. Described by the *New York Times* as "a soapy little picture",⁷⁵ *Music in Darkness* was fairly well-received in Sweden by reviewers and audiences, becoming the first film of Bergman's to make money.⁷⁶ Despite the obligatory happy ending, Bergman left his mark on the material, as Steene notes, by "switch[ing] the focus of Edqvist's novel from a love story across class barriers to a psychological study of a traumatised young man".⁷⁷

The film follows the misfortunes of Bengt, who in the opening sequence loses his vision during a military training exercise while trying to save a puppy. Thrust into darkness, he returns to the countryside, where he is taken in by an elderly couple. His fiancée, Blanche, returns her engagement ring and refuses to see him; to her, he is no longer a man. Bengt's anger is clear from the start: anger at his blindness and at the response it engenders in others. "I don't want pity", he snaps. No longer able to read and write, he struggles to learn Braille: "I've returned to the level of a six-year-old", he tells Ingrid, a young maid in the household. In one scene, Bengt sits at the grand piano, running his fingers over a Braille score while playing scales. In another, at night, he plays the first movement of the "Moonlight" Sonata in the darkened living room, a strip of moonlight illuminating his eyes. Ingrid listens avidly from the servants' quarters.

⁷⁵ Bosley Crowther, "Movie Review: *Music in Darkness* (1947)", *The New York Times* (9 January 1963).

⁷⁶ Birgitta Steene, *Ingmar Bergman: A Reference Guide* (Amsterdam: Amsterdam University Press, 2005), 172.

⁷⁷ *Ibid.*, 172.

Figure 3f: *Music in Darkness*, alone at the piano



Bengt plays Beethoven's "Moonlight" Sonata in the moonlight

As the two fall in love, Bengt decides to pursue studies at Stockholm's Academy of Music. Preparing for his audition, Bengt struggles with the articulation and interpretation of Schumann's *Aufschwung*, but at the audition, he plays wonderfully – too well, in fact, given his newly-acquired blindness, to make his rejection from the Academy entirely believable. Having failed the entrance exam, he responds to a newspaper advertisement seeking a restaurant pianist at Stockholm's Ritz Hotel. The scene that ensues sets up the main performance sequence of the film; it also exhibits Margalit's first sense of humiliation (rejection from the human commonwealth) while the subsequent performance depicts the second sense (loss of control).

Bengt arrives for his interview to find the restaurant owner, a fat man called Kruge, thrashing around his bedroom and nursing a hangover (with a bottle of beer), still in his nightclothes. Bengt, dressed smartly in his usual suit and tie, sits at the upright piano.

Bengt: What shall I play?
Kruge: Play something pretty.

Bengt begins Chopin's Ballade No. 3. Kruge cuts him off after a few measures.

Kruge: No, something pretty I said, not that noise!

Bengt switches to Chopin's C-sharp minor Waltz.

Kruge: Yes, that's nice. That's what Klasson says. He's my violinist. Not my taste exactly. I know what my customers want. We're a first-class restaurant. I hire the musicians myself so the customers get what they want.

Bengt: Is this what they want?

He starts playing a rag.

Kruge: Right! It's good you're familiar with the black music scene, for dance nights. Eh, I'm more a fan of "Grandfather is Waltzing".

Bengt plays "Grandfather is Waltzing". Kruge grabs a bottle of beer and begins humming along while dancing heavily around the bedroom.⁷⁸

The men discuss payment (low), lodging (which Kruge offers to help Bengt find), and attire (a dinner jacket, even in the morning). When Bengt protests this last requirement, Kruge shouts, "Did you hear? 'I'm not a waiter.' Musicians are so cocky." Nevertheless, Bengt signs the contract. He takes up residence in a small room with an upright piano, a gramophone, and the sound of drilling penetrating the walls, and enlists the assistance of a coarse youth named Evert, who leads – or, rather, drags – Bengt to and from the restaurant, past noisy construction zones.

The film's central scene opens in the restaurant with a shot of Kruge dressed in black tie and laughing with well-dressed diners, shaking hands and making the rounds. The camera follows him as he walks behind a man holding a violin, sorting sheet music on a music stand – Klasson. Next to Klasson sits Bengt at the upright piano; both are dressed in ill-fitting Argyle sweaters. Kruge shakes his head at Klasson.

Kruge: You look ridiculous in that jumper!

Klasson: Yes sir.

Kruge: I'm trying to make the place look stylish and modern, and here you are looking like an old sausage on sale.

As Kruge walks away, Klasson turns to Bengt. Behind them are square tables with white tablecloths, sconces and paintings hung from the wall, restaurant customers reading newspapers and being attended to by a waitress in a black dress and white apron.

Klasson: "Ave Maria".

Bengt: I haven't got the notes.

Klasson: *(in a low, sharp voice)* Not only do I look ridiculous, I have to play with a bloody amateur!

Bengt: Can't we play decent music?

Klasson: We'll get the sack at once. *(looks up)* He's coming! "The Maiden's Prayer".

As Bengt and Klasson begin playing, Kruge pushes by the musicians onstage and walks into the foreground. But instead of focusing on the unfolding musical performance, the camera pans to the right, following Kruge out of the dining room and into the kitchen hallway, where he opens a cupboard and takes a shot of alcohol. He continues down the hallway, the camera following, and passes the kitchen, framed by a large window. The live music, muffled but still audible in the hallway, is all but obscured by kitchen noise. The camera

⁷⁸ No published screenplay of *Music in Darkness* exists. I have, therefore, taken all quotes from the film's English subtitles, adding visual cues where necessary.

stays fixed on this kitchen scene as Kruge walks out of the frame and then re-enters on the other side of the window. In the middle of the frame, Evert sits eating out of a bowl with his hands, food smeared over his face, while the chef and a waitress argue on either side of him. The commotion of clattering kitchenware masks any dialogue, but the visual cues show an escalating argument – the waitress pushes the chef, Kruge pushes the waitress. All of them gesticulate toward Evert; Kruge picks up the boy’s bowl and sniffs it, grabs a ladle, and shoves it in the bowl. He hits Evert on the back of the head, a gesture the chef repeats twice, and follows the waitress out of the kitchen. As they appear in the hallway, the dialogue again audible, Kruge shouts that the boy is forbidden to eat in the kitchen. He then slaps the waitress on the bottom as they both re-enter the dining room. The camera follows, still in a single panning shot, and shows Klasson and Bengt, having finished their performance, seated at a table.

Bergman cuts to several mid shots as the waitress serves Bengt and Klasson their meal. She and Klasson trade barbs, his sexual sneer met by her scornful “damned Paganini!”

Bengt:	Why do you all hate each other in this place?
Klasson:	It’s the owner’s fault. Everything is poisoned around him. He’s the Devil.
Bengt:	You’re obsessed. He’s like a hippo, but at least he’s not easily hurt.
Klasson:	<i>(spoken in a low, menacing tone, in a close-up)</i> What if you wanted to hurt him? If you would give your eternal soul to hurt him, for the times he’s stepped on you, spat on you, but you can’t, and nothing penetrates that hippo hide of his. Something breaks inside of you. ⁷⁹

Klasson is shaking with fury at the end of his soliloquy. But a female voice breaks the tension, and the men turn their heads. As Klasson extols her beauty, the woman, accompanied by a man, surveys the restaurant and declares they could find better for lunch. Suddenly she sees Bengt, his head held erect, and her face in close-up shows a mixture of pity and disgust. As she turns to leave, Bengt’s features turn hard – he has recognised the voice, we realise, as that of Blanche, his ex-fiancée.

The scene could stop here, but Bergman draws it out to a crueller end. Still seated, Klasson asks to borrow some money. As Bengt opens his wallet, he discovers, with Klasson’s sighted help, that someone has been stealing from him. Bengt returns home to confront Evert, and a full-on fight erupts, Bengt gaining the upper hand until Evert’s mother comes in shrieking, threatening to call the police. But instead of a visit from the police, Bengt receives a visit from Kruge, who demands Bengt apologise to the boy so they

⁷⁹ The Swedish word used is *flodhäst* – hippopotamus – not, as the English idiom might suggest, rhinoceros. The *Musik i mörker* Regimanus (director’s script) at the IBF Archives confirms the accuracy of these English subtitles.

can all dismiss it as an unfortunate accident, without police involvement. But Bengt realises that Kruge was in on the “artfully planned” theft from the beginning, with both the boy and his mother. Bengt’s blindness may have facilitated the scam, but his ability to discern human character and motivation allows him to “see”, in his words, the truth of others.

* * *

This sequence, which begins with Bengt’s audition, climaxes during the restaurant scene, and ends with Bengt’s discovery of the theft, contains all the elements of the performance-humiliation cycle that Bergman would later refine. When Bengt first arrives in Kruge’s room, he is unable to see the piano and must ask Kruge where it is – his blindness cannot be hidden from others. Bengt’s mere presence amongst the sighted exposes his “mark” of difference.⁸⁰ His well-groomed appearance put him at further odds with Kruge, who is unshaven and wearing dirty nightclothes.

Figure 3g: *Music in Darkness*, Bengt auditions for Kruge



And when Bengt begins to play Chopin, he reveals his cultured upbringing, musical taste, and expectations that both his talent and his art will be valued. But Kruge has no use for high art and regards Bengt as a jukebox, a commodity of cheap entertainment, whose only function is to play on command. Marked by the stigmata of his blindness and then regarded as a machine, Bengt is treated as nonhuman; he is rejected from Margalit’s human commonwealth. As Margalit further argues, seeing a person as nonhuman means also

⁸⁰ Margalit, *The Decent Society*, 103.

seeing him as unfree and incapable of making decisions – and Kruge’s denial of Bengt and Klasson’s freedom is displayed through his dictatorial, abusive persona.

I have described the performance scene and its aftermath by drawing on its dialogue and mise-en-scène. But what does a filmed musical performance convey, both in terms of cinematographic technique and narrative meaning? In *Playing to the Camera*, Thomas F. Cohen makes the following observation:

[M]usical performance on screen has difficulty representing something other than performance itself. We might even say that the physical demands of making music actually impoverish the body as sign, anchoring it to a single referential meaning.⁸¹

He then lists four ways in which the camera captures performance: with camera movements, which can single out performers or desert them by focusing on the audience; with close-ups, which search for interiority; with audience roaming, which offers visual material to supplement the music heard; and with “superior parts”, that is, by focusing on the parts of the body that actually play the musical instrument, such as hands or face. Close-ups and superior parts emphasise the performers, highlighting their movements and expressions. These techniques locate both action and meaning with the performers themselves; as Cohen asserts, “Live performers control a listener’s interpretive responses through a repertoire of visual cues relayed through bodily gesture, but especially through facial expression.”⁸²

But what if the camera abandons the performers? Who then controls a listener’s – or viewer’s – interpretative response? In fictional film, the responsibility must surely belong to the director. In *Music in Darkness*, I contend, Bergman shows little interest in presenting performers or representing performance itself – possibly for fear of exposing cinema’s unreality. Bengt is never shown playing a piece for more than a few seconds before the camera cuts either to something else happening at the same time (e.g. Ingrid listening to the “Moonlight” Sonata) or to an entirely new scene. Only once, during Bengt’s Academy audition, does the camera focus on what Cohen calls “superior parts”, in this case the pianist’s hands; this scene clearly features a hand double, a real pianist who is actually playing the Schumann piece we hear. In all other scenes, Birger Malmsten (Bengt) feigns playing rather well, but his hand movements do not match the sound we hear. Klasson’s violin playing is even more unconvincing, the actor’s handling of the instrument stiff and

⁸¹ Cohen, *Playing to the Camera*, 69.

⁸² *Ibid.*, 74-75.

awkward. Winters writes that film culture’s “responsibility to portray classical performance seriously ... often fails utterly in its acts of deception; that for trained observers, the failings are sometimes blatantly apparent”, as they are here.⁸³ But I would argue that Bergman, who certainly took classical performance seriously, chooses to minimise this failure by using film techniques that “help convince us that a character is really playing”, such as eschewing long takes, intercutting shots of a hand double, and using long shots that mask details.⁸⁴ In the restaurant performance scene, Bergman avoids Cohen’s close-ups and “superior parts” and relies instead on two other cinematographic techniques to portray the onscreen performance: camera movements and audience roaming.

As soon as Klasson and Bengt begin their performance of “The Maiden’s Prayer”, the camera cuts from a mid shot to a long shot, juxtaposing the musicians, perched on a small raised platform and clad in their bright Argyle jumpers, with suited diners seated at tables. No one appears to take notice of the performance; the diners continue conversing, the maid crosses in front of the camera, and Kruge pushes past Klasson’s music stand in a shortcut to the kitchen.

Figure 3h: *Music in Darkness*, in the restaurant



Performing “The Maiden’s Prayer”



Krug pushes past Bengt and Klasson

As the camera follows Kruge into the hallway, the music grows fainter until the kitchen clatter overwhelms it completely. Bergman’s camera movements first single out the musicians, revealing just how garishly they stick out in the restaurant surroundings⁸⁵, and then desert them – but not for shots of the audience, as Cohen suggests. Rather, by following Kruge into the kitchen, away from the performance, Bergman indicates that

⁸³ Winters, *Realities of Film*, 48.

⁸⁴ *Ibid.*, 55.

⁸⁵ The curtains are similarly loud, possibly another instance of Kruge’s lack of taste.

there is no audience. People may hear the music, but no one is paying attention, neither the diners nor the staff. The performance does not matter. The music does not matter either – but perhaps that is the point.

Though played as a violin and piano duet in the film, “The Maiden’s Prayer” was originally a short piano piece written in 1856 by Polish composer Tekla Badarzewska. It was enormously popular amongst amateur pianists, especially after a second publication in Paris in 1859, after which, according to Jeremy Nicholas, “it spread round the world like a plague”.⁸⁶ The musicologist and pianist Arthur Loesser famously called the piece “this dowdy product of ineptitude”,⁸⁷ but its “dripping, maudlin arpeggios”,⁸⁸ in the words of Nicholas, captured the romantic hearts of amateurs. Should we dismiss this piece, asks Nicholas, “that has become a comical byword for sentimental salon tosh? It is now past parody, its title far better known than the music itself for no one plays it...”⁸⁹ But parodied it was, in 1929, by Kurt Weill and Bertold Brecht in their opera *Rise and Fall of the City of Mahagonny*, on a horrendously out-of-tune honky-tonk piano at a bar frequented by prostitutes:⁹⁰

In a scene inside a bar in the decadent city of Mahagonny, a pianist plays strains of The Maiden’s Prayer to the delight of the intoxicated crowd. As the piece reaches its rhapsodic climax, one of the bar patrons raises his glass and, referring to the music, dreamily pronounces “Das ist das ewige Kunst!” (Now that’s what I call Eternal Art!)⁹¹

It seems likely that Bergman assumes the audience will recognise “The Maiden’s Prayer” and perhaps even share in its ridicule. Bergman himself was certainly knowledgeable of the canonical hierarchy, his great esteem for Bach, Mozart, Beethoven, Schubert, Brahms, and Chopin well-documented. The canon also appears cinematically, with one example being Bengt’s audition for Kruge, where he begins with a Chopin Ballade (which though

⁸⁶ Jeremy Nicholas, liner notes to *The Maiden’s Prayer*, Philip Martin, piano, Helios CDH55410, CD, 2002, http://www.hyperion-records.co.uk/dw.asp?dc=W4505_GBAJY0337902&vw=dc (accessed 27 May 2014).

⁸⁷ Arthur Loesser, *Men, Women, and Pianos: A Society History* (New York, Simon and Schuster, 1954), 507.

⁸⁸ Nicholas, liner notes to *The Maiden’s Prayer*.

⁸⁹ Ibid.

⁹⁰ Kurt Weill and Bertolt Brecht, *The Rise and Fall of the City of Mahagonny*, Lotte Lenya, North German Radio Chorus, conducted by Wilhelm Brückner-Rüggeberg, recorded 1956, CBS Masterworks, B00000913P, CD, 1990.

⁹¹ Jeremy Grimshaw, “A Maiden’s Prayer: Description”, <http://www.allmusic.com/composition/a-maidens-prayer-molitwa-dziewicy-for-piano-op-3-or-op-4-mc0002387632> (accessed 27 May 2014).

canonical, one could argue, is nevertheless “popular” against the “serious” music of the canon⁹²). If the musical canon is a pole, Bengt slides all the way down it.

* * *

Bergman’s treatment of Bengt’s social decline throughout this sequence mirrors the longer trajectory of his fall over the course of the film: from a cultured youth to a destitute blind man without a future, trapped in the harsh environment of industrial Stockholm. After Bengt quits the restaurant, he enters a school for the blind, where he learns how to tune pianos and lives in shabby accommodation with other blind students. By chance he meets Ingrid, who is studying to become a teacher, and attempts to befriend her again, as well as her new boyfriend, Ebbe, by helping with their studies, but jealous animosity between the men drives Bengt and Ingrid apart again. Sequestered from society in the school for the blind, jilted by the girl he loves, abandoned by his friends, and unable to pursue his art, Bengt gives into despair and contemplates suicide – suicide as self-imposed exile from life, death as a final escape. As he stands against a bridge railing, Ingrid appears and saves him – but Ebbe, who has been following her, punches Bengt when he sees them embracing. Bengt rises to his feet, smiles, and says, “Thanks. That’s the first time you’ve treated me as a normal person.”

Bengt is good-looking, well-bred, talented, and disciplined, but these attributes matter little in the face of his “stigmata”, to recall Margalit – blindness is his physical deformity, his disability, and seen as “a sign of a defect in [his] humanity”.⁹³ As Winters points out, disability constitutes part of the “performance-as-effort” trope in cinema, in which “physical or mental obstacles created by the performer’s own body challenge successful realisation of the music”.⁹⁴ He cites Beethoven’s deafness as the ultimate example of musical disability in cinema, noting such “possibility of failure and triumphant success” as a recurring plot device, particularly in Hollywood.⁹⁵ Bergman himself draws parallels between blind Bengt and deaf Beethoven, first through Bengt’s night-time performance of

⁹² Whether or not Chopin belongs in the Austro-German canon is beyond the scope of this chapter. But I would argue that in practical matters of canonical piano repertoire, Chopin is regarded as one of the great composers, his works lumped in the same Romantic category as those by Brahms, Schumann, and Liszt.

⁹³ Margalit, *The Decent Society*, 103. Unlike some blind musicians in history, Bengt’s blindness is not considered a sign of musical genius but rather a weakness to be exploited. According to Julie Singer, since as early as the middle ages the diminished sight of the “blind virtuoso” has been considered “a key contributor to valor, virtue or artistic creation”. See Julie Singer, “Playing by Ear: Compensation, Reclamation, and Prosthesis in Fourteenth-Century Song”, in *Disability in the Middle Ages: Reconsiderations and Reverberations*, ed. Joshua R. Eyster (Surrey: Ashgate Publishing Ltd, 2010), 39. A Google search of “blind pianist” brings up multiple cross reference to “prodigy”, “genius”, and “savant”, a different kind of human, as it were, on the border between artist and freak, ability and disability.

⁹⁴ Winters, *Realities of Film*, 72.

⁹⁵ *Ibid.*, 79.

the “Moonlight” Sonata and later during a scene of diegetic listening to Beethoven’s “Eroica” Symphony, pieces that correspond to Beethoven’s “crisis years”, as Kristi A. Brown observes.⁹⁶ Cinema has reimagined and mythologised this period, she argues, and has used the “Moonlight” Sonata to “underscore ‘precious loss’ and its ensuing void”,⁹⁷ a tradition that Bergman contributes to here: Bengt plays the “Moonlight” shortly after losing both his sight and his fiancé. Later, he listens to the “Eroica” Symphony on a gramophone, a scene that begins at the end of the recording, allowing the viewer to hear only the final bars. Only someone with intimate knowledge of this symphony could identify the excerpt out of context, but in a film about a newly-blind pianist whose struggle for fair treatment in a prejudiced society leads him to eventually contemplate suicide, the presence of this particular piece further suggests Bengt’s identification with Beethoven, who struggled against encroaching deafness and rose to conquer his despair (“heroic-via-suffering”⁹⁸), resolving in his Heiligenstadt Testament to continue living for his art. Bergman portrays Bengt as similar heroic-via-suffering, an embattled, “disabled” pianist seeking inspiration and solidarity in Beethoven.

Throughout the film, Bengt’s talent is both exploited and denied; at every turn, his dignity is questioned. Bengt interprets public humiliation as a personal assault, a strike against both what he does and who he is, against his inner self. He is treated as subhuman, as an object to use or take advantage of, by most of the characters he encounters – including Kruge, Evert, and Ebbe – or as unworthy of acknowledgment, in the case of his ex-fiancée. His trajectory down the social ladder is juxtaposed with Ingrid’s climb up it, from maid to school teacher. When a blind friend abandons him, Bengt’s rejection from society is complete, or so he believes. He has no one; he is finally placed *beyond* the social sphere, no longer part of life. His existential rejection has situated him in what Margalit calls “a life unworthy of a human being”,⁹⁹ a perspective the film’s audience may not necessarily endorse.

Bengt remains capable of making his own decisions, but his choices become increasingly limited. Discharged from the army, rejected by the Academy of Music, and

⁹⁶ Kristi A Brown, “*Pathétique Noir*: Beethoven and *The Man Who Wasn’t There*” in *Beethoven Forum* Vol. 10 No. 2 (Fall 2003), 156.

⁹⁷ *Ibid.*, 158. She notes, for instance, that Abel Gance’s *Un grand amour de Beethoven* (1936) connects the “Moonlight” Sonata – “which has been interpreted as communicating the composer’s despair at the onset of his hearing loss” – to Beethoven’s failed romance with Giulietta Guicciardi, to whom the piece is dedicated, a link reasserted in Bernard Rose’s film *Immortal Beloved* (1994) (*ibid.*, 157).

⁹⁸ *Ibid.*, 140.

⁹⁹ Margalit, *The Decent Society*, 122.

swindled by his employer, his last option, it would seem, is to train as a piano tuner. His physical freedom is also restricted. Relying on a cane, he gets lost, trips and falls easily, and moves not with the grace of a young man but with measured, mechanical movements. Nevertheless, Bengt's loss of control is in some ways a wilful decision to withdraw further from society. He rejects an offer to study church organ out of self-pity, just as he chooses not to pursue Ingrid out of fear of further rejection. His fears are not unjustified, however. Although Ingrid chooses him in the end, and he accepts the offer to study organ, the vicar warns him of the near impossibility of gaining a church organist post because of his blindness. "So education means nothing", Bengt says. "We will be shut out of the real world." Yet Bergman gives the audience a happy ending amidst such bleakness, Bengt saved from his downward spiral by love. According to Margalit, love has value "only if [it] come[s] from beings with the power to choose". Bengt proves himself a member of the human commonwealth by choosing to love Ingrid and gain control of his future – by choosing a life worthy of a human being. Furthermore, love, as the opposite of being cast out, is shown as the antidote to humiliation. Ingrid embodies this love and acceptance and becomes a reflection of the film's audience; we are not led to support Bengt's humiliation or collude with the society that excludes him but rather, through the course of the film, progress from pity to empathy and admiration.

IV

Self-imposed exile

On 30 January 1976, while rehearsing Strindberg's *The Dance of Death* at the Royal Dramatic Theatre in Stockholm, Bergman was arrested by two plainclothes police officers, interrogated at police headquarters, and accused of evading stringent income tax laws, accusations that later would prove false. His passport confiscated, his movements restricted, his privacy shattered by international newspaper headlines reporting the charges, Bergman suffered a nervous breakdown and was taken to a psychiatric ward, his sense of public humiliation exacerbated as word spread of his illness.¹⁰⁰ On 22 April, Bergman published an open letter in *Expressen*, Scandinavia's largest evening newspaper, blasting his accusers

¹⁰⁰ First interred at the Karolinska Hospital and then at Sophiahemmet, Bergman remained confined as a psychiatric patient for nearly two months. See Gado, *The Passion*, 466.

and announcing his imminent departure from Sweden.¹⁰¹ Closing his production company and claiming he would never again work in Sweden, Bergman went into self-imposed exile, leaving his homeland for Germany, where he would remain for the next eight years. Under these circumstances, he made *The Serpent's Egg* (1977), *Autumn Sonata* (1978), and *From the Life of the Marionettes* (*Aus dem Leben der Marionetten / Ur marionetternas liv*, 1980), his only German-language feature.

Yet film critics have inexplicably brushed aside the fact of his exile. Birgitta Steene even claims that “none of [his] films made outside Sweden can be said, however, to spring directly from his foreign experience”.¹⁰² But if, in the words of Frank Gado, *From the Life of the Marionettes* deals with “the dark, destructive ‘Powers’ or ‘Forces’ that can take control of a person much as a puppet master pulls the strings of a marionette”, I would argue that all three of these films spring, at least in part, from Bergman’s own struggle with the Swedish government. Bergman found his tax scandal and public breakdown so humiliating that he chose to flee rather than stay and fight the charges – and subject himself to a continuing cycle of financial enquiries, media exposure, and government penalties that would dictate his life.¹⁰³ His characters find themselves similarly humiliated and exiled, particularly in *The Serpent's Egg* and *Autumn Sonata*, two brutal films that include onscreen musical performances by Liv Ullmann. Given that Bergman’s personal struggles appear in various guises throughout his mature films, sometimes explicitly autobiographical, I would argue that a closer examination of the underlying physical and emotional displacement in *Autumn Sonata* suggests that Bergman’s years of exile found a voice in the musical subtext of Chopin’s Prelude No. 2 in A minor, the diegetic focal point of a pivotal scene.

Autumn Sonata: the sound of exile

Filmed in Norway but spoken in Swedish,¹⁰⁴ *Autumn Sonata* (*Höstsonaten*, 1978), a Strindbergian chamber drama that features only four characters, reunites an estranged mother and daughter. At the invitation of her daughter Eva (Liv Ullmann), Charlotte (Ingrid Bergman), an elegant but aging concert pianist, arrives at the remote parsonage in

¹⁰¹ Peter Cowie, *Ingmar Bergman: A Critical Biography* (New York: Scribner, 1982), 309.

¹⁰² Birgitta Steene, *Ingmar Bergman: A Guide to Reference and Resources* (Boston: G.K. Hall, 1987), 25.

¹⁰³ Steene writes that the tax scandal “could have been an episode in one of his own films. Powerful bureaucrats were goaded by a legal system that tempted them to pursue a well-known cultural figure to the point where public exposure caused him the kind of humiliation he had often depicted in his own works. Bergman had to endure virtually libellous attacks by part of the Swedish press...” (Steene, *A Reference Guide*, 45). Unlike his films, however, this tax affair was all too real. He was eventually acquitted of all charges, and the Swedish government later issued a public apology.

¹⁰⁴ Bergman wrote, “I love my national language, and, living so far from my native country, I don’t want to lose contact with things Swedish.” Quoted in Cowie, *A Critical Biography*, 320.

the Norwegian fjords where Eva, frumpy and meek, lives with her husband Viktor, a minister. After dinner on their first evening together, Charlotte asks Eva to play something on the piano; Eva, self-conscious but secretly pleased, chooses the second of Chopin's 24 Preludes. Eva, perhaps unfairly, expects her mother's artistic approval, but Charlotte withholds it. Dissatisfied, Eva demands her mother's interpretation of the prelude.

Pitting daughter against mother, this scene functions as a microcosm of the entire film, which examines the fallout of Charlotte's decision to abandon her family in pursuit of her concert career. Framed in claustrophobic close-ups, the double performance provides "an immediate and forceful means of communication"¹⁰⁵ through the music and its accompanying visuals. And what is communicated is a double unmasking: underneath the pleasantries is lacerating hatred, mutual suffering, and the utter absence of forgiveness. Their true feelings exposed, the rest of the film is an exercise in humiliation, as Eva unleashes her lifelong fury towards her absent mother. In their emotionally violent assaults, the women play out the message of an earlier Bergman film, *The Rite* (*Riten*, 1969): "You have hit me and humiliated yourself."¹⁰⁶

* * *

Early in the film, a competitive friction between mother and daughter emerges that serves to set up the Chopin double-performance. As Charlotte unpacks, she talks at length about the recent death of her partner, Leonardo, before moving on to her own appearance while preening in the mirror: her elegantly-styled hair, dyed "of course", and her tailored trouser suit, bought in Zurich.¹⁰⁷ Her gold earrings and necklaces set off her made-up face. Eva, wearing no makeup, her braided hair wrapped around her head like a child and large, owlsh glasses perched on her nose, stands awkwardly in a green wool jumper and, with a slightly astonished, confused, but happy expression, smiles in agreement of her mother's lasting beauty. As Charlotte realises she has monopolised the conversation, she hugs Eva and says "I only talk about myself. Now you must tell, Eva dearest."

Charlotte:	Don't you lead a very isolated life?
Eva:	We have parish work, both Viktor and I.
Charlotte:	Yes, of course.
Eva:	I often play in church. Last month I had a whole musical evening. I played and talked about each piece. It was a great success.

¹⁰⁵ Livingston, *The Rituals of Art*, 243.

¹⁰⁶ Quoted in *ibid.*, 166.

¹⁰⁷ Ingmar Bergman, *The Marriage Scenarios*, trans. Alan Blair (New York: Pantheon Books, 1978), 350-51. The published screenplay of *Autumn Sonata* and the film differ slightly. I have consulted both and chosen the clearest version when necessary. All quotations of Bergman's stage directions are taken from the published screenplay.

Charlotte: You mustn't forget to play for me. That's if you'd like to.
Eva: I'd love to.
Charlotte: I had five school concerts in Los Angeles in their music hall. Three thousand children each time. I played and talked to them. You've no idea what a success it was. But terribly tiring.

This dialogue is framed in one close-up shot, with Eva facing the camera and Charlotte in profile. In both content and cinematography, Eva cannot escape the reality of Charlotte. She cannot enjoy her small recital success without her mother's instantly out-doing it, just as she cannot hold the camera's attention without her mother butting into the frame. That both women are desperate for the other's approval is obvious at this early stage, though Charlotte is more adept at hiding her insecurities beneath a glossy exterior.

Figure 3i: *Autumn Sonata*, mother and daughter



Charlotte preens at the mirror



Eva tells Charlotte about her church recital

But the cracks appear at once. Eva tells her mother that Lena, Charlotte's other daughter who Charlotte abandoned to institutions, is living in the house under Eva's care. Ravaged by an unidentified disease, Lena is mentally acute but unable to move or speak. In her excitement at Charlotte's arrival, she thrashes and moans in close-ups that serve to make the viewer as uncomfortable as Charlotte is. As Charlotte sits beside Lena, talks animatedly to her, and gives her a present, she switches from concert pianist to caring mother. But in the next scene, Charlotte's mask of self-possession disappears. Dressed in a bathrobe, she paces up and down her own bedroom, her calm exterior shattered by anxiety and wrinkles. "How stupid!" she exclaims to herself. "There I stand – shamed. And that's the idea." Downstairs, Eva talks to her husband: "You should have seen her when I told her that Lena lived here. She even managed a smile, despite her surprise and dismay. And then, outside Lena's door: the actress before her entrance, awfully frightened but composed. An outstanding performance." Upstairs, Charlotte decides to shorten her stay. She opens the

closet and takes out a bright red garment: “I’ll wear my red dress. And I’m doing it out of sheer spite. Eva will think I should wear something more seemly after Leonardo’s death.” And Charlotte’s regal entrance into the dining room is as utterly over the top as she hopes, her flowing red dress clashing with the modest décor and Lena’s drab light green suit.

After dinner, Charlotte sits at the piano and plays a few bars of the third movement of Schumann’s Piano Concerto. With Eva beside her, she admits she was nervous about visiting and nearly cancelled. Then, spotting the book of Chopin Preludes open on the music rack, she asks Eva to play. Eva protests, but Charlotte insists. As Eva plays the A minor Prelude, the camera shifts from Eva’s profile to Charlotte’s face, open to the camera, looking at Eva with glistening eyes and a faint smile and then looking away, the smile fading.

Figure 3j: *Autumn Sonata*, Chopin Prelude, version 1



Eva plays Chopin



Charlotte listens

When Eva finishes playing, Charlotte speaks.

Charlotte:	My dearest little Eva.
Eva:	Is that all you have to say?
Charlotte:	No, no. I was just so moved.
Eva:	<i>(brightening)</i> Did you like it?
Charlotte:	I liked <i>you</i> .
Eva:	I don’t understand.
Charlotte:	Play something else. It’s lovely.
Eva:	I want to know what I did wrong.
Charlotte:	You didn’t do anything wrong.
Eva:	You didn’t like the way I played the piece.
Charlotte:	We all have our own interpretation.
Eva:	Right. I want to hear yours.
Charlotte:	You’re already cross.
Eva:	I’m sad that you don’t find it worthwhile to give me your opinion.
Charlotte:	If you insist.

Throughout this dialogue, the camera isolates Eva and Charlotte in separate shots. As Charlotte stands up and sits at the piano with Eva, however, they are situated equally in the frame.

Figure 3k: *Autumn Sonata*, Charlotte talks about Chopin



Charlotte: Chopin isn't sentimental, Eva. He's very emotional but not mawkish. There's a huge gulf between feeling and sentimentality. The prelude you played tells of suppressed pain, not of reveries. You must be calm, clear, and harsh. The temperature is feverishly high, but the expression is manly and controlled. Take the first bars now. It hurts but I don't show it. Then a short relief. But it evaporates almost at once and the pain is *the same*, no greater, no less. Total restraint the whole time. Chopin was proud, sarcastic, passionate, tormented, furious, and very manly. In other words, he wasn't a mawkish old woman. This second prelude must be made to sound almost *ugly*. It must never become ingratiating. *It should sound wrong*.¹⁰⁸ You must battle your way through it and emerge triumphant. Like this.

Charlotte then lowers the music rack and plays the prelude from memory.

The emotional vulnerability in this double-performance scene shows Bergman at his most sophisticated. Relying on close-ups, not of hands but of faces, he emphasises the listener over the performer – not the listener of technologically-mediated music, as discussed in Chapter Two, but the listener of a live performance unfolding in front of her, an active part of the performance dynamic. When Eva performs, we focus on Charlotte. When Charlotte performs, we focus on Eva. Film theorist Béla Belázs claims that a facial close-up can communicate music's emotional content more efficiently than sound itself:

¹⁰⁸ Emphasis in text of published screenplay.

The face of a man listening to music ... may throw light into the human soul; it may also throw light on the music itself and suggest by means of the listener's facial expression some experience touched off by this musical effect ... [F]acial expressions may also give an interpretation of the sounds and convey it to us. And the emotion produced in a human being by music and demonstrated by a close-up of the face can enhance the power of a piece of music in our eyes far more than any added decibels.¹⁰⁹

In a discussion of Belázs' theory, Cohen mentions recent scientific research that “suggests that audiences respond positively to facial expression, regarding it as the disclosure of genuine feeling as opposed to the display of mere technique”.¹¹⁰ Bergman's camerawork likewise shows his interest in the expressivity of faces, not of body movements or pianistic gestures. As Charlotte begins her performance, the camera pans from her left hand, playing the opening chords of the piece, to rest on her face, held proud and erect.

Figure 3l: *Autumn Sonata*, Chopin Prelude, version 2



Charlotte begins to play



Charlotte's face as she plays the prelude

Then the camera cuts to a tight close-up of her profile in the foreground, Eva's face square to the camera, her eyes fixed on her mother's face.

¹⁰⁹ Quoted in Cohen, *Playing to the Camera*, 75.

¹¹⁰ Cohen, *Playing to the Camera*, 75.

Figure 3m: *Autumn Sonata*, the “nose to nose” close-up



Eva watches as Charlotte plays

This juxtaposition of faces is used throughout Bergman films, most notably in *The Silence* (*Tystnaden*, 1963) and *Persona* (1966); as one of his most iconic images, a “characteristic tandem close-up, nose to nose”,¹¹¹ it is understood to suggest the merging of identities, the ambiguity of where one person ends and the other begins. In this particular scene, the mother-daughter identities are not so much merged as redefined. Charlotte has spent years fleeing from maternal obligation, leaving Eva to fend for herself as well as care for Lena. In the suitcase-unpacking scene, Eva could not talk about herself without her mother outdoing her story; she could not assert her identity without her mother jutting into the frame. Now the tables are turned: Charlotte cannot perform this prelude without her daughter’s silent, judging gaze. Eva opened herself to critique when she performed for her mother and invited criticism when she asked for Charlotte’s professional opinion. Charlotte now opens herself to Eva’s criticism – can Charlotte actually convey in sound what she has communicated in words?

Bergman constructs this scene entirely through head-and-shoulder close-ups, avoiding – mostly – the issue of technical believability. Both Eva and Charlotte move as if they could be playing the piano. We never see Eva’s hands, but we see Charlotte’s twice: her left, playing the prelude’s opening, which pans up her arm and to her face, showing that she (Ingrid Bergman) is actually playing, and both her hands on the prelude’s final

¹¹¹ Maaret Koskinen, *Ingmar Bergman’s The Silence: Pictures in the Typewriter, Writings on the Screen* (Seattle: University of Washington Press, 2010), 133.

chord.¹¹² Charlotte’s nails are trimmed, her wrist position aligned, her fingers neither too straight nor too bent. Her hand in the opening bars perhaps looks a bit stiff, lacking flexibility, but the shot moves on quickly enough for Bergman’s portrayal of physicality to be convincing. More problematic, I would argue, is the sound of the prelude. Käbi Laretei recorded both versions, and the result is versions too similar for one to believably be an amateur and the other a concert pianist, despite the difference in tempo and voicing. While Eva’s version is faster (clocking in at 1:47), due mostly to a rushing left hand, particularly when the melody is absent, and Charlotte’s steadier (at 2:23) with a more pronounced accompaniment, the melodic lines are equally clunky in both, the pedalling identical. Laretei claims to have exaggerated the differences between the performances, contrasting how “a famous and mature artist would interpret it” versus “a naïve amateur with a rather stereotyped conception of Chopin”¹¹³ – and this seems to be widely accepted by the scholars who have examined this scene, including Alexis Luko and Per Broman.¹¹⁴ In her book, Luko adopts an incredulous attitude towards the fact that, apparently, the two actresses could not actually hear any differences between the performances.¹¹⁵ If Laretei intended to make obvious the discrepancies in interpretation for musicians and non-musicians alike, as she claimed,¹¹⁶ she nevertheless failed to convince the two women at the heart of this scene – the women instructed to act out these differences.

My focus in this chapter is on the role performance plays within the cinematic context, not on the technological or scientific analysis of the specific recorded music used. While I have neither the space nor the resources to conduct a sonic analysis of these two performances or to offer analytic comparisons to recordings by concert pianists, any contemporary discussion of this scene must take into consideration what Mine Dogantan-Dack calls “recent research on the acoustics and psychology of pianistic touch – that the way a pianist touches the keys does make a qualitative difference in the sound produced”.¹¹⁷ Such research has demonstrated what critics have long known – that each

¹¹² It is possible that the final chord shot actually shows Käbi Laretei’s hands, not Ingrid Bergman’s. The shape of the fingernails here look less square than in the opening shot, the fingers not quite as slender, but that could also be due to a changed camera angle.

¹¹³ Käbi Laretei, quoted in Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (New York and London: Routledge, 2016), 82.

¹¹⁴ Broman, “Music, Sound, and Silence in the Films of Ingmar Bergman”, 22.

¹¹⁵ Luko, *Sonatas, Screams, and Silence*, 82.

¹¹⁶ *Ibid.*, 82.

¹¹⁷ Mine Dogantan-Dack, Abstract to “In the Beginning was Gesture: Piano Touch and the Phenomenology of the Performing Body” in *New Perspectives on Music and Gesture*, eds. Anthony Gritten and Elaine King (Farnham: Ashgate, 2011), 243-266, <https://oxford.academia.edu/MineDogantanDack> (accessed 2 December 2016). Her kinesthetic approach, as demonstrated in this article, is a valuable addition to performance studies. See also Dogantan-Dack, “The Role of the Musical Instrument in Performance as Research: The

pianist (or musician) produces a unique sound, based on his physiology, training, and aesthetic.¹¹⁸ Despite Laretei's best efforts, then, despite the changes in tempo and voicing, she cannot erase her own sonic fingerprint – the “grain of [her] voice”, as Barthes would put it¹¹⁹ – from either version and cannot, therefore, successfully portray both a “famous and mature artist” as well as a “naïve amateur”. Perhaps Bergman could be said to have taken his responsibility for artistic verisimilitude too seriously; by having a professional perform both versions and trying to pass them off not only as two very different interpretations but as two very different levels of professionalism, experience, physiology, and training, he inadvertently reveals the artifice of cinema, a construction gone too far. Therefore, I would argue that acceptance of this scene as believable hinges on Bergman's images, not his sounds. Focusing his camerawork on Eva and Charlotte's faces and registering their every minute expression, Bergman controls viewer response by offering what Belász asserts: that a character's facial expressions “give an interpretation of the sounds and convey it to us” so that we do not have to arrive at our own.

Elsie Walker's article on *Autumn Sonata* takes up this issue of “aesthetic construction” and expression in the film.¹²⁰ Although her argument is derailed by a superficial reading of “modes of expression in music”,¹²¹ which she tries to equate with film technique in a series of dubious musical and cinematic assertions, as well as by her tendency to take Bergman at his literal word, she observes levels of construction nested inside one another, like Russian dolls:

The film self-consciously fixes [Charlotte's] performance within frames of falsity. The performance, the musical piece is a fiction (an aesthetic construction) performed by a fiction (Charlotte has so long constructed herself in various guises that she is virtually all falsity – here she plays the role of generous performer)

Piano as a Research Tool”, in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Dogantan-Dack (Farnham: Ashgate, 2015), 169-197.

¹¹⁸ Any number of authors and texts could be referenced here. A small sampling ranges from the historical surveys of Harold C. Schonberg's *The Great Pianists* (New York: Simon & Schuster, 1963, 1987) and Reginald R. Gerig's *Famous Pianists and Their Technique* (Bloomington, IN: Indiana University Press, 1974, 2007) to technical and physiological manuals for pianists, such as Thomas Mark's *What Every Pianist Needs to Know About the Body* (Chicago: GIA, 2003). In this last text, Mark writes, “It is the quality of the movement, not its outward appearance – *how* we do it, not *what* we do – that makes the difference...”, a statement applicable to the problem of Laretei's double-performance (Mark, *What Every Pianist Needs to Know About the Body*, 6). While Laretei might superficially alter her interpretation – the “what” of Mark's formulation, including tempo, rubato, and voicing – she cannot fundamentally change “how” she does it or negate her decades of embodied pianistic experience.

¹¹⁹ See Roland Barthes, “The Grain of the Voice” (1977) in *The Sound Studies Reader*, ed. Jonathan Sterne (London and New York: Routledge, 2012), 504.

¹²⁰ Walker, “An ‘Incorrigible Music’: Ingmar Bergman's *Autumn Sonata*”, *Kinema*, <http://www.kinema.uwaterloo.ca/article.php?id=194&> (accessed 7 September 2016).

¹²¹ *Ibid.*

within a fiction (the character herself) as part of a greater fiction of the film itself.¹²²

Nevertheless, Bergman leads the audience to believe that Charlotte does convey in sound what she portrays in words; her cool, controlled movements and serious, even haughty expression while she performs aligns with her instructions to be “calm, clear, and harsh”. Indeed, “it hurts but I don’t show it” seems to be a performance instruction that she applies to life, her every expression and action controlled, “performed”, as Eva observes. If the viewer agrees that Charlotte conveys in sound (or at least in expression) what she describes in words, the next question might be: does her successful performance offer additional proof that she has given her life to her concert career at the expense of her children, that she has sacrificed her children at the altar of success? Charlotte’s professional thoughts throughout the film revolve around quantifiable success: money and concerts. While her status as famous concert pianist is never in doubt, she is nevertheless presented as more of a shrewd businesswoman than a sensitive artist.

* * *

Most of *Autumn Sonata* is filmed in close-up. The film’s night-time confrontation is composed of isolated close-ups that grow tighter as the scene progresses, from head-and-shoulder shots to eyebrow-to-chin shots. Eva sheds her mask as dutiful daughter as she attacks Charlotte for choosing career over motherhood and accuses her of neglect and narcissism, blaming her not only for Lena’s physical illness but also for her own emotional paralysis. Her emotional attack becomes physical as she shoves her mother away, sobbing about a past abortion that Charlotte forced her to have. “You talk of my hatred. Your hatred was no less. *Your hatred is no less*,” Eva accuses as Charlotte weeps in shame. “People like you are lethal. You should be locked up and made harmless.” She continues:

We lived on your conditions, on your mean little marks of favor. We thought life was meant to be that way. A child is always vulnerable, can’t understand, is helpless. It can’t understand, doesn’t know, nobody says anything. Dependent on others, humiliated, and then the distance, the insurmountable wall. The child calls out, no one answers, no one comes. Can’t you see?

¹²² Ibid. Walker also frequently references “painterly” aesthetics as well: “Bergman presents artificial beauty, self-consciously, repeatedly drawing attention to the film as an artistic construction, especially with his ‘painterly’ flashbacks. But he also gives the impression that what the film presents is entirely ‘natural’, not choreographed.” (Ibid.) While her observations of the film’s artificiality are sound, particularly regarding Bergman’s oft-used devices of letters read aloud and of a character breaking the fourth wall to speak directly to the audience, this statement could arguably be applied to cinema as a whole, itself an artificial construct most frequently presented as natural.

Against these accusations, Charlotte attempts to explain her actions, saying that only through music is she able to show her feelings, but Eva remains unmoved: “There can be no forgiveness.”

The emotional and spiritual deformities exhibited by both women are mirrored in the physical handicaps of Lena. At the end of this scene, Lena, confined to her bed upstairs, throws herself onto the floor, grotesque in form and drooling at the mouth. “Mama!” she moans. “Come!” But no one hears. Her stigmata, visible and audible to anyone who might see her, has separated her so completely from society that not even her mother can bear to see her. Worse than her situation is her awareness of it; her body has betrayed her, her mother has shunned her, her future is extinguished. Likewise, Eva’s future appears bleak. After Charlotte’s departure, she expresses regret, wondering if she will ever see her mother again. She lingers in the cemetery where her four-year-old son is buried, talking to her dead child and contemplating suicide. On a train, heading toward future concerts, Charlotte escapes from life back into art, but looking out of the dark window, she reflects on her isolation, her lack of home, and expresses misgivings about her musical success. Back at the parsonage, Eva drafts a letter to Charlotte, pleading forgiveness and hoping desperately that it is “not too late”. Ending ambiguously, the film leaves both mother and daughter in a state of physical and emotional separation from each other. Exposure of their true feelings, their inner selves, has led to rejection; rejection has led to different states of self-imposed exile.

Cultural historian Paul Ilie describes exile as “fundamentally a state of sequestered awareness”, linking territorial exile – “the absence that compensates itself by nostalgia and hopeful anticipation” – with inner exile, “an emptiness that awaits restoration”.¹²³ Essentially, while outer exile engenders inner exile, the reverse does not follow; losing oneself happens through both experiences, but inner exile does not rely on physical location. Dealing with “the loss of something left behind forever”,¹²⁴ in Edward Said’s formulation, is what Viktor tries to explain to Eva: “Being grown-up is being able to cope with your dreams and hopes. You have no longings.” Yet Eva is incapable of coping with the traumas of her childhood, the loss of her own child, and the disappointment of the unsuccessful reunion with her mother. Shellshocked by her loveless, childless life, she retreats to an imaginary world where she and her son can still touch and talk to each other,

¹²³ Quoted in Noël Valis, “Nostalgia and Exile”, *Journal of Spanish Cultural Studies*, Vol. 1, No. 2 (2000), 117.

¹²⁴ Edward W. Said, *Reflections on Exile and Other Literary and Cultural Essays* (London: Granta, 2000), 173.

waiting for a restoration that will never occur. Charlotte has similarly shirked responsibility, fleeing self-knowledge by confusing worth with professional success. Her frenetic schedule keeps her too busy with music to realise how detached she is from the outside world. Only as the film progresses and smashes their subjective views of the past do Eva and Charlotte become aware of their isolation from each other and the world around them. And Lena, though still mentally acute, has lost control over her body and can no longer speak. She is exile personified, sequestered awareness, shunned from society and bedridden, an inner and outer exile from which she can never return.

Bergman's camerawork serves to highlight further the inner and outer chasms between characters. When the women recall the past, Bergman isolates them in close-ups, rarely allowing both characters in one frame; his repeated use of flashbacks, a technique found infrequently in his films, corresponds with their captivity to a subjective past, paralleling an observation by Edward Said: "Since almost by definition exile and memory go together, it is what one remembers of the past and how one remembers it that determines how one sees the future."¹²⁵ The night-time confrontation separates the characters emotionally and cinematically, finally tearing them asunder, each left to navigate a bleak future alone.

* * *

In a search for relational dysfunction, critical response to *Autumn Sonata* has tended to dismantle the Chopin scene without considering the actual music. Since the piece is performed twice and discussed between the characters, embedded in a dramatically important scene, I think the selection itself is worth consideration. Although no concrete evidence exists to determine Bergman's reason for this specific musical choice, at least not in the published literature or in the Bergman Archives in Stockholm, a closer examination of the piece and its history suggests another dimension to the film, illuminating a connection between the precarious position of Bergman and his characters with that of another exile: Frédéric Chopin.

As we saw earlier, Bergman used Chopin's music several times in *Music in Darkness*; other Bergman films contain Chopin's Fantasy-Impromptu, "Revolutionary" Etude, Mazurka in A minor, Op. 17 No. 4, Nocturne, Op. 27 No. 1, and the Funeral March from Sonata No. 2. All of these works are well-known and frequently played; they are, indeed, the "Chopin" that one instantly thinks of – romantic, passionate, sometimes

¹²⁵ Said, *Reflections on Exile*, xxxv.

nostalgic, sometimes tragic. Bergman considered Chopin to be one of the “greats”;¹²⁶ in “Sommarprat med Ingmar Bergman”, he listens to and discusses Mozart’s *The Magic Flute*, Beethoven’s Fourth Piano Concerto, Lehár’s *The Merry Widow*, Bach’s Fifth Cello Suite, and Chopin’s A minor Prelude – the prelude used in *Autumn Sonata*. His description of Chopin is nearly identical to a story he told more than forty years earlier in his 1962 article “Min Pianist”, about his married life with Laretei:

We’ve found a book about Chopin and come to a terrible photograph taken a few years before he died. A stooped, frozen figure in ill-fitting, overly-large clothes; a face with deep furrows, like sores; desiccated, tortured eyes; an incomprehensibly bitter expression. Do you see his hands? First, the most surprising part. They’re large, broad, knotted and seemingly indestructible. As if the power in the already deceased, bird-like body has descended to the private and secretive life of these hands.¹²⁷

Later in the same article, he writes, “A Chopin barcarolle (the masterpiece tortured through being treated as salon music) must regain its sensual freshness, its secretive devilishness, its dominant character, beyond all superficial brilliance.”¹²⁸ If Chopin’s *Barcarolle* can be confused for salon music (on a par perhaps with “The Maiden’s Prayer”?), his A minor Prelude could never be mistaken as such.¹²⁹

In “Sommarprat”, Bergman calls this prelude “a short masterpiece”,¹³⁰ and his discussion of Chopin’s A minor Prelude, as verbalised in the film by Charlotte, is insightful in its comprehension of suppressed pain, apparent wrongness, and dark triumph. Late nineteenth-century commentators express bafflement over the grating chromaticism and tonal ambiguity; James Huneker uses adjectives like “ugly, forlorn, despairing, almost grotesque” and “morbid”, and Jan Kleczynski recommends it not be played at all.¹³¹ The French pianist Alfred Cortot, whom Charlotte mentions during the *Autumn Sonata* scene, published an edition of the preludes with written commentary, imbuing the melody’s “grievous and poignant lament” and harmony’s “distant knell” with “the most intense

¹²⁶ “Sommarprat med Ingmar Bergman”. Bergman presents Chopin this way: “Now we come to another great, namely Chopin, who was a very unusual man.”

¹²⁷ “Min Pianist” [My Pianist], in *Vecko Revyn*, No. 11, 1962. English translation by Jonathan Cowell, unpublished.

¹²⁸ Ibid.

¹²⁹ Ingrid Bergman was so horrified by Bergman’s choice of this prelude that she protested during filming. The director recalls the conversation in *The Magic Lantern*: “[Ingrid Bergman] listened to the Chopin prelude, which was to be a culmination of the first act of the film. ‘God in heaven, is that dull bit of music to be played *twice*? Ingmar, you’re *crazy*. The audience will fall *asleep*. You might at least have chosen something *beautiful* and a little shorter. That bit’s so *tedious*, it makes me yawn my head off.’” Emphasis in text. Ingmar Bergman, *The Magic Lantern: An Autobiography*, trans. Joan Tate (London: Penguin, 1988), 183.

¹³⁰ “Sommarprat med Ingmar Bergman”.

¹³¹ James Huneker, *Chopin: the Man and his Music* (St. Clair Shores, Michigan: Scholarly Press, 1972, originally published New York: Scribner, 1926), 91.

meaning”.¹³² Twentieth-century musicologists have applied various techniques to the prelude from Gerald Abraham’s “style-analytical” approach to Leonard B. Meyer’s *Gestalt* theories and Heinrich Schenker’s graphs.¹³³ Michael Bird has noted that the upper-stemmed voice of the accompaniment figure closely resembles the opening four notes of the *Dies Irae*, grimly plodding through the entire piece.¹³⁴

Whether or not Bergman and Laretei were aware of the depth of discourse surrounding this prelude is not within my authority to answer.¹³⁵ But in *Autumn Sonata*, through Charlotte’s speech, Chopin the musical figure appears alongside his music, becoming, in fact, the key to interpreting his music. Before one can play Chopin correctly, says Charlotte, one must know what kind of man he was. In her musical discussion, she offers a vision of the man himself, a spectre of a character whose biographical legends Bergman knew and retold – and Bergman was never one to separate his personal interests from his artistic work. With Charlotte’s speech, *Autumn Sonata* alludes to the mythic status granted to this composer-pianist over the past two centuries. I would further argue that the narrative thrust of this film is underscored by both his music and his biography.

Chopin, the spinner of nocturnal dreams, the disseminator of Polish dances, the tubercular tragedy – somewhere behind layers of myth-making lies a man in exile from his war-torn country. Although he spent the final twenty years of his life more or less happily situated in Paris, he remained at heart a Pole, one who often referred in his compositions – through genre, style, or content – to his homeland. After establishing fame in Paris, he refused an invitation to become “Pianist to the Imperial Russian Court”, writing, “Even if I did not take part in the Revolution of 1830, my sympathies were with those who did. Therefore I consider myself an exile: it is the only title to which I am entitled.”¹³⁶ In 1838, Chopin found himself as a new kind of exile. Isolated in an ancient stone monastery in the mountains of Majorca, Chopin and his lover George Sand became maligned not only by the foul weather, which sickened Chopin to near death, but also by the Spanish inhabitants who were suspicious of Chopin’s ill health and shunned him. Thrust into depression and coughing blood for weeks, Chopin finished his set of 24 Preludes in a kind of claustrophobic destitution. Disagreements over the compositional timeline of these

¹³² Alfred Cortot, Student’s Edition of Chopin’s *Twenty-four Preludes, Op. 28*, trans. David Ponsoyby, Édition Nationale de Musique Classique (Paris: Salabert Senart, 1926, 1930), 5.

¹³³ See Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1994, first published: Routledge, 1985).

¹³⁴ Michael Bird, “Secret Arithmetic of the Soul: Music as Spiritual Metaphor in the Cinema of Ingmar Bergman”, *Kinema*, <http://www.kinema.uwaterloo.ca/article.php?id=315> (accessed 30 May 2014).

¹³⁵ It is, however, highly likely that they were, at least to some extent.

¹³⁶ George R. Marek and Maria Gordon-Smith, *Chopin* (London: Weidenfeld and Nicolson, 1979), 130.

preludes have troubled biographers since the nineteenth century; faulty information and embellished stories have hindered attempts to determine when and where Chopin composed each of them. Nevertheless, in 1957, Maurice Brown published a chronology, firmly planting Prelude No. 2 in the 1838 Majorca period based on a draft, in Chopin's hand, dated "Palma, 28 October."¹³⁷ Chopin sent his completed set of preludes back to France for publication in January 1839.

If, in playing this prelude, "you must battle your way through it and emerge triumphant", Eva does exactly that over the course of the Charlotte's visit. She dominates and humiliates her mother, but neither can she rejoice in the irreversible destruction she has caused nor offer mercy when her mother concedes. And yet the final scene shows Eva asking forgiveness; whether Charlotte ever receives the letter or whether the two ever meet again is understood to be ambiguous and somewhat beside the point. Eva's awareness of her responsibility to reach out, to love, to offer herself instead of demanding recompense suggests a way forward, out of isolation. Something may be left behind forever, as Edward Said states, but though life after the trauma of exile will never return to its original innocence, moving beyond is a choice, not an impossibility. This choice, Bergman seems to imply, is what differentiates human beings from marionettes.

One further peculiarity about the A minor prelude is that it begins ambiguously in E minor and does not arrive at the tonic until two-thirds of the way through the piece,¹³⁸ on a second inversion chord; even then the melody is drawn out ambiguously, the harmony all but disintegrating as a lone voice speaks in the silence. Lawrence Kramer writes, "There is no longer a 'home key' that is (or seems) intrinsic to the music; there is simply what the ear wants to hear, what it cannot bear not to hear."¹³⁹ Not until the final cadence, nearly three minutes after its beginning, does the piece finally arrive in A minor – three minutes of (harmonic) struggle.

"No longer a home key" – a phrase reminiscent of Charlotte's musings on the train speeding her away from Eva: "I feel so shut out", she says. "I'm always homesick, but when I get home I realize it must be something else I long for." A phrase reminiscent of Chopin's

¹³⁷ Maurice J. E. Brown, "Chronology of Chopin's Preludes", *The Musical Times*, Vol. 98, No. 1374 (August, 1957), 423.

¹³⁸ This occurs between measures 14 and 15, which, depending on where one thinks the tonic actually lies – measure 14, beat 2 or measure 15, beat 1 – and whether the piece is seen to have 23 measures or 24 (which would imply holding the fermata), is either .6, .617, or .625 through the piece. The golden section is .618. For further discussion, see Michael R. Rogers, "Chopin, Prelude in A Minor, Op. 28, No. 2", *19th-Century Music*, Vol. 4, No. 3 (Spring 1981), 245-250.

¹³⁹ Lawrence Kramer, "Romantic Meaning in Chopin's Prelude in A Minor", *19th-Century Music*, Vol. 9, No. 2 (Autumn 1985), 151.

1830 letter, upon his final departure from Poland: “I believe that when I leave, it will be to forget home forever; I feel that I am leaving home only to die – and how awful it must be to die far away from where one has lived!”¹⁴⁰ A phrase reminiscent of Bergman’s belief that his artistic honesty directly corresponds to the nourishment he receives from the land, the people, the language of Sweden: “I am able to work with an integrity that has become the very air I breathe, and one of the main reasons I do not want to work outside Sweden.”¹⁴¹ He admits that filming *Autumn Sonata* was inspired by his desire to make a film with old colleagues;¹⁴² abandoning the English of his previous film and the German of his foreign life, Bergman reverts to his native Swedish and practically ignores the Norwegian landscape around him. A man with a noted dislike of foreign travel and a “sense of estrangement in places with different tempo and light from home”, Bergman’s decision to flee the humiliation of his financial scandal forced him to face his “great fear”¹⁴³ that, in Steene’s formulation, “once removed from his Swedish environment he would not only lose control over the production but feel alienated, ill at ease, and homeless”.¹⁴⁴ By reaching back to familiar practices for comfort, Bergman is able to peer into a shadowy future of fragmentation and ask if it is possible ever to return from exile, whether political, social, spiritual, or personal.

Conclusion

As Bergman’s artist-characters take the stage in film after film, trying to make contact with their audiences, the performance-humiliation cycle repeats itself, each variation changing in appearance but not in process. In both public and private performance, exposure leads to humiliation and its corresponding type of violence; the physical or sexual violence resulting from public performance finds a counterpart in the emotional and psychological violence inflicted through private performance.¹⁴⁵ Both kinds of humiliation and violence result in expulsion or exile, and as seen in numerous films, from *The Naked Night* to *Autumn Sonata*, exile can become a way of life. The ritual of performance integrates Bergman’s

¹⁴⁰ From a letter, quoted in Marek, *Chopin*, 38.

¹⁴¹ From a letter, quoted in Philip Mosley, *Ingmar Bergman: The Cinema as Mistress* (London: M. Boyars, 1981), 19.

¹⁴² *Behind the Scenes of Autumn Sonata*, filmed by Arne Carlsson (Stockholm: Taschen, 2003), DVD.

¹⁴³ Cynthia Grenier, “Playboy Interview: Ingmar Bergman”, *Playboy*, Vol. 2, No. 6 (June 1964), in *Ingmar Bergman Interviews*, 38.

¹⁴⁴ Steene, *A Guide to Reference and Resources*, 10.

¹⁴⁵ One could argue that physical and sexual violence is also inflicted through private performance, particularly in *Saraband*, and vice versa, that public performance also deals with emotional and psychological humiliation. However, Bergman generally foregrounds physical/sexual violence in scenes of public humiliation, whereas emotional/psychological violence is more apparent in private settings.

musicians into his greater exploration of the artist's liminal social position, and beyond that, the human condition. All of his protagonists undergo a certain exposure, humiliation, and exclusion, whether or not they are musicians. In the act of performance, however, we can see this ritual unfold in real time, as we, spectators separated from the actors by a screen rather than a stage, watch voyeuristically as they succeed or fail, triumph or crumble. Throughout Bergman's films, the loss of contact – of respect, forgiveness, acceptance, and love – follows from humiliation and leaves a void within his characters and between them.

Yet I do not submit that this pessimistic reality is Bergman's final nihilistic judgment, either on performance or on human nature. Rather, I would argue that Bergman instead finds comfort in what Richard Rorty sees as an essential aspect of basic humanness – “our shared ability to suffer humiliation”.¹⁴⁶ This shared ability, a kind of humankind-wide solidarity, is akin to what Bergman claims drives him to make films: his need to express himself but also his desire to receive communication from others. In a 1964 interview, he stated the following:

What matters most of all in life is being able to make that contact with another human. Otherwise you are dead, like so many people today are dead. But if you can take that first step toward communication, toward understanding, toward love, then no matter how difficult the future may be – and have no illusions, even with all the love in the world, living can be hellishly difficult – then you are saved.¹⁴⁷

The performance scenes I have explored depict musicians cut off from their peers, their audience, their society, and sometimes even themselves, musicians who in the act of performance expose themselves in the attempt to connect with others. But Bergman's characters do not limit their need for connection to living human beings, physically and temporally available. Just as Bengt in *Music in Darkness* finds solidarity in Beethoven, so too do other characters find comfort and camaraderie in the music and lives of their favourite composers – particularly composers who suffered humiliation, rejection, and tragedy. In the next chapter, I will explore how Bergman's cinematic use of pre-existing music can transgress boundaries of space and time and connect fictional characters with

¹⁴⁶ Richard Rorty, *Contingency, Irony, and Solidarity* (Cambridge: Cambridge University Press, 1989), 91. This ability, Rorty claims, is what distinguishes humans from animals: animals can be treated badly and suffer physically, but a creature cannot be humiliated unless there exists a complex language-using society that can shame, condemn, punish, and criticise. Rorty's claim is contentious, as he also argues against essentialising, that there is no “one thing” that separates humans from other creatures. But his belief in our shared ability to suffer humiliation ends up becoming a way of determining what a human being really is. My thanks to Robert Chodat for elucidating this point.

¹⁴⁷ Quoted in Grenier, “*Playboy* Interview”, 46.

historical ones, imagined scenarios with documented events, offering a metaphor for artistic companionship that transcends the ignominious shackles of mortality.

CHAPTER FOUR

In the Presence of Schubert: Musical Haunting and the Reimagined Past

Nothing changes more constantly than the past; for the past that influences our lives does not consist of what actually happened, but of what men believe happened. – Gerald White Johnson

On a flickering screen, the black-and-white image of Franz Schubert on his deathbed appears. Silhouetted against an icy window, the silent figure of Death creeps through the moonlight. In a small village hall, faces from films past smile in glowing candlelight. These spectral presences are some of many who haunt Ingmar Bergman's penultimate film, *In the Presence of a Clown* (*Larmar och gör sig till*, 1997),¹ figures arising not only from the director's personal and professional past but also from a larger historical consciousness. Through these past figures, sometimes real, sometimes imagined, Bergman probes the recesses of memory and questions the unfathomable future; in his images flicker intimations of the ever-present past, the inevitability of death, the unknowable void beyond. Accompanied by the undead, as it were – the dead revived by cinematography as much as by memory and imagination – both Bergman and his living protagonists exist on the boundary between life and death, fantasy and reality, shifting between physical and spiritual realms. In this chapter, I will argue that such transgression is driven not only by memory but also by another type of presence altogether, at once tangible yet immaterial: the music of Schubert, which exists on all three planes of cinematic sound, diegetic, non-diegetic, and metadiegetic. By drawing on theories of the Gothic and the uncanny, I will show how music – its sound, structure, and mythology, and the way it is woven into the filmic text – enables Bergman's characters to “[glide] over into another state”,² as his film opens up “portals to the past” and “gateways ... to other worlds”.³

¹ The film aired on 1 November 1997 on Swedish television and received its foreign premiere at the Cannes Film Festival in May 1998.

² Maaret Koskinen, “Out of the Past: *Saraband* and the Ingmar Bergman Archive”, in *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, ed. Maaret Koskinen (London: Wallflower Press, 2008), 32.

³ Linda Haverty Rugg, “Self-Projection and Still Photography in the Work of Ingmar Bergman”, in *Ingmar Bergman Revisited*, 107.

Return to Sweden, return to the past

Although Bergman was officially exonerated from his Swedish tax scandal in November 1979, he remained a director at Munich's Residenztheater until 1984.⁴ In 1978, he began to write *Fanny and Alexander* (*Fanny och Alexander*, 1982), the film with which he would announce his retirement from cinema. Describing this historical drama as “a huge tapestry filled with masses of color and people”,⁵ Bergman stated that *Fanny and Alexander* represented “the sum total of my life as a film maker”,⁶ inspired by a desire “to depict, finally, the joy that I carry within me in spite of everything”.⁷ Returning to Sweden to make the film proved to be such a joy in itself that Bergman decided, at the age of 64, that it was “better to stop now when everything is perfect”.⁸ Released as a feature film in 1982, *Fanny and Alexander* was widely lauded by critics and won four Academy Awards.⁹ Set in Uppsala in 1907, the film centres on a large family as it encounters the joys and perils of life – marriage, birth, death, the family theatre business, and a boy's coming-of-age. In *The New York Times*, Michiko Kakutani called the film “a testament to the remarkable alchemy of life and art ... at once a nostalgic reinvention of the director's own childhood and a mature summation of his work”;¹⁰ film critic Vincent Canby wrote that “it moves between the worlds of reality and imagination with the effortlessness characteristic of great fiction”.¹¹

Indeed, questions about the film's genesis centred on the differentiation between what was fiction and what was taken from the director's childhood. By the 1980s, Bergman was widely known for “ransacking his own life for ideas and information”,¹² acknowledging himself that many of his films had grown “like a snowball ... from a single flake” of experience or memory.¹³ In typically contradictory terms, Bergman decried the

⁴ Ingmar Bergman, *The Magic Lantern: An Autobiography*, trans. Joan Tate (London: Penguin, 1988), 250.

⁵ Quoted in Peter Cowie, *Ingmar Bergman: A Critical Biography* (New York: Charles Scribner's Sons, 1982), 338.

⁶ Quoted in Michiko Kakutani, “Ingmar Bergman: Summing Up a Life in Film”, *New York Times Magazine* (28 June 1983), in *Ingmar Bergman Interviews*, 156.

⁷ Ingmar Bergman, *Images: My Life in Film*, trans. Marianne Ruuth (New York: Arcade, 1994), 366.

⁸ Quoted in Kakutani, “Summing up a Life in Film”, 157.

⁹ A five-hour television version of *Fanny and Alexander* aired on Swedish television 1984 in four instalments.

¹⁰ Kakutani, “Summing up a Life in Film”, 157.

¹¹ Quoted in *ibid.*, 157.

¹² *Ibid.*, 161.

¹³ Quoted in Cynthia Grenier, “Playboy Interview: Ingmar Bergman”, *Playboy*, vol. II, no. 6 (June 1964), in *Ingmar Bergman Interviews*, 43.

suggestion that “*Fanny and Alexander* is autobiographical, that it portrays my childhood”,¹⁴ while later confirming that “from the very beginning one can see that with *Fanny and Alexander* I have landed in the world of my childhood”.¹⁵ Yet both are true, the confessional and the universal; Bergman’s particular brand of fictional autobiography comes to maturity in this so-called final film, blurring the line between memory and imagination. And although *Fanny and Alexander* may have signalled his official farewell to cinema (even though it turned out to be not quite the case), his creative return to early twentieth-century Uppsala, where he spent much of his childhood, proved to be the beginning of a family chronicle that would occupy him until 1997.

Bergman’s retirement from cinema did not mean retirement in any other sense. For the next twenty years, Bergman kept up his usual blistering work pace, directing numerous productions at Stockholm’s Royal Dramatic Theatre, developing a new opera, adapting pre-existing texts for stage production, and directing some short films. As his professional life moved forward, his writings increasingly looked back to the past. He wrote two memoirs about his personal and professional life and three novels based on his parents’ early years, which he turned into screenplays for others to direct.¹⁶ He also wrote a further five scripts, three of which became films: *Faithless (Trolösa)*, 2000, directed by Liv Ullmann, and *In the Presence of a Clown* (1997) and *Saraband* (2003), both directed by Bergman himself and produced as TV films that later screened in cinemas. These two films, the last that Bergman both wrote and directed, stand as the culmination of his late style – his final return to fictions real and imagined through a complex synthesis of art forms: cinema, TV, theatre, and music.

Having opened his vault of childhood memories with the creation of *Fanny and Alexander*, Bergman followed two autobiographical threads for the rest of his creative life. The first probes his familial past, resulting in a group of films that Birgitta Steene entitles “The Family Saga”¹⁷ – a reflection of his family tree, a chronicle of his parents’ life together, populated by relatives, driven by family lore. The second reviews his own past in a more veiled autobiographical form that Steene calls “The Haunting Past: Memories and

¹⁴ Quoted in Cowie, *A Critical Biography*, 338.

¹⁵ Bergman, *Images*, 366.

¹⁶ These screenplays became *Best Intentions (Den goda viljan)*, 1991 by Bille August, *Sunday’s Children (Söndagsbarn)*, 1992 by his son Daniel Bergman, and *Private Confessions (Enskilda samtal)*, 1996 by Liv Ullmann. His memoirs took the form of an autobiography, *The Magic Lantern* (1987), and a book about his filmmaking years, *Images: My Life in Film* (1990).

¹⁷ Birgitta Steene, *Ingmar Bergman: A Reference Guide* (Amsterdam: Amsterdam University Press, 2005), 152.

Nightmare”¹⁸ – a return to Bergman’s own mid-life history as fictionalised in *Scenes from a Marriage* (*Scener ur ett äktenskap*, 1974), a revisitation of characters from that film who, now aged, reflect on their own cinematised past. These parallel worlds, I propose, suggests two lenses for looking back, separate but overlapping: the *reimagining* of the past of others and the *remembering* of one’s own. On paper and in film – and, of course, in the mind – the past becomes increasingly alive and real, present. As Bergman delves into both the historical past and his personal history, figures remembered and forgotten, some alive but most dead, reappear, conjured up through memory and imagination and materialised on the screen. The last of “The Family Saga” memory-films, *In the Presence of a Clown*, will be this chapter’s case study; I will return to *Saraband*, the last of “The Haunting Past”, in my thesis conclusion.

II

Standing at the border: Gothic transgression

To better situate *In the Presence of a Clown* in the revisited past, I must consider a genre that has long explored the topography of “past-ness”¹⁹: the literary Gothic. A word that connotes the ghostly and macabre, Gothic is often referred to as the “literature of terror”,²⁰ but despite a tradition dating back to the 1760s, “Gothic” is difficult to define.²¹

According to Fred Botting, Gothic is “a mode that exceeds genre and categories, restricted neither to a literary school nor a historical period”, a “hybrid form”²² – a collection of themes and devices. Although Gothic may be associated in the contemporary imagination with decaying castles, bleak landscapes, and misty graveyards populated by ghosts, these tropes of implicit terror point to broader themes that lurk beneath the clichés. Tracing the appearance of the Gothic from its eighteenth-century origins to the internet age, Catherine Spooner and Emma McEvoy offer four criteria for defining the term: its (1) emphasis on the returning past; (2) interest in transgression and decay; (3) commitment to exploring

¹⁸ Steene, *A Reference Guide*, 159.

¹⁹ Koskinen, “Out of the Past”, 30.

²⁰ Isabella van Elferen, “The Gothic Bach”, *Understanding Bach*, Vol. 7 (2012), 9.

²¹ The hosts of BBC Radio 4’s Saturday Review criticised the British Library’s failure to define adequately the Gothic in its 2014 exhibition on the subject, entitled “Terror and Wonder: The Gothic Imagination”. Radio programme: Saturday Review, tx 4 October 2014 (BBC Radio 4), <http://www.bbc.co.uk/programmes/b04k4032> (accessed 17 December 2014).

²² Fred Botting, *Gothic* (London: Routledge, 1996), 14.

the aesthetics of fear; and (4) cross-contamination of fantasy and reality.²³ For centuries, Gothic has maintained these qualities while simultaneously adapting itself to changing cultural trends and anxieties. In doing so, it has, in Botting's estimation, "shadowed the progress of modernity with counter-narratives displaying the underside of enlightenment and humanist values" – counter-narratives, that is, that contain threats of the irrational, the immoral, and the fantastic.²⁴ *In the Presence of a Clown* contains all these so-called criteria of the Gothic, with Bergman's use of music and music history generating hauntings and border-crossings within the film. First, however, I want to consider Gothic's trajectory from literature to psychology and into the mediated twentieth century.

Gothic is most readily associated with Germanic nations, from the early *Schauerroman* ("shudder-novel")²⁵ to German Expressionism's influence on early horror cinema, which "[led] to a [lasting] visual idiom of terror".²⁶ Despite Germany's long-standing connection to the Gothic, the original Gothic texts are actually English, written between 1764 and 1820, and contain a pathological confusion of fiction and reality.²⁷ Although Gothic proved to be culturally pervasive, limited to neither a single country nor a specific national tradition, its texts were generally excluded from respectable literature.²⁸ Nevertheless, as the Gothic rose in popularity and flourished in popular culture, it filled a void left by the "decline of theological passions" during the Enlightenment's spread of rationalism throughout Europe.²⁹ Drawing on work by historian Keith Thomas, Terry Castle points out that this historical transformation in 1650–1800 led to the "age-old system of European magical belief and folk superstition" being "rendered obsolete".³⁰ The tension between religion and rationalism provided a foundation for Gothic that has

²³ Catherine Spooner and Emma McEvoy, introduction to *The Routledge Companion to Gothic* (London: Routledge, 2007), 1.

²⁴ Botting, *Gothic*, 2.

²⁵ *The Oxford Dictionary of Literary Terms*, s.v. "Schauerroman", <http://www.oxfordreference.com/view/10.1093/acref/9780199208272.001.0001/acref-9780199208272-e-1021?rskey=RWSkhj&result=1026> (accessed 17 October 2014).

²⁶ van Elferen, "The Gothic Bach", 12.

²⁷ Amongst these texts are Horace Walpole's *The Castle of Otranto* (1764), Ann Radcliffe's *The Mysteries of Udolpho* (1794), which introduced the "explained supernatural" and the Gothic villain, and Charles Maturin's *Melmoth the Wanderer* (1820). According to Terry Castle, Radcliffe's "explained supernatural" is a striking and much-maligned formal device that supplies "anticlimactic 'rational' explanations for the various eerie and uncanny events in her novels". The machinery behind supernatural-seeming events is exposed, and phenomena such as "mysterious musical sounds, groans emanating from walls, the sudden movement of a supposedly dead body" are explained away. See Terry Castle, "The Spectralization of the Other", *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny* (New York; Oxford: Oxford University Press, 1995), 120-21.

²⁸ Jane Austen's *Northanger Abbey* (1817) parodied the conventions of Gothic fiction as well as its pernicious influence on the imagination of readers. Additionally, although the literary Gothic was not limited to any single national tradition, its prevalence in northern European Protestant countries paved the way for anti-Catholic subtexts. See Botting, *Gothic*, 5.

²⁹ W.E.H. Lecky, quoted in Castle, introduction to *The Female Thermometer*, 14-15.

³⁰ Castle, *ibid.*, 14-15.

continued to shape its modern evolution and discourse. In the formative critical histories of Gothic scholars Montague Summers and Devendra Varma, explains Botting, “terror and horror are linked to awe and dread as ways of representing *a human quest for metaphysical, religious experience in a secular age*”.³¹

In the eighteenth century, Gothic writers attempting to “reconstruct the divine mysteries”³² in the absence of a fixed religious framework found a supernatural source of power in the sublime, a philosophical concept that indicates “the sense of the divine, the contrast between the limitations of human perception and the overwhelming majesty of nature” that exceeds reason.³³ The sublime not only offered Gothic a “natural” supernatural – nature itself – but also accounted for the unknowable in human experience: the metaphysical, the infinite. Thus a mode rooted in the sublime evoked “powerful emotions of terror and wonder”, its aesthetic one of feeling and emotion rather than logic and rationality.³⁴ Nevertheless, even while promulgating the delicious terrors of the sublime, Gothic texts served to reinstate the boundaries breached by such power. Spooky ghosts and occult crimes reflected widespread social anxieties and cultural superstitions, as in the vampire as a menacing Eastern “Other”, and such dangers had to be neutralised to reinstate order. These uncontrollable Gothic terrors threatened “not only the loss of sanity, honour, propriety or social standing but the very order which supports and is regulated by the coherence of those terms”, endangering both individuals and collective society.³⁵

For all its historical variation, Gothic is best understood as the crossing of boundaries and the exploration of limits – in a word, transgression. The first definition of the verb “transgress” in the Chambers Dictionary is “to pass beyond the limit of”, and it is around this sense of the word that Gothic revolves.³⁶ Within a Gothic context, transgression is the identification, reconstitution, or transformation of limits and an interrogation of received rules and values.³⁷ By pushing beyond these rules and testing the limits, we discover how far is too far. We discover, in other words, what Botting calls the acceptable and unacceptable sides of limits, limits that regulate social distinctions. Gothic is full of antitheses – good/evil, light/darkness, reason/superstition, past/present,

³¹ Botting, *Gothic*, 18. Emphasis mine.

³² van Elferen, “The Gothic Bach”, 14.

³³ Philip Shaw, *The Sublime* (London: Routledge, 2006), 4.

³⁴ *Ibid.*, 4.

³⁵ *Ibid.*, 7.

³⁶ *Chambers Dictionary*, 13th ed., s.v. “transgress”.

³⁷ Botting, *Gothic*, 8. The verb “transgress” is closer to the Gothic sense of the word than the definition of the noun “transgression”: 1) an overstepping, 2) an infringement, 3) sin. Admittedly these are also implicated in the Gothic sense of the word. *Chambers Dictionary*, 13th ed., s.v. “transgress”.

sacred/profane – but it is the *relations between them* that Gothic seeks to explore, not an either/or polarity. This “dynamic of limit and transgression” both “contests and restores boundaries”, and opens Gothic texts to contradiction and ambivalence, obscuring any single meaning.³⁸ As it turns out, boundaries once crossed can be crossed again.

Turning inwards: Gothic in the nineteenth century

The rich history of the Gothic is far beyond the scope of this chapter, but its transformation in the nineteenth century is a key element in my reading of Bergman’s penultimate film, a development with far-reaching implications for the evolution of Gothic devices: the internalisation of the Gothic. As the nineteenth century dawned, Gothic writers shifted focus from external threats towards an unstable, internalised world. By this time, traditional Gothic tropes were already clichéd, but the ever-adaptable mode found ways to remain relevant, surfacing in the new Romantic movement that centred on the individual by “disturb[ing] conventional social limits and notions of interiority and individuality”.³⁹ As wild Gothic landscapes became external markers of inner turmoil, Romantic sympathy for “suffering, doomed individuals” likewise gave rise to a new hero (or antihero), the Romantic-Gothic wanderer: an outcast, usually male, both victim and villain, not evil himself but struggling against the real evil of tyranny, corruption, and prejudice, against institutions of power, social norms, and religious superstitions. Like their predecessors, Romantic-Gothic heroes remained standing “at the limits of normal worlds and mores” – but limits and worlds now influenced by Romantic individualism.⁴⁰

Riddled by troubled feelings such as guilt, anxiety, and despair, and exhibiting signs of psychological disturbance from “increasingly subjective states dominated by fantasy, hallucination, and madness”, these tortured heroes, exemplified by Byronic characters such as Heathcliff in *Wuthering Heights*, reflect the era’s wider anxiety regarding “the nature of reality and its relation to individual freedom and imagination” as well as its spiritual desolation.⁴¹ The boundaries between sanity/madness, reality/fantasy, and reason/desire become increasingly blurred as transgressions occur within the divided nature of the individual psyche. Encountering society’s external rules in their transgressions of traditional values, these alienated subjects can no longer control the forces of passion and

³⁸ Ibid., 8.

³⁹ Ibid., 91.

⁴⁰ Ibid., 20.

⁴¹ Ibid., 11.

fantasy once regulated and restrained in the eighteenth century. This shift from external supernatural forces to internal psychological forces haunts all further renderings of the Gothic, opening the door to a world of intellectual uncertainty and imaginative distortion.

As the wild landscapes of Romantic individualism surrendered to the rationalised world of industrial commerce, terrors emerged closer to home than ever before, metaphorically as well as literally. Ruined castles gave way to old houses, which “as both building and family line ... became the site where fears and anxieties returned in the present”, and there a new threat against Victorian rationalism arose, one that drew upon the Gothic theme of sins of the fathers: the “haunting return of past transgressions and attendant guilt” within the bourgeois family.⁴² Geographically and psychologically, guilty secrets and past crimes expressed the pathological, unresolved terror of the internalised Gothic – for Edgar Allan Poe, a terror “of the soul”.⁴³

Nineteenth-century Gothic is a study of terror in all its many forms – terrors of the mind, of the home, of the unknown. These feelings of uncertainty and fear relate to what David Punter calls a dialectic between the known and the unknown.⁴⁴ Just as the sublime in eighteenth-century Gothic evoked “powerful emotions of terror and wonder” by intimating a “metaphysical force beyond rational knowledge and human comprehension”, this new feeling of terror, beyond comprehension in even the most human of places – the home and the mind – came to dominate nineteenth- and twentieth-century Gothic works. Indeed, this feeling of uncertainty and fear, of something not quite right, a threat from the past hidden just below the surface of reality and irrupting into the present without warning, finds its way into modern psychology, via Freud, as the uncanny.

Haunted consciousness: the Freudian uncanny

Although often sprinkled loosely in texts both academic and popular as an atmospheric adjective, the term “uncanny” has a complex definition, but one that in psychoanalysis is nevertheless precise. Definition 4b of the Oxford English Dictionary describes it as “partaking of a supernatural character; mysterious, weird, uncomfortably strange or unfamiliar”.⁴⁵ Hugh Haughton describes it as “a particularly intense experience of

⁴² Ibid., 3, 11.

⁴³ Preface to *Tales of the Grotesque and Arabesque*, quoted in *The Fall of the House of Usher and Other Writings: Poems, Tales, Essays and Reviews*, ed. David Galloway (London: Penguin, 2003), xxxi.

⁴⁴ David Punter, “The Uncanny”, in *The Routledge Companion to the Gothic*, 130.

⁴⁵ *The Oxford English Dictionary* online, s.v. “uncanny”, <http://www.oed.com/view/Entry/210106?redirectedFrom=uncanny#eid> (accessed 24 October 2014).

strangeness”.⁴⁶ Terry Castle connects it to “the morbid, the excessive, the strange”.⁴⁷ Christopher Gibbs understands it as a sense of “repulsion and anxiety”.⁴⁸ All of these writers inevitably draw on Freud, who, in his eponymous essay of 1919, identifies the uncanny as a quality of feeling, one of “creeping horror” that belongs “to the realm of the frightening, of what evokes fear and dread”, and notes that “persons and things, sense impressions, experiences and situations” all can evoke a sense of the uncanny.⁴⁹ Doubles and alter egos, automata, spectral emanations, repetition and déjà vu, uncertain sexual identity, precognition and coincidence, and even death – Freud categorises these as uncanny, according to Castle, because of “the way they subvert the distinction between the real and the phantasmic – plunging us ... [into] the realm of the unconscious”.⁵⁰ The uncanny “overflows the bounds of reason”, says David Punter, yet the uncanny has nevertheless seeped into all aspects of modern, rational life.

“Uncanny”, the English translation of “unheimlich” – literally, “unhomely” – encompasses two sets of meaning: something unfamiliar and uncomfortable, but something also strangely familiar.⁵¹ From these contradictory senses, Freud develops a theory of the uncanny as something once known but forgotten, a lack of orientation that renders unhomely one’s own home: “This uncanny element”, he writes, “is ... something that was long familiar to the psyche and was estranged from it only through being repressed.”⁵² For Freud, repression is the fundamental psychological mechanism at work in the uncanny, which arises when “infantile complexes” long hidden are “revived by some impression” or when “primitive beliefs”, previously surmounted, “seem once more to be

⁴⁶ Hugh Haughton, introduction to *The Uncanny*, Sigmund Freud (London: Penguin, 2003), xlii.

⁴⁷ Castle, introduction to *The Female Thermometer*, 6.

⁴⁸ Christopher H. Gibbs, “Komm, geh’ mit mir’: Schubert’s Uncanny *Erk König*”, *19th-Century Music*, Vol. 19, No. 2 (Autumn 1995), 129.

⁴⁹ Freud, *The Uncanny*, trans. David McLintock (London: Penguin, 2003), 123. Different translations of Freud’s German text have provided colourful variations of terminology. My discussion relies on David McLintock’s 2003 translation. “Creeping horror” is, however, from Alix Strachey’s original translation of 1925.

⁵⁰ *Ibid.*, 5.

⁵¹ First, *unheimlich* (its noun form is *das Unheimliche*, but Freud prefers to use *unheimlich*) indicates something unfamiliar and uncomfortable, the opposite of *heimlich* – homely and familiar. Second, it indicates something familiar but forgotten, something that “was meant to remain secret and hidden and has come into the open”. (F.W.J. von Schelling, quoted in Freud, *The Uncanny*, 132.) This second definition is closely related to *unheimlich*’s apparent opposite, *heimlich*, but the two words are antonyms only in the first sense, not the second. As Punter explains, “that which is ‘heimlich’ (homely) is also ‘surrounded’, ‘secret’ ... also becomes ‘unheimlich’ ... unknown to those outside the magic walls.” (Punter, “The Uncanny”, 130.) Freud writes that as *heimlich* “merges with its antonym *unheimlich*”, the uncanny reveals itself as “a species of the familiar”. (Freud, *The Uncanny*, 134.)

⁵² Freud, *The Uncanny*, 148.

confirmed”.⁵³ But why do infantile desires and primitive beliefs re-emerge into modern consciousness in the “strangely defamiliarised form” of the uncanny, in mediated and cryptic ways?⁵⁴ If the uncanny is an eighteenth-century invention in response to the Enlightenment, as Castle argues,⁵⁵ then uncanny effects arise when re-emerging superstitions conflict with modern rationalism, when, according to Freud, “the boundary between fantasy and reality is blurred, when we are faced with the reality of something that we have until now considered imaginary”.⁵⁶

Just as the uncanny occurs during psychic conflict between the forgotten imaginary and the known real, a fantastic work, according to Tzvetan Todorov, is one in which “the transition from mind to matter has become possible”.⁵⁷ The collapse of boundaries between mind (psychic experience) and matter (the physical world) that allows such transition is what Castle describes as ontological transgression. Object and observer are no longer separate; everything merges: “inside and outside, cause and effect, mind and universe”.⁵⁸ Todorov offers an example of ontological transgression that centres on music: “We hear music, but there is no longer an instrument external to the hearer and producing sounds.”⁵⁹ In addition to the breakdown of ordinary distinctions, another theme of the fantastic is the collapse of boundaries between life and death. Castle traces this “fantastic ambiguity” of life and death back to Ann Radcliffe’s Gothic novel *The Mysteries of Udolpho*, citing what she calls “the uncanny Radcliffean metaphor of haunted consciousness”.⁶⁰

⁵³ Quoted in Castle, introduction to *The Female Thermometer*, 7. These primitive beliefs hark back to an “old animistic view of the universe”, in which the physical world was inhabited by spirits and controlled by the “omnipotence of thoughts”. (Freud, *The Uncanny*, 147. Emphasis in text.)

⁵⁴ Richard Cohn, “Uncanny Resemblances: Tonal Signification in the Freudian Age”, *Journal of the American Musicological Society*, Vol. 57, No. 2 (Summer 2004), 287.

⁵⁵ Castle writes, “It was during the eighteenth century, with its confident rejection of transcendental explanations, compulsive quest for systematic knowledge, and self-conscious valorisation of ‘reason’ over ‘superstition’, that human beings first experienced that encompassing sense of strangeness and unease that Freud finds so characteristic of modern life.” Introduction to *The Female Thermometer*, 10.

⁵⁶ *Ibid.*, 150. One case of rationalised beliefs being undermined is the automaton, an eighteenth-century invention that haunted the fictional world of E.T.A. Hoffmann. What is unsettling about this figure, Freud posited, is not the intellectual uncertainty of whether or not the doll is alive, but rather that it takes us back to the world of childhood, where children make “no sharp distinction between the animate and the inanimate”. See Freud, *The Uncanny*, 141. A contemporary version of the automaton is the so-called “uncanny valley”, which refers to the widespread occurrence of human-like robots or computer-generated figures arousing unease or revulsion in human viewers. See Masahiro Moto, “The Uncanny Valley” (1970), trans. Karl F. MacDorman and Norri Kageki, <http://spectrum.ieee.org/automaton/robotics/humanoids/the-uncanny-valley> (accessed 24 October 2014).

⁵⁷ Quoted in Castle, “The Spectralization of the Other”, 127.

⁵⁸ Castle, *ibid.*, 127-28.

⁵⁹ Quoted in Castle, *ibid.*, 127.

⁶⁰ Castle, *ibid.*, 137.

To be haunted, Castle states, is to be “obsessed by spectral images”.⁶¹ But what exactly is a spectre? Some scholars use spectre interchangeably with the terms ghost, phantom, apparition, and revenant, but others offer specific definitions; therefore, for clarity, I will to adhere to Andrew Smith’s understanding of a spectre as “an absent presence, a liminal being”.⁶² Jacques Derrida further claims that “a spectre is always revenant” – that is, a return.⁶³ Thus, to be haunted is to be obsessed by images of an absent presence, of a liminal being – a presence or being that has returned from the past: we have seen it before. Whenever spectral images infiltrate our present consciousness, we are vulnerable to the uncanny, to our mind’s virtuosic blurring of time and space. When Gothic ghosts are internalised, subjective, emotional, when our “visionary experiences ... become indistinguishable from consciousness itself”,⁶⁴ as Castle explains, then we have arrived at the Radcliffean metaphor of haunted consciousness: “The mind [becomes] a ‘world of phantoms’ and thinking itself an act of ghost-seeing.”⁶⁵ Extending beyond the Romantic era, this habit of thought persists into modernity, secured with the ascendance of intellectualism and multiplied through image-producing technology, which preserves the ghosts in still photographs and moving pictures.⁶⁶

Haunting music, haunted film

Having thrived in popular culture from its earliest days, Gothic made the jump from the nineteenth to twentieth century through the most popular form of modern culture – cinema. The early magic lanterns, “spectacular and spectral”, projected “human-looking ghosts” without a discernable source onto silver screens, drawing a technological parallel to the films’ spooky content.⁶⁷ Much early cinema drew on classic Gothic novels and ghost stories, yielding manifold versions of these texts. Dracula, Frankenstein, and others of their ilk leapt to life in movie houses, while German Expressionist horror films gave grotesque moving forms to “otherness and deviance”.⁶⁸ Gothic themes of doubles and ambiguous

⁶¹ Ibid., 123.

⁶² Andrew Smith, “Hauntings”, in *The Routledge Companion to Gothic*, 147.

⁶³ Jacques Derrida, quoted in Isabella van Elferen, *Gothic Music: The Sounds of the Uncanny* (Cardiff: University of Wales Press, 2012), 11. Lawrence Kramer waxes lyrical on the revenant: “A specter, a ghost, a phantom, one who haunts, who returns, who walks again. From the French *revenir*: to come again, return, reappear, haunt, rebegin, recover, regain consciousness....” Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998), 152.

⁶⁴ Castle, “The Spectralization of the Other”, 136.

⁶⁵ Castle, introduction to *The Female Thermometer*, 17.

⁶⁶ Castle, “The Spectralization of the Other”, 137.

⁶⁷ van Elferen, *Gothic Music*, 35.

⁶⁸ Ibid., 35. *The Cabinet of Dr Caligari* (1920), *Nosferatu* (1922), and *Metropolis* (1926) are examples.

identity, of scientific experimentation, violence, and insanity persist throughout such films, confronting ever new frontiers of human knowledge and power.⁶⁹

Cinema not only gave visual form to Gothic characters but also made audible sounds and music previously unheard. Through cinema, the “im/materiality” of Gothic sound transitioned from text to airwaves, from readers’ eyes to viewers’ ears.⁷⁰ Gothic literature attributed to sound an importance beyond its mere existence, using sound’s negative, silence, as a convention to indicate the uncanny. In literary soundscapes, terror is typically preceded by an unworldly silence, consistently described in Gothic novels as the “complete absence of sound”.⁷¹ The sheer unnaturalness of such silence, juxtaposed with meteorological (wind, rain, thunder), technical (rattling pipes), and personal (footsteps, echoes) sounds, many of which lack an apparent source, both emphasises the emptiness of the soundscape and indicates the presence of invisible, ghostly figures or supernatural forces – according to Isabella van Elferen, “silence-as-absence” can suggest “noise-as-inhuman-presence”.⁷² Yet even more than unnatural silence and disembodied sounds, music, she claims, is the strongest indicator of haunting, a Gothic tool that bears “a more direct relation to the supernatural and the uncanny than other sounds, or indeed any other form of perception”.⁷³ Citing Radcliffe’s *Udolpho*, she notes the uncanny agency of music, its very sound heralding death in the novel. In Gothic literature, music is an active force, able to summon ghosts and, in the case of musical exorcisms performed by liturgical music, drive them away. Active, but inaudible: in literature, music and other sounds are only perceived, not heard.

As Gothic leapt from text to film, its music, followed by its sounds and voices, became audible to characters and audiences alike. During the silent film era, only music could be heard, whether provided by live piano, organ, or orchestra, or by phonograph recording.⁷⁴ With the spread of talkies in the 1930s, the diegetic yet disembodied voices emanating offscreen (from wherever the audio speakers were placed) were rendered even more unnatural by the poor quality of sound recordings. What Adorno and Eisler

⁶⁹ Botting, *Gothic*, 167.

⁷⁰ van Elferen, *Gothic Music*, 25.

⁷¹ *Ibid.*, 19.

⁷² *Ibid.*, 19-20, 63.

⁷³ *Ibid.*, 22.

⁷⁴ Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 34-40. Some films were screened in their original silence.

disparaged as “speaking effigies”⁷⁵ were, according to van Elferen, “the spectral products of machines projecting phantasms, ghosts that were now able to speak”.⁷⁶ She writes:

When used without the support of visuals, the recorded whisper or the voice-over draws viewers’ attention to the absence of its physical source, the body that produces this sound. Without evidence of embodiment voices are uncanny, as vocal sound always suggests physicality.⁷⁷

Following this logic, van Elferen defines film sound as “the eloquent narrator of the invisible”.⁷⁸ Drawing on K.J. Donnelly, she argues that music “lacking veritable physical origin”, particularly non-diegetic music, is even more ghostly than speaking projections.⁷⁹ In *The Spectre of Sound* (2005), Donnelly writes, “Like a spectre, [non-diegetic] film music is disembodied and denies the logic of the rest of the diegetic film world ... a seemingly ‘irrational’ element in the context of the film’s construction of a ‘rational’ diegetic world on-screen.”⁸⁰ Music can act as a spectral presence in film, as Donnelly shows, but whether it functions as Gothic music (i.e., music in the Gothic mode) is determined by its role within the narration, not by compositional style or simply by its ontological spectrality. To clarify how music specifically works in the Gothic mode, van Elferen identifies four dimensions of Gothic music, applicable to literature, film, and TV; I will briefly examine three of these dimensions.⁸¹

First, music gives voice to spectral beings, allowing spectrality to acquire shape. The sound of music, van Elferen claims, emphasises the absence of corporeality, indicating aurally a different kind of presence. Schizophonia, a term coined by R. Murray Schafer to describe sound split from its source through technological means, is a necessary condition of all film sound, which shares ontological similarities with ghosts – heard but not seen, present but intangible, able to appear and disappear at any moment.⁸² Music is often used to signal these ghostly presences, especially in Hollywood scoring conventions, where

⁷⁵ Theodor Adorno and Hanns Eisler, *Composing for the Films*, rev. ed. (London and New York: Continuum, 2007), 51.

⁷⁶ van Elferen, *Gothic Music*, 40.

⁷⁷ *Ibid.*, 39.

⁷⁸ *Ibid.*, 37.

⁷⁹ *Ibid.*, 40.

⁸⁰ K.J. Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI, 2005), 9.

⁸¹ Since Bergman’s films generally contain no more than a few minutes of music, I will focus on the first, second, and fourth of van Elferen’s dimensions and ignore the third – creating excess – given that musical excess is more closely associated with, for example, the organ-saturated soundscape of Alain Resnais’ opulent *Last Year at Marienbad* (1961) than with any musical contribution in Bergman’s largely silent, atmospherically ascetic films.

⁸² See R. Murray Schafer, *The New Soundscape: a Handbook for the Modern Music Teacher* (Don Mills, Ontario: BMI Canada, 1969).

leitmotifs signal characters' presences even when the characters are not onscreen. Van Elferen terms this phenomenon "musical absent presence", a literal "ghostly echo".⁸³

Second, music evokes memories and emotions, inviting listeners' own repressed pasts into the present. Since music signifies nothing and many things simultaneously, listening to music, whether pre-existing or purposely composed, "conjures the ghosts" of "memories, emotions, [and] identifications" that differ for every listener.⁸⁴ Donnelly explains that film music "might be conceived as the virtual space of mental processes, making film music the unconscious space of the film ... a repository of reminders, half-memories...".⁸⁵ When pre-existing music is used in film, its ability to haunt is multiplied; this music is embedded with its own history as well as a history of its composite meanings and previous historical appearances in print, concert, recording, and film. As Donnelly writes, "music imported to films ceases to be what it was before. Its place in film adds something to it."⁸⁶ Indeed, pre-existing music is often chosen for its connotations and overlays the film diegesis with its own meaning, providing a subtext – sometimes overt, sometimes subtle – to the cinematic narrative.

Finally, music induces border-crossings between past and future, the worldly and the divine. Because music can summon memories and associations from the past and enable them to appear in the present, "musical experience always generates an overlap of past and present",⁸⁷ collapsing linear time and conflating multiple temporalities. Jean-Luc Nancy asserts that music exists in its own space-time, regulated by ontological laws that allow the transgression of tenses, past, present, and even future.⁸⁸ By stretching time and space and "dissolving subjectivity",⁸⁹ music, according to Simon Frith, "defines a space without boundaries [and] is thus the cultural form best able to cross borders".⁹⁰ As well as standing outside normative space and time, music acquires transcendental qualities in sacred and ritualistic contexts:

Rituals create an ultimate twilight zone in which the sacred and secular spill over into each other; as liturgy, music accompanies rituals and reinforces their

⁸³ van Elferen, *Gothic Music*, 49.

⁸⁴ *Ibid.*, 68.

⁸⁵ Donnelly, *The Spectre of Sound*, 21.

⁸⁶ *Ibid.*, 22.

⁸⁷ van Elferen, "The Gothic Bach", 16.

⁸⁸ He writes: "It is a present in waves on a swell, not in a point on a line; it is a time that opens up, that is hollowed out, that is enlarged or ramified, that envelopes or separates, that becomes or is turned into a loop, that stretches out or contracts..." Jean-Luc Nancy, *Listening*, trans. Charlotte Mandell (New York: Fordham University Press, 2007), 13. Derrida also asserts that spectrality dislodges linear time by conflating past, present, and future.

⁸⁹ van Elferen, "The Gothic Bach", 18.

⁹⁰ Quoted in van Elferen, *Gothic Music*, 7.

workings. Music functions as a gateway to other dimensions in culturally disparate ceremonies. Buddhist mantras, Gregorian chants, Satanist rites and Lutheran church music ... invit[e] listeners to transcend the here and now, and enter an unknown – often metaphysical – there and then.⁹¹

Drawing on arguments in music history and criticism by figures such as Luther, Nietzsche, and Schopenhauer, van Elferen argues that music's powers cannot be contained by the boundaries between human/divine, ordinary/supernatural, and tangible/intangible, and notes that music in Gothic literature often performs this transcendent, transgressive function from Radcliffe's *Udolpho* to LeFanu's vampire stories.

These Gothic dimensions are by no means limited to non-diegetic music. Music within the diegesis can insinuate absent presence, invoke memories and emotions, and induce border-crossings for cinematic characters. In some cases, this subjective musical experience onscreen can be described by the concept of metadiegesis, which Claudia Gorbman defines as “pertaining to narration by a secondary narrator”⁹² – a different level of narration, as in a story-within-a-story. Julie Brown further explains metadiegesis as “that which is imagined or perhaps hallucinated by a character and which helps to construct the character's own reality within the diegesis”.⁹³ Metadiegetic music may or may not be heard, imagined, or hallucinated by the characters; the spectator hears it, but the subjective ambiguity of its placement is not necessarily clarified in the filmic text. This subjective, metadiegetic space that lies between diegesis and non-diegesis is what Robynn Stilwell calls the “fantastical gap” – fantastical in the literary sense of Todorov's ontological transgression – a liminal space “of power and transformation, of inversion and the uncanny”.⁹⁴ Thus, metadiegetic music in cinema can signal a universe in which ordinary distinctions of fantasy/reality, sanity/madness, and mind/matter break down.

* * *

Music in Bergman's late cinema conjures and voices spectral presences, giving aural form to the Radcliffian metaphor of haunted consciousness; musical reality becomes, to recast Castle, a “world of phantoms” and playing and listening to music itself an act of ghost-seeing. In the following analysis, I will examine Bergman's use of Schubert, pinpointing

⁹¹ van Elferen, “The Gothic Bach”, 18.

⁹² Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 23.

⁹³ Julie Brown, “Carnival of Souls and the Organs of Horror”, in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York and London: Routledge, 2010), 19.

⁹⁴ Robynn J. Stilwell, “The Fantastical Gap between Diegetic and Nondiegetic”, in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley and Los Angeles: University of California Press, 2007), 186.

instances of diegetic, non-diegetic, and metadiegetic music, and argue that this music not only enhances Gothic themes within the cinematic narration but also functions as a Gothic device itself. In a film haunted by personal pasts and cultural histories, music instils terror and offers comfort, summons repressed memories and dispels pain, sounds the inevitability of death and questions what lies beyond. Despair and joy, dread and hope, loneliness and communion – music in *In the Presence of a Clown* reflects a world caught between emotional and existential extremes and provokes Bergman’s characters to confront their own limits of sanity, fantasy, and control as they exist within an indeterminate zone, walking a blurred line between past and present, life and death.

III

In the Presence of a Clown

Conceived as a play but produced as a TV film instead, *In the Presence of a Clown* occupies that strange, intermedial territory typical of Bergman’s later works, featuring a tangle of historical, autobiographical, and fictional threads unusual in even his most autobiographical films. “I think it is fun to make a real witches’ brew of TV, theater, film and music”, he said. “Terrible dreams and beautiful music...”⁹⁵ *Clown* aired on Swedish television in November 1997 and subsequently screened at film festivals, including Cannes and New York, receiving positive reviews in both the Swedish and foreign press.

Although Bergman’s cinematic return drew notice from the film world, little has been written on *Clown*. This critical silence may reflect a decline of international interest in Bergman – the heyday of Bergman scholarship ended around the time of his final films in the early 1980s, scholarship that relied heavily on earlier twentieth-century psychoanalytical and philosophical methods. By the 1990s, Bergman was still revered as a figurehead of European art cinema, but his themes of existential angst and scrutinised relationships were old news to critics and scholars alike. *Clown* also contains numerous references to other Bergman works; although Bergman stated these “obvious and conscious quotations” should be seen as “an extra bonus” and not a barrier to understanding, the film’s self-referential insularity nevertheless offers a poorer experience to those not already

⁹⁵ Bergman, quoted in Jannike Åhlund, “Confessions of a TV Freak”, in *The Ingmar Bergman Archives*, 532.

initiated into Bergman's universe.⁹⁶ Additionally, copies of *Clown* are difficult to find, the only commercial format available being a 2011 DVD distributed by Capricci Films in original Swedish with French subtitles.⁹⁷ Although the film screened for English-language audiences in the late 90s, presumably with English subtitles, no version in this form is available.

Written around the time that Bergman directed Shakespeare's *The Winter's Tale* at the Dramaten and evoking that play's line "A sad tale's best for winter: I have one / Of sprites and goblins",⁹⁸ *In the Presence of a Clown* is set in the winter of 1925-26 and traces the final months of 54-year-old Carl Åkerblom (Börje Ahlstedt), Bergman's uncle, who made previous, supporting-role appearances in *Fanny and Alexander* (as Carl Ekdahl), *Best Intentions*, and *Sunday's Children*; this serialisation of Uncle Carl blurs the distinctions between the character and the actor who plays him.⁹⁹ This particular story about Carl is inspired by an inventory of his belongings that Bergman allegedly found among family papers, a list that included a magic lantern and a series of glass slides titled *Schumann and Beethoven: Their Times and Music*, each supplemented by references to relevant music transcribed for piano. Adding to these objects his own childhood memories of Carl's one-time fiancée, Pauline, playing the piano and singing, Bergman stitches a tale of real people, presented semi-fictively, in fictional circumstances – events that might have happened but did not.¹⁰⁰ Because the plot of this film is one of his most complicated, involving fictional, semi-fictional, and historical figures, characters-as-other-characters, and a film-within-a-film that turns into a stage play, I will provide a synopsis to avoid confusion before

⁹⁶ Quoted in Egil Törnqvist, *Bergman's Muses: Aesthetic Versatility in Film, Theatre, Television and Radio* (Jefferson, North Carolina: McFarland, 2003), 137-38.

⁹⁷ No libraries in the UK hold this film. When I began my work on *Clown* in 2013, I bought the Capricci issue from Amazon France, tracked down English subtitles on the internet, and synced them to the film. Where these open-source subtitles originate I do not know, but there is currently no version available – DVD or digital – with English subtitles. (<http://www.opensubtitles.org/en/subtitles/4734398/larmar-och-gor-sig-till-en> [accessed 11 September 2014]). A Russian-dubbed version with no subtitles has been on YouTube since January 2012 (and uploaded again in August 2013 with a different link), with a single male voice speaking over the original Swedish (even for female characters) so that two voices are heard at once, creating an unsettling composite. (<https://youtu.be/0TrK0eaBd0o> [accessed 5 December 2016]). Two further YouTube uploads from June 2015 and September 2016 present the film in its original Swedish-language with no subtitles. The point remains, however, that regardless of the handful of recent versions available from 2011 onwards (Capricci – French) or on YouTube (Russian dubbing – 2013; original Swedish – 2015/16), this film has not been widely available since its release in 1997, not on VHS or DVD. The screenplay of *Clown* has been published and translated into English by Joan Tate and is widely available in *The Fifth Act*, a compilation of four late Bergman scripts. The screenplay stays close to the subtitles, but the subtitles sometimes better reflect what the characters actually say. Thus, I have compared the subtitles with the screenplay and have words that resemble most closely the onscreen action. All quotations of Bergman's stage directions are taken from the published screenplay.

⁹⁸ William Shakespeare, *The Winter's Tale*, Act II, Scene I, ed. J.H.P. Pafford (London: Methuen, 1963), 31.

⁹⁹ Although Bergman's handpicked group of actors tends to appear in film after film, never had one actor played the same character – or versions of that character – in different films until the serialisation of Börje Ahlstedt as Uncle Carl. Nor did Bergman characters appear in more than one film until "The Family Saga".

¹⁰⁰ Bergman, *The Fifth Act* (New York: The New Press, 2001), 78.

examining how repetitions of Schubert's song "Der Leiermann" multiply the film's associations and enhance its Gothic themes.¹⁰¹

The framing story

The film begins in an Uppsala psychiatric ward, where Carl, an unsuccessful inventor, has been committed for attempting to murder his 22-year-old fiancée, Pauline. In earlier films, Bergman presents Carl as childlike but troubled; in this film, Carl's mental health has significantly deteriorated. He is prone to rages, hallucinations, suicidal thoughts, and "infantile fecal activities" but shows no interest in his own wellbeing, fixating on the life of Franz Schubert instead.¹⁰² He listens in secret to Schubert's music on his forbidden phonograph and discusses Schubert's syphilis with the attending psychiatrist. Carl is soon joined by a new patient named Osvald Vogler, himself subject to delusions, who finds in Carl an ideal audience for his lewd interest in a diary apparently written in the early 1900s by a teenage countess named Mizzi Veith, who, under the control of her stepfather, became a high-priced courtesan to the Viennese elite while nevertheless retaining her virginity, only to later commit suicide.¹⁰³ Carl, in turn, reveals his own obsession: "I am not interesting in the slightest. Schubert is interesting."

That night, Carl receives a ghostly visit from a white-faced figure dressed in a white clown costume – the clown of the title and, according to Bergman, a figure of Death. Startled but not scared, Carl assumes the clown is male, but the clown corrects his mistake by ripping open the costume and revealing chalky breasts.¹⁰⁴ The clown, it turns out, is female, leering and grotesque. Carl is evidently aware that this clown is Death, or at least Death's messenger.

Carl:	And now the time has come?
Clown:	Nope.
Carl:	Why should I be afraid? Seeing there's no life after death; because there isn't, is there?
Clown:	I don't strut about with secrets ... Is that clear?
Carl:	But one is alone? At the actual moment?
Clown:	Alone. Inevitably.

¹⁰¹ *Cinéaste* notes its "somewhat chaotic" narrative. Leonard Quart, "Short Takes", *Cinéaste*, Vol. 24, No. 1 (1998), 96.

¹⁰² Carl obviously suffers from mental illness, but it is not clear in the film version whether he is also physically sick. Törnqvist notes that in the original text, Carl suffers from stomach cancer, which would help explain Carl's overwhelming sense (and fear) of death. See Törnqvist, *Bergman's Muses*, 143.

¹⁰³ Stephen Holden, "Film Festival Review: Very Bergman, With a Movie Within a Movie Made for TV", *The New York Times* (3 October 1998).

¹⁰⁴ Stephen Holden in *The New York Times* describes the clown's breasts as chalky, and I can find no better or more suitable word.

During their conversation, the clown begins fondling her breasts. When Carl giddily admits to having an erection, the clown rips off the bottom of her costume, bends over, and shouts “Have me in my arse!” After their violent sexual encounter, Carl guesses – or remembers? – the clown’s name: Rigmor, a pun on *rigor mortis*.¹⁰⁵

In the morning, Carl appears to have forgotten this episode. Instead, he has hatched a plan. When Pauline unexpectedly visits, Carl announces his idea for a new invention – the “Live Talking Picture”, which will eliminate the need for “scratchy gramophone records” and the “fumbling mechanics” of silent film. “No distracting text!” he shouts. “No delay! You, the spectator, hear the lovely whisper! It strikes your heightened emotions at the very moment it is pronounced. The miracle is fact. Cinematography, man’s greatest invention ... is perfected.” He then reveals its secret: behind the screen stand actors, speaking the dialogue into microphones, with Pauline alongside, playing Schubert symphonies on the piano. “Why Schubert?” asks Pauline.

Carl: Because this cinematography is about Schubert, you silly cow. [...] It’s about brother Franz! And his love deal with the young Countess Mizzi, who took her own life by drowning herself in the Danube in the late autumn of 1908.

Pauline: But didn’t Schubert die in 1828?

Carl: What the hell does that matter? She...a poor prostitute, just a child. He...a genius.¹⁰⁶

Overwhelmed by Carl’s fervour, Pauline and Vogler pledge their support.

Bergman’s film then skips ahead four months to a backwater town called Grånäs (literally “grayness”) in the midst of a blizzard. Carl’s completed film, entitled *The Joys of a Lady of the Night*, has been rejected by the studios, so Carl, Pauline, Vogler, and an actress named Mia Falk have taken it on the road themselves, trekking through the snowy hinterlands of Sweden.¹⁰⁷ Advertised as a “gripping cinematograph drama” about “the passionate love between the genius, Franz Schubert, and the lady of the night, Mizzi Veith”, the film has nevertheless performed poorly at the box office. Audiences are scarce, funds have dried up, and Mia, Carl’s leading actress, jumps ship, leaving the others to continue without her. Grånäs lies a mile from Carl’s childhood summer home, and Carl sets off to look at the old manor, a wanderer against the elements. As it turns out, his

¹⁰⁵ Joan Tate notes that Rigmor is “not an uncommon girl’s name in Scandinavia” but that the wordplay is on *rigor mortis*. See *The Fifth Act*, 153.

¹⁰⁶ Ellipses in text.

¹⁰⁷ The Swedish title of Carl’s film is *Glädjeflickans glädje*, which is a play on the word “joy” (*glädje*) and a pun on “glädjeflick”, a euphemism for a prostitute – in Törnqvist’s formulation, “a woman who provides joy for her clients out of her own misery”. See Tate, *The Fifth Act*, 153; Törnqvist, *Bergman’s Muses*, 132.

stepmother, Anna Åkerblom (Ingmar Bergman's grandmother), still lives there. Visiting Anna is her daughter Karin, Carl's half-sister, along with Karin's two young sons. Although not named in the script, these sons are none other than Ingmar Bergman and his older brother, Dag.

That evening, eleven villagers including Karin turn up for Carl's film. Just as they settle in, the fuse box explodes in flames. But rather than cancel the evening, Vogler makes a suggestion: "Let us sit here, on the stage, and let the drama take shape within our midst." Trading the projector's electric bulb for candlelight and a screen for a stage, Carl, Pauline, and Vogler, surrounded by their audience, turn the film into a play, recreating Carl's story of Schubert in a more "live talking" way than any cinema could.

Musical lines, blurred

The key musical scenes of *Clown* take place during the film-play-within-the-film, where the appearance of music throws into question the borders between reality and imagination, objectivity and subjectivity, diegetic and non-diegetic, past and present. Yet these later scenes are set up from the start of Bergman's film, which establishes two leitmotifs, a single piano A and the first eight bars of Schubert's "Der Leiermann" (The Organ-Grinder). The emotional and narrative implications of these fragments evolve significantly over the course of the film, even as the musical material stays the same. Similarly, the filmic space that these leitmotifs occupy becomes increasingly confused, as Bergman blurs the distinctions between diegetic and non-diegetic to such an extent that neither term describes the techniques used. Thus, to examine the accumulating connotations and changing locations of these fragments, I will approach the film diachronically.

Clown opens with a quote from Shakespeare's *Macbeth*, appearing before the title and opening credits. White text on black background, the lines are broken into four groups, each flashing on the screen and fading away:

Life's but a walking shadow.

—

A poor player, that struts and frets his hour upon the stage, and then is heard no more.

—

It is a tale told by an idiot, full of sound and fury.

—

Signifying nothing.¹⁰⁸

¹⁰⁸ William Shakespeare, *Macbeth*, Act V, Scene V, ed. Kenneth Muir (London: Methuen, 1951), 160. I have punctuated the lines as they appear in Bergman's film (in a Swedish translation of Shakespeare), each ending with a period.

Each line is punctuated by the striking of a piano key (A above middle C): four lines, four A's, struck hard, the sound decaying with the fading words. The first line of this section of Macbeth's soliloquy, "Out, out, brief candle!", is omitted from the preliminary text, but as Egil Törnqvist notes, where Shakespeare compares the brevity of life to the image of a dying candle, Bergman instead offers an aural correlation in the sound of the struck piano key. No matter how loud or jarring an attack, the sound rapidly weakens and eventually ceases, as if it had never existed.

The black background then dissolves into an extreme close-up of a man's hand as he places the stylus of a phonograph onto a record. A faint hissing, the sound of the needle scratching the record's surface – and then we hear the opening of Schubert's "Der Leiermann", which transforms the piano A's into an open-fifth drone, two octaves lower. After the song's piano introduction of eight drone repetitions over which hover two minor-mode melodic phrases, the hand removes the stylus from the record, and the music stops. The camera cuts to a close-up of Carl and frames his head and upper torso behind the foregrounded phonograph. He lowers the stylus again, and again we hear the two phrases. He removes the stylus. Silence. The camera cuts to a long shot. Now Carl is in the lower right-hand corner of the frame, sitting in an empty, prison-like hospital ward. Carl, unmoving, lowers the stylus: drones, melody. The film's title appears to his left, *Larmar och gör sig till*, a line from the Macbeth soliloquy that roughly translates as "struts and frets". The title text fades, followed by "Uppsala Hospital, October 1925". As the musical phrase comes to a close, we hear voices. Carl hurriedly lifts the stylus and hides the phonograph just before the doctor comes in. In the film opening's three repetitions of these eight bars of the last song in Schubert's *Winterreise* (Winter Journey), Carl lifts the stylus just before the singer enters (in bar 9). He, and we, hear only the piano introduction.

Figure 4a: Bars 1-8 of “Der Leiermann

The musical score is for the piano accompaniment of the first eight bars of "Der Leiermann". It is written in 3/4 time and marked "Etwas langsam" (slightly slow) and "pp" (pianissimo). The score is divided into two systems. The first system shows the right hand starting with a melodic line in bar 3, and the left hand providing a simple harmonic accompaniment. The second system continues the melodic line in the right hand and the accompaniment in the left hand.

Later that evening, Carl again listens to the opening eight bars of “Der Leiermann”, quickly turning the phonograph off when a night nurse enters. Refusing to take his medication, he tries to explain his humiliating existence:

I live skewered on a stake ... I am a sight worth seeing ... Don't go, Nurse Stella, don't go ... Don't think I'm asking for pity, like Jesus or Mahler, or August S. [Strindberg], sentimental old whiner! No, Schubert, Nurse Stella, Schubert, Franz, is my friend, my beloved brother ... You do understand, Nurse Stella, don't you?

But Nurse Stella does not understand. Bidding Carl goodnight, she leaves him in the darkened room, sucking his thumb – the picture of a man-child, infantile in his behaviour and desires. An unspecified amount of time later, Carl awakens to Rigmor's light, tuneless humming. As the clown sits on the moonlit windowsill, Bergman's camera shows us a close-up of her long-nailed fingers “walking” towards a red apple and nudging it – the Garden of Eden, perhaps, Death tempting man with forbidden fruit? After Rigmor's seduction of Carl, he anally penetrates her and the two fall onto the floor, punctuated by the sound of the single piano key. Rigmor takes leave of Carl with the same sharp fingernails; she slices the skin between her breasts with her index fingernail, leaving a trail of blood, and vanishes.¹⁰⁹ The piano key sounds again. Both sounding A's in this scene emphasise uncanny events – the violent wrongness of engaging in anal sex with a Death-clown and Rigmor's impossible disappearance. Enhancing the scene's fright, these structural A's do not seem to inhabit anything other than non-diegetic space.¹¹⁰

¹⁰⁹ In the script, Rigmor cuts herself with her fingernail. In the film version, the viewer can see she uses a red pen.

¹¹⁰ In Ben Winters' model of musical diegesis, these A's could perhaps be considered intra-diegetic, “underscoring that exists within the world of the diegesis but is not necessarily heard by the characters”,

No music or musical sound appears again until Carl's film screening in Grånäs, when Pauline tries out the square piano with an arpeggiated flourish. Then, seated at the piano behind the screen as Carl's film starts, she accompanies its title sequence with a piano arrangement of the first movement of Schubert's Eighth Symphony. This underscore serves a single function but actually occupies two locations within the cinematic texture. We, the meta-audience, understand the music as diegetic; Bergman's camera shows Pauline playing the piano behind the screen, footage alternated with black-and-white images of Carl's film and of a man turning the projector handle. But for the villager-audience, who cannot see Pauline or the piano, the music is non-diegetic, lacking visual grounding, without a source and location.¹¹¹ Carl's film opens with Mizzi (Mia) visiting Schubert (Carl) on his deathbed; the composer hands a manuscript to Mizzi, who goes to the piano and begins to play the slow movement of his B-flat Piano Sonata, D960 (which Pauline performs from behind the screen). Bergman's camera focuses on the villagers' rapt faces as they listen to Schubert's mournful music, which, for them, now occupies a foregrounded, diegetic space. Their attention is focused on Mizzi, framed by Carl's camera, as she "plays" the Schubert sonata. As we watch the villagers' viewing postures, Schubert's music, still diegetic, shifts from foreground to background; we hear what they hear, but we see something they do not. Suddenly, in the midst of this communal stillness, the fuse box explodes. Once the blaze is extinguished, Pauline resumes playing the slow movement of the B-flat Sonata, easing the audience's residual agitation. What had previously been heard in the imaginary world of Carl's film is now located in the midst of the audience – in the midst of real life.

As Carl's play unfolds, this tension between musical placement reflects the increasingly blurred boundaries between fantasy and reality. While Pauline plays Schubert's B minor Waltz, Op. 18, No. 6, Carl/Schubert introduces the scene: a palace ball (the waltz therefore appropriate), Vienna, 1823, where Carl/Schubert and Pauline/Mizzi first meet. Sitting on a bench, Mizzi tells Schubert that her stepfather has sold her to a certain Baron Siraudon. Bergman formats their conversation to highlight the difference between Carl and Carl/Schubert, at least on paper.

because they are clearly caused by a piano, an instrument whose sound (and presence) is heard (and seen) throughout the film. Winters, "The Non-Diegetic Fallacy: Film, Music, and Narrative Space", *Music & Letters*, Vol 91, No. 2 (May 2010), 227. Certainly these A's hark back to the film's opening A's as well as instil in the audience a sense of alarm and punctuate the uncanny.

¹¹¹ The audience may be aware, of course, that someone is playing the hall's piano.

Pauline – *MIZZI*:
Åkerblom – *SCHUBERT*:

But by far the nicest part of it all – I am still a virgin.
How considerate of Baron Siraudon.

As soon as Carl/Schubert utters these words, we hear the film's opening drone: "Der Leiermann". Bergman's camera zooms into a close-up of Carl/Schubert's face, wide-eyed with alarm, and then cuts to the red stage curtain; a white hand parts the curtain, and in close-up, partially hidden, Rigmor's white face looks out. In these juxtaposed close-ups, we realise that Carl has fallen out of character. It is not Schubert who sees the clown. It is Carl. Shutting his eyes, Carl breaks eye contact with the clown, who disappears behind the curtain. The music stops, and the play resumes as if nothing had happened. The tête-à-tête between Mizzi and Carl/Schubert, now back in character, is quickly interrupted by the menacing Siraudon (Vogler), who mocks Schubert, calling him a "filthy cross-eyed musician", and drags Mizzi away. Schubert, we are told, weeps in humiliation.

The second acts opens in Schubert's mouldy, reeking (according to Carl) apartment, where Schubert and his friend Jacobi (Vogler) play, four-handed, the last pages of the final movement of Schubert's Ninth Symphony on the piano. Expecting praise for his "great" work, Schubert is sorely disappointed when Vogler/Jacobi offers only blistering criticism: "Your symphony suffers from the most terrible faults". As Jacobi leaves Schubert distressed over his symphony, Mizzi rushes in and announces that she has rid herself of Baron Siraudon. She thanks Schubert for his friendship and, leaning in flirtatiously, asks to kiss him. But Schubert pulls back, saying "No, no kissing".¹¹²

As soon as Schubert rejects Mizzi's kiss, we again hear the drone intervals: "Der Leiermann". Carl turns to see Rigmor emerging from the backstage shadows, her black mouth quivering; as the "Leiermann" excerpt ends, she disappears. Moaning "No, no..." as the camera cuts to a confused Pauline/Mizzi, Carl falls to the floor and begins to weep. Bergman's script undermines the ambiguous mechanics of terror by plainly stating, "It is not Schubert crying; it is Carl Åkerblom", but the film blurs this clarification, leaving the diegetic audience uncertain as to what has happened. Like Pauline, they have not heard or

¹¹² Given that Carl's film is supposed to portray a great romance between Schubert and Mizzi, it may strike the viewer odd that Schubert nevertheless rejects her advances. Perhaps a modern viewer would perceive Schubert's response as a tacit nod to the composer's homosexuality, but Carl's film does not allude to it – nor would one expect this to be referred to in a film from 1926. Not until Maynard Solomon's contentious article of 1989 did the musicological community take seriously the historical evidence of Schubert's homosexuality. (See Maynard Solomon, "Franz Schubert and the Peacocks of Benvenuto Cellini", *19th-Century Music*, Vol. 12, No. 3 [Spring, 1989], 193-206.) Carl, I would argue, could not have known, but Bergman probably did and may have created space within the filmic text for this possibility. In any case, a peculiar ambiguity surrounds Schubert's sexuality in Carl's film, despite its advertisements, and Schubert's true feelings towards Mizzi are not revealed.

seen anything unusual, no cause for either Schubert or Carl to behave so strangely, and they struggle to distinguish who is crying and why. Karin, however, quickly moves towards her half-brother: “Pull yourself together, Carl”, she whispers. “There’s nothing to be afraid of.” Wiping his eyes, Carl stands and apologises to the audience.

Carl resumes his role as Schubert, now seriously ill. Pauline plays the now-familiar second movement of Schubert’s B-flat Sonata as Vogler narrates: “You remember the beginning of our film. Now we are there again: same pictures, same misery, same words!” Mizzi rushes in and embraces Schubert, bidding him farewell as she leaves for Paris with a new suitor. Just as quickly she rushes out, and Pauline resumes her position at the piano. But this time, she plays none other than the first eight bars of “Der Leiermann”. Behind Schubert rises a figure in black, “dignified and terrifying”, who announces himself as Count Veith, Mizzi’s stepfather, and befitting his grave appearance, brings terrible news: Mizzi has thrown herself off a bridge.

Vogler – *VEITH*: The blame for her death rests on you, Herr Schubert ... She loved you with the fierce passion of a young woman and was prepared to throw everything away ... in her blind love for a wretched musician.

As Schubert clutches his face in agony, Vogler/Veith spies two men entering the Good Templars Hall and breaks character – they have come to take him back to the psychiatric hospital. As Vogler is led away, Carl hurriedly narrates the end of his film-play.

Carl: Pauline is to play a few bars – play the end, please [Pauline again plays the slow movement of Schubert’s B-flat Sonata] – and then there’s a tight close-up of the dying maestro, who is looking straight at the audience, roughly like this.

Åkerblom “frames” his head between two arms.

Carl: And then we have to imagine the wretched, evil-smelling room filling with a mysterious light. When he hears the wonderful music, he smiles although he is so tired, and he says... then he says:

Åkerblom masters his emotions...

Carl: “I’m sinking.” Then he is silent for a few moments, listening to...his own music. Then he says as clearly as anything: “I’m not sinking, I’m not sinking...I’m rising.” Then the picture darkens and the music ends...and, well, that’s the end of our cinema film.¹¹³

Applauding warmly, the villagers gather their coats and thank Carl and Pauline for the performance. The snowstorm has quieted; the moon is out; the play is over. Karin invites

¹¹³ Ellipses in text.

Carl and Pauline to the summer house for the night, but Carl declines. Kissing her half-brother goodbye, Karin departs, leaving Carl and Pauline alone in the Good Templars Hall and restoring the boundaries between audience/actors, villagers/outside, past/present, and fiction/reality that the film-play had temporarily suspended.

Subjective music

By hearing music that only Carl can hear and seeing a figure that only Carl can see, we are drawn into his subjectivity, into the interior realm of his perception. Bergman's script makes no mention of music in the film-play encounters between Carl and the clown but does confirm a shift in perspective that the viewer will have inferred: the clown appears only to Carl, not to Carl/Schubert or anyone else present. In the first encounter, Bergman's script indicates the following directions.

ÅKERBLOM suddenly stiffens, then turns and stares straight ahead. The red drapes part slightly, revealing the CLOWN, who looks at him through the gap. ÅKERBLOM closes his eyes. The CLOWN vanishes and ÅKERBLOM sighs heavily.

In the script, Carl seems to fall out of character when he sees the clown, but that does not explain why he “suddenly stiffens” *before* making eye contact with Rigmor. For clarification, we must look to the filmed sequence of events. At the same moment that Carl stiffens, we hear the opening drone of “Der Leiermann”, which triggers our experience of the shift in narration – the close-up of Carl, a sudden change in the scene's tone. Unlike the earlier appearances of this song, however, we are not shown the music's source or location; there is no gramophone, nor can Pauline, who as Mizzi is sitting next to Carl/Schubert, have gone to the piano. In fact, Pauline continues on as Mizzi as if no disruption had occurred, a response that confirms the music is not diegetic. But Carl is visibly shaken at the sound of the first drone, leaving only one explanation: he hears the sourceless music too. Similarly, in the second encounter, Carl is again alerted to Rigmor's presence by the sourceless music. He hears the drone, turns to see the clown, and falls to the floor weeping. To the villagers, Carl's breakdown appears arbitrary, triggered by nothing. We, however, know better.

In these two encounters, Schubert's music fills the space between diegetic and non-diegetic that Stilwell calls the “fantastical gap”.¹¹⁴ As she explains, this kind of subjectivity

¹¹⁴ Ben Winters takes issue with Stilwell's metadiegetic model, arguing for a more malleable understanding of film music, particularly non-diegetic music, and using Hollywood films (and soundtrack scores) as primary

is represented by the concept of the metadiegetic, which “preserves the sensation of motion through a field rather than creat[ing] more discrete boundaries between states”.¹¹⁵ Schubert’s music is situated in Carl – or perhaps between Carl and Rigmor, occurring when the two meet – who has become a “bridging mechanism” between Bergman’s audience and the film’s diegesis. That is, we shift between observing Carl objectively and experiencing Carl’s subjectivity ourselves; we move between our point of view and Carl’s point of view, just as Carl moves between himself and his version of Schubert, experiencing himself as an “Other”. Metadiegesis, Stilwell states, can be so intensely and emotionally subjective that it “carr[ies] us to a place beyond verbal articulation”, as music does; when metadiegetic music is foregrounded, as in this particular scene, it can “literally and metaphorically ... spill out over/from behind the screen and envelop the audience, creating a particularly intense connection”.¹¹⁶ The eight bars of Schubert’s song spill into Carl’s diegetic reality, alerting him to the presence of the clown. The possibility that Carl, already prone to mental disturbances, is hallucinating remains open – so does the possibility that Carl is not hallucinating and that the music and the clown actually exist, albeit in the strange interior world of metadiegesis. More intriguing than the factuality of hallucination is what Carl, a passionate follower of Schubert, might understand the musical vision to represent.

Death, companionship, and the uncanny in “Der Leiermann”

In comments on *Clown*, Bergman has asserted that “Der Leiermann” is about death.¹¹⁷

Drawing on this statement as well as the script’s characterisation of the clown as Death,

examples (Winters, “The Non-Diegetic Fallacy: Film, Music, and Narrative Space”, *Music & Letters*, Vol. 91, No. 2 [May 2010], 224-244). While his assertions regarding different narrative levels is compelling, his three offered categories of extra-diegetic (music or sound whose logic is not dictated by events within the narrative space), intra-diegetic (“underscoring that exists within the world of the diegesis but is not necessarily heard by the characters”), and diegetic (“music that is heard by the characters ‘as music’ in the diegesis”) do not particularise the kind of metadiegesis that Stilwell’s allows, the metadiegesis at the heart of *Clown*: music imagined, hallucinated, or perceived by a character, heard also by the cinematic spectator but unheard by other characters. *Ibid.*, 227.

¹¹⁵ Stilwell, “The Fantastical Gap”, 196.

¹¹⁶ *Ibid.*, 197.

¹¹⁷ Bergman in Stig Björkman, “My only guide is the pleasure principle: Interview with Ingmar Bergman”, *The Ingmar Bergman Archives*, ed. Paul Duncan and Bengt Wanselius (Stockholm: Taschen, 2003), 528. In 1976, Bergman received a letter from Swedish baritone Håkan Hagegård, who played Papageno in Bergman’s film version of Mozart’s *The Magic Flute* (1975), in which the singer asked the director for advice on his new idea: a TV film version of *Winterreise*, set in Gotland. In the letter, Hagegård describes a film-within-a-film:

I see the concert performance itself as the film’s framework ... images from the poet’s experiences will shine through the concert performance and gradually take over. [T]hese switches between concert performance and film will become so imperceptible that the viewer does not experience them as two separate worlds, but rather as a homogeneous composition. The actor, then, plays the poet in the film; a silent role.

Törnqvist considers the song to be “closely linked with Rigmor” as a figure of Death, and describes how the “tune accompan[ies]” her. Although acknowledging that the music is sometimes heard without the clown being seen, he does not consider the specific occasions of its appearance with or without the clown, probably because his essay does not specifically address music.¹¹⁸ As discussed above, “Der Leiermann” does indeed signal Rigmor’s presence in the film-play scenes, but of the film’s nine repetitions of the song, occurring in seven groups, only two-and-a-half involve her. Törnqvist’s conclusion that “the clown the protagonist Carl Åkerblom is in the presence of – as we all are – is Death” is indisputable, but “Der Leiermann” does more than serve as Rigmor’s aural counterpart.¹¹⁹ As many scholars have pointed out, the narrative content of “Der Leiermann” is ambiguous and cryptic, opening up interpretive space for multiple meanings within the larger context of *Winterreise*.

Written by Wilhelm Müller in the early 1820s and set by Schubert in 1827, a year before his death, the twenty-four poems of *Winterreise* follow an unnamed wanderer, jilted by his beloved, who embarks on a solitary journey into the winter wilderness. With geomorphic and atmospheric conditions marking his mental and emotional turmoil, Müller’s wanderer is a classic Romantic-Gothic figure: an isolated, alienated male outcast on a “quest for self-knowledge”,¹²⁰ riddled by anxiety, roaming the borders of the natural world, an individual against the universe. Suspended in a no-man’s-land between life and death, he discovers that both illusion and reality are “unbearable conditions”.¹²¹ Although he wishes to die, death proves so elusive that his fate remains uncertain in a conclusion that offers no answers.

He then describes his interpretation of the cycle, which stands in marked contrast to musicological scholarship (see footnote 119). In Hagegård’s view, *Winterreise* has “a narrative throughout”, and the wanderer’s journey “can also be seen as a person’s passage through life”. He states definitively that “the final song ‘Der Leiermann’ stands for death”. Although Bergman evidently declined Hagegård’s request to direct the film and did not consult on it, Hagegård’s project went forward and aired on Swedish television in 1978, sung in a Swedish translation. In 1983, Hagegård released a CD recording of *Winterreise* in German. Based on the evidence, one must conclude that Bergman was probably influenced both by Hagegård’s interpretation of “Der Leiermann” and by his vision of a film-within-a-film. Letter from Håkan Hagegård to Ingmar Bergman, 3 March 1976, IBF Archives, K:466. English translation by Nichola Smalley, unpublished.

¹¹⁸ Törnqvist, *Bergman’s Muses*, 142. Alexis Luko similarly asserts that, the film’s opening scene notwithstanding, “the sounding of ‘Der Leiermann’ coincides with appearances of [Rigmor]”, an inaccurate simplification that undermines the film’s complex treatment of the song (Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* [New York: Routledge, 2016], 111).

¹¹⁹ *Ibid.*, 132.

¹²⁰ Susan Youens, *Retracing a Winter’s Journey: Schubert’s Winterreise* (Ithaca: Cornell University Press, 1991), 55.

¹²¹ *Ibid.*, 59-60.

“Der Leiermann” is the final song of *Winterreise*: on the outskirts of a town, the wanderer sees a barefoot old man playing a hurdy-gurdy, ignored by all other humans.¹²² The final verse not only ends the cycle ambiguously – what happens next? does the old man answer the wanderer’s question? – but also contains the only instance in the cycle of the wanderer directly addressing another human being. In Schubert’s sparse arrangement, the piano imitates the hurdy-gurdy; set over a drone bass with a grace note that mimics the winding-up of the mechanised instrument’s wheel, the piano part’s melodic material contains only three short fragments, each a variation on the other. The repetition of hollow fifths and restricted melodies evoke a frozen stasis, mechanical and emotionless but also profoundly eerie.

Narrative queries appear frequently in the *Winterreise* literature: is the wanderer hallucinating? is the old man real? Such questions cannot be answered definitively, neither in the text nor the music, although educated opinions abound. From Franz Liszt to Charles Rosen, nearly all offer a tragic picture of the wanderer: he has been reduced to an exiled beggar; he has gone mad; he embraces death as relief from misery.¹²³ The organ-grinder is a pitiable, half-frozen beggar; a lunatic without emotions or physical sensations; a symbol of a deathlike state; or the personification of death. Susan Youens, however, views the organ-grinder as an “elderly musician” who captivates the wanderer with music, and offers a reading of the song as a “depiction of music, no matter how humble, as a means of

¹²² Over there beyond the village / Stands an organ-grinder / And with numb fingers / He plays as best he can.
 Barefoot on the ice / He totters here and there / And his little plate / Is always empty.
 No one listens to him / No one notices him / And the dogs growl / Around the old man.
 And he just lets it happen / As it will / Plays, and his hurdy-gurdy / Is never still.
 Strange old man! / Shall I go with you? / Will you play your organ / To my songs?
 Translation from German by Celia Sgroi, <http://www.gopera.com/lieder/translations/schubert.html> (accessed 16 November 2014).

¹²³ Liszt pairs his piano transcription of “Der Leiermann” with his transcription of the ninth song of the cycle, “Täuschung” (“Will-o’-the-wisp”), in which the wanderer is led astray by an illusion. For Youens, this coupling suggests that Liszt associated the “hallucination” of “Der Leiermann” with the illusion of “Täuschung”. However, “hallucination” seems to be her own word, not Liszt’s: whether he considered the events of “Der Leiermann” to be entirely in the wanderer’s mind is unclear. (Youens, *Retracing a Winter’s Journey*, 306.) For Eric Blom, the song is much more straightforward, its desolate “monotony” showing the wanderer as a “half-crazed” “exile” with nothing left and the organ-grinder as a miserable beggar whose existence offers the wanderer a conclusion that “in the end it seems all the same – his troubles or the other’s.” Both men are pitiable, deranged fools. (Eric Blom, *Schubert’s Winterreise* [London: The *Winterreise* Society, 1933], 31.) Lauri Suurpää interprets death as a state in which “emotions ... are no longer felt”, making the organ-grinder “a symbol of death”. The wanderer envies his numbness. Suurpää offers two readings based on harmonic closure, completed only after the wanderer stops singing. Either the death he seeks remains an illusion, leaving him in “a state of uncertainty”, or the harmonic closure indicates a parallel narrative closure in which the wanderer, having asked his question, “gets the answer he hopes to hear”, whatever that might be. Suurpää notes that the song gives “no definitive information”, leaving final interpretation up to individual listeners. (Lauri Suurpää, *Death in Winterreise* [Bloomington: Indiana University Press, 2014], 12, 153-55.) Charles Rosen asserts that in the static world of *Winterreise* “not even death is an event”. Rather, death is an image – the image of the organ-grinder – and in observing this image, “the poet welcomes his [own] death”. (Charles Rosen, *The Romantic Generation* [Cambridge, Massachusetts: Harvard University Press, 1995], 194-95.) But Suurpää argues that “welcoming death is not the same as dying”, so in Rosen’s interpretation the wanderer’s fate still remains unclear. (Suurpää, *Death in Winterreise*, 29.)

survival in a hostile world” that highlights “a bond between men who, until that point, were utterly alone”.¹²⁴ Even so, recognising the song’s ambiguity, she also alludes to the organ-grinder’s possible status as the wanderer’s *Doppelgänger*, that most uncanny of Romantic-Gothic figures, who exists as a “refracted image of the wanderer himself”, a projection of the mind rather than a physical presence.¹²⁵ In folklore and Gothic literature, the *Doppelgänger*, or double, occupies a paradoxically ambiguous duality, considered a sign of kinship as well as an omen of death. So even as the wanderer encounters, or perhaps conjures up, his emotional counterpart in the figure of the organ-grinder, he also knows his fate is sealed – but the nature and form of this fate remain ambiguous.

Other uncanny figures of death appear in Schubert songs, notably in “Erlkönig” and “Der Doppelgänger”. Noting that most twentieth-century readings of “Erlkönig” engage in “the ‘logic’ of binary thinking”, which focus on the dualities of “natural and fantastic, male and female, and life and death”, Christopher Gibbs warns against reducing the song’s complexities to such oppositions.¹²⁶ Rather, uncanny figures embody both sides, representing “what we want most to keep distinct: the separation between life and death, the difference between the sexes”.¹²⁷ This approach offers another way of understanding “Der Leiermann”, particularly when viewed in the context of *Clown* and its exploration of binary relationships. When Gibbs writes that the Erlking dismantles the binary oppositions by “containing [within himself] opposing poles without reconciling them”, I am reminded not of the passive organ-grinder, who may or may not occupy an otherworldly realm, but of Rigmor the Clown, who certainly does. The clown, not the organ-grinder, appears as a ghostly spectre whisking away a child (or childlike man) to the realm of death, containing the polarities of life/death, male/female, natural/fantastic in his/her uncanny being.¹²⁸ Unlike the clown, the organ-grinder embodies no conflicts or confusions, not according to the wanderer’s observations. Perhaps he is a ghost, a hallucination, a symbol, or Death

¹²⁴ Susan Youens, “Retracing a Winter Journey: Reflections on Schubert’s *Winterreise*”, *19th-Century Music*, Vol. 9, No. 2 (Autumn, 1985), 132. To this reading Müller’s words in his *Diary and Letters* adds weight: “Perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me”, a line reminiscent of the wanderer asking the organ-grinder for music to his songs. Quoted in Paul Lawley, “‘The Grim Journey’: Beckett Listens to Schubert”, in *Samuel Beckett Today*, Vol. 11 (2001), 255. A parallel can further be seen between Müller and Schubert, who did indeed hear tunes behind the words.

¹²⁵ Youens, *Retracing a Winter’s Journey*, 297, 299.

¹²⁶ Gibbs, “Schubert’s Uncanny *Erlkönig*”, 128.

¹²⁷ *Ibid.*, 133.

¹²⁸ An appropriate but tangential analogy might be written – boy : Erlking :: Carl : clown.

himself – or perhaps he is just a solitary old man playing an instrument. We will never know. “Der Leiermann” leaves us hanging on to a question.¹²⁹

Death is present, however, in the relentless grinding of the hurdy-gurdy, which evokes the inevitability of death and each human’s inescapable demise. Time is mechanical and emotionless as it ticks away each minute of life; winter comes for us all. Seen in this light, Bergman’s comment that “Der Leiermann” is about death rings true, but his prescriptive approach robs the song of its essential ambiguity and draws attention away from the correspondence between the wanderer and Carl, two lonely, hallucination-prone figures journeying through a winter landscape of implicit terrors.¹³⁰ In listening repeatedly to the final song of *Winterreise*, Carl may indeed align himself with the wanderer, but equating the organ-grinder with the clown – that is, with Death – misconstrues the multiple layers of ambiguity in the song and the film. What remains indisputable is that Carl aligns himself with Schubert. If Carl has a *Doppelgänger*, it is not the clown but rather Schubert, whom he resembles in both gender and appearance and on whom he projects his desires and fears. Just as the wanderer at the end of his documented journey encounters the organ-grinder, Carl, facing the winter of his own life, encounters Schubert, who is at the same time a historical man, a figment of Carl’s imagination, and a musical spectre.¹³¹ The sound of Schubert’s music, which in “Der Leiermann” is the same as the organ-grinder’s music, compels Carl to listen. Like the wanderer, Carl is caught between past life, future death, and a musical stranger.

One detail that no scholars seem to have considered is the fact that Carl never listens past the first eight bars of the song;¹³² later, when “Der Leiermann” comes back metadiegetically, it too stops at the same place. Why does Carl never listen past the first eight bars? Does the omission of the vocal part have significance? Could it simply be a matter of cinematic convenience – 20 seconds of music rather than three minutes – or is there a more subtle implication? One possible explanation is that in the film’s appropriation of the song, Carl replaces the wanderer; thus, there can be no responding

¹²⁹ Although the Erlking’s presence may leave “the disturbing tensions unresolved”, “Erlkönig” itself does resolve, unlike “Der Leiermann” – at the end, the boy is dead. Gibbs, “Schubert’s Uncanny *Erlkönig*”, 129.

¹³⁰ Both journeys depict what Victor Sage identifies as “the paradigm of the horror-plot ... the journey from the capital to the provinces”. Quoted in Robert Mighall, “Gothic Cities”, in *The Routledge Companion to Gothic*, 54.

¹³¹ In the existing *Clown* scholarship, Törnqvist and others take a view that can be illustrated in the following analogy – wanderer : organ-grinder :: Carl : clown. An alternate reading of the film in relation to “Der Leiermann” is – wanderer : organ-grinder :: Carl : Schubert.

¹³² Luko does not specifically engage with this issue but instead states, erroneously, that the “obsessive musical repetition of the introduction ... may be symptomatic of a type of ritualistic behavior where [Carl] is actually attempting to summon Rigmor” (Luko, *Sonatas, Screams, and Silence*, 111). An interesting idea, but one with no foundation in Bergman’s narrative.

phrase to the hurdy-gurdy tune until Carl decides to respond. The question would then be, does Carl respond? The answer, I submit, depends on what “Der Leiermann” signifies to Carl. If the organ-grinder is death, then it is telling that Carl stops the gramophone before the wanderer sings; hypnotic and seductive, Death’s music tempts Carl to listen, but unlike the wanderer, who has been actively seeking death, Carl stubbornly clings to life. He does not listen further because he refuses to join the organ-grinder. In the Bergmanian game of chess with Death, Carl refuses to take his move.¹³³ But if Carl hears Schubert in the music, even a despairing, dying Schubert, perhaps he does not listen further because to respond in the medium of the song would be to sing – and he is not a singer or a poet. Instead, he decides to set Schubert’s music to images, incorporating the composer’s life and work into his film.¹³⁴

In *Clown*, a film that blurs all boundaries, “Der Leiermann” is linked to both Schubert and the clown, indicating companionship and death at the same time. The first four appearances of the fragment are diegetic – Carl listening to the phonograph of his own volition – and occur before the clown visits Carl. In the scenes directly following his illicit listening, Carl speaks only of Schubert. He may be preoccupied with Schubert’s despair and death as a mirror with which to view his own situation, but the emphasis is on a fellowship that, for Carl, persists despite the displacement of time and space. During the next two appearances of the song, four months later, the music shifts location and import, as its metadiegetic presence is connected to the appearance of the clown, interrupting Carl’s fictionalised story of Schubert. Its seventh repetition returns us firmly to Carl’s film-play, as Pauline’s performance heralds the stage entrance of Veith/Vogler, a messenger of death, as he looms like an apparition over Carl/Schubert. Situated both diegetically, for the villagers and us, and non-diegetically, for the film-play’s characters, this repetition of the musical fragment confirms its connection to death – and to death’s messenger. As I will discuss, the final two statements of “Der Leiermann” occupy an ambiguous metadiegetic space and shed all overt reference to Schubert; fraternal solidarity is replaced by mechanical inevitability.

¹³³ See *The Seventh Seal*.

¹³⁴ In Carl’s film, Schubert is shown on his deathbed having just completed the score of his B-flat Sonata, which, although amongst his last compositions, is another of Carl’s fictions; according to witnesses, Schubert spent his final days correcting the proofs of the second half of *Winterreise* from his bed in his brother Ferdinand’s apartment. See Youens, *Retracing a Winter’s Journey*, 29. Five days later, Franz Schubert was dead; his friend, the poet Johann Mayrhofer, wrote that “winter had come for him”. Johann Mayrhofer, “Recollections of Franz Schubert” (1829), quoted in Youens, *Retracing a Winter’s Journey*, 24.

As Bergman's film progresses, each repetition of "Der Leiermann" grows more alarming as Carl loses control over the song and over his fate. Rigmor, as Death, usurps Carl's musical solace, indelibly altering his relationship to the song. Like the wanderer, like Carl, the last song of *Winterreise* stands at the end of one existence and the possible beginning of the next, and its hurdy-gurdy grinds out a repetitive musical reminder that whether we journey together or alone, death draws ever closer to us all.

Hauntings

We recall Terry Castle's definition of haunting, to be "obsessed by spectral images", and Andrew Smith's definition of spectre, "an absent presence, a liminal being". These two figures are not exactly the same – a liminal being is not necessarily absent, just as a presence is not necessarily a being, but all spectres are revenant, a return. To these conditions of haunting I would like to add two expatiating factors relevant to *Clown*. First, as Julie Brown suggests, "to be haunted is in one sense to be *open to history*",¹³⁵ an openness that takes a different shape for Castle: "To be haunted, according to [*Udolpho*'s] romantic myth, is to display one's powers of sympathetic imagination ... Those who love, by definition, are *open to the spirit of the other*."¹³⁶ As I will discuss, Carl is keenly open to history, both "History" and his own personal history, able to move subjectively between time periods with ease. He also uses his acute imagination to connect emotionally with certain subjects (but not all, evidently, given his frequent outbursts of spite towards Pauline). Given his pathological instability, Carl's openness renders him particularly vulnerable to psychological and emotional hauntings. In *Clown*, Carl is haunted by both an absent presence (Schubert) and by a liminal being (the clown); he is also haunted, of course, by something neither absent nor a being: Schubert's music.

In his obsession with "spectral images", first imaginary, then cinematographic, Carl is "open to the spirit" of Schubert, identifying with the composer to such an extent that eventually the two men merge. Bergman's real Uncle Carl evidently loved music, as evidenced by his hand-painted musical slides, but as mentioned earlier, the slides portrayed Beethoven and Schumann's lives, not Schubert's. According to Bergman, Carl's passion for Schubert in *Clown* emerged from Bergman's own:

¹³⁵ Brown, "Carnival of Souls", 17. Emphasis mine.

¹³⁶ Castle, "The Spectralization of the Other", 123. Emphasis mine.

Schubert is an old love who, in the past, I never really thought of as being that important. It is only now, in these last few years, that I have started taking a serious interest in him ... I have also done a lot of research on Schubert ... [I]t was during his last years of his life that he composed his strangest music ... I think he goes very well with my story. This madman to whom I gave the main role, Uncle Carl, identifies with Schubert and his destiny.¹³⁷

Carl believes that he, like Schubert, is an unappreciated genius; with his invention of the live talkie, Törnqvist suggests, Carl “wants to see himself as the Schubert of the cinema, someone whose genius will eventually be recognized”.¹³⁸ He finds in Schubert a kindred spirit, similarly (or so he thinks) misunderstood, humiliated, alone, and suffering from illness (in Schubert’s case, syphilis and cyclothymia; in Carl’s case, some kind of manic depression and possibly stomach cancer – he may also suffer from psychotic delusions, depending on whether or not we believe the clown to be real).¹³⁹ Carl obsesses over Schubert’s possible feelings upon finding that first syphilitic chancre, envisioning a narrative of that discovery: a snowy morning in 1823, happy memories of the previous night’s party, the bells of Trinity Church ringing, the composer urinating into a chamber pot and spotting a sore.¹⁴⁰ All this Carl describes to the psychiatrist in the film’s opening scene, pressing the doctor for an opinion:

Carl:	What do you think Franz Schubert is feeling, Dr Egerman, as he sits there?
Egerman:	I think he has the sensation of a kind of sinking.
Carl:	Sinking?
Egerman:	A sinking feeling.
Carl:	Why, Doctor, do you think he has a sinking feeling?
Egerman:	I was thinking about how I myself – a sinking into horror. Suffocation. Enclosed.
Carl:	No notes of music to help him.
Egerman:	No notes, no.

In Carl’s mind, Schubert, the long-deceased Viennese composer who has become his “friend” and “brother”, is still living and suffering.¹⁴¹ Nevertheless, in the first half of the

¹³⁷ Quoted in Björkman, “Interview with Ingmar Bergman”, 528.

¹³⁸ Törnqvist, *Bergman’s Muses*, 143.

¹³⁹ Elizabeth Norman McKay, *Franz Schubert: A Biography* (Oxford: Clarendon Press, 1996), 138.

¹⁴⁰ The loosening of moral and sexual codes in the Victorian era not only threatened society with the scourge of homosexuality but also surfaced in the female demand for economic, political, and sexual independence. Syphilis, a “pervasive, biological manifestation of sexual threat” linked to deviant behaviour, reached epidemic proportions by 1890; the threat of venereal disease was “particularly intense as a result of its capacity to cross the boundaries that separated the healthy and respectable domestic life of the Victorian middle classes from the nocturnal worlds of moral corruption and sexual depravity”. See Botting, *Gothic*, 138. *Clown* suggests all three: Schubert’s syphilis, the independent women portrayed by Pauline and Mizzi, and a subtle suggestion of homosexuality, first in Carl/Schubert’s ambiguous sexuality and second in the anal sex between Carl and the androgynous/female clown.

¹⁴¹ Samuel Beckett claimed a similar fellowship with Schubert, “whom he considered a friend in suffering”. Miron Grindea, quoted in Lawley, “Beckett Listens to Schubert”, 256.

film, Schubert the historical personage lives only in Carl's mind as an imagined presence, a thought, both real and unreal.

Not until Carl makes his film does Schubert become visible, a two-dimensional, black-and-white figure on screen, re-imagined in a heterosexual (but chaste¹⁴²) affair with Mizzi Veith and liberated from the restraints of historical time. This film-within-a-film Schubert is an invention made in the image of his creator: "Who'll be Schubert?" asks Carl. "I myself, in all modesty. I'll be a Schubert no one hitherto has ever thought of or seen. Not even himself." By making his film, Carl becomes the image of Schubert, captured on film and projected onto a screen. Then he becomes Schubert's voice, amplified by a microphone hidden backstage. Finally, when the actors transpose the film to theatre, Carl does more than just act the part of Schubert – he becomes a living, three-dimensional, full-colour embodiment of Schubert, materiality merging with concept. His glasses become Schubert's glasses, his habits become Schubert's habits, his existential angst becomes Schubert's angst, all unfolding in real time in the ultimate "Live Talking" experience. Aiding this transformation is the physical resemblance between Börje Ahlstedt and Schubert: the short stature, the pudgy face, the curly hair.

Figure 4b: Franz Schubert or Carl Åkerblom?



A drawing of Schubert that Bergman pasted into his workbook for this film.¹⁴³



Carl as Schubert in Carl's silent film.



Carl in the psychiatric ward.

¹⁴² Rather than portraying Schubert's illness through the prevailing nineteenth-century view of syphilis as a consequence of "moral corruption and sexual depravity", Carl presents a guileless man of personal and artistic purity whose sexually-transmitted disease seems at odds with his virtue (Botting, *Gothic*, 138). In a sense, Carl himself represents the nineteenth-century vision of immorality; while Schubert's "passionate" love affair with Mizzi is so innocent as to be completely chaste, Carl, evidently a heterosexual man so drawn to women that he cannot manage to stay faithful to Pauline, is portrayed as suffering from a mysterious mental and physical disease and engaging in queer sex with a decaying, androgynous/female apparition of death.

¹⁴³ *The Ingmar Bergman Archives*, 533.

Because the film-play self-consciously presents Carl's version of Schubert, the boundary between Carl and Schubert is rendered unstable – that is, their identities become exchangeable. As Törnqvist points out, the actors occasionally fall out of their roles, heightening this exchangeability. He notes one particular instance when Pauline/Mizzi says to Carl/Schubert, “You bite your nails, Herr Schubert”:

The line appears odd in the theatrical context. Since we, the real audience, unlike the villagers, have seen Carl biting his nails ... we may well regard it as an out-of-the-role dig at Carl. But we cannot exclude the possibility that it belongs to the role, that Schubert, too, was biting his nails. Or that Carl, identifying himself with Schubert, ascribes his own habit to him.

Similarly, when Schubert dies, according to Carl, he utters “I’m sinking”, an idea that Carl has lifted directly from his hospital chat with Dr Egerman, which we have heard but the villagers have not. Carl, however, reworks Egerman’s imagined despair – the horror of facing death without music to ease the pain – into its opposite; in Carl’s version, Schubert hears strains of his own “wonderful” music and realises that he is not sinking: “I’m not sinking...I’m rising.”¹⁴⁴ Carl is able to merge with his invented image of Schubert precisely because the character is his own invention, but we the audience, like the villagers, are never sure which aspects belong to Carl and which to Schubert, or indeed to Carl/Schubert.¹⁴⁵ This confusion contains an element of what Punter calls the “uncanny of virtual locality” and defines as “the human subject no longer located in a single place at a single time”.¹⁴⁶ Carl/Schubert simultaneously occupies Franz Schubert’s Vienna between 1823 and 1828, Mizzi Veith’s 1908 Vienna, and Carl Åkerblom’s 1926 Sweden. We as viewers are aware of this uncanny multiplicity, but given that the suspension of belief is required for watching a

¹⁴⁴ Ellipses in text.

¹⁴⁵ As Julie Brown notes, European cinema has occasionally dealt with music as subject matter, particularly in the late 1980s and 90s, whether as a fictional recreation of a composer’s life, e.g. *Immortal Beloved* (1994), or as a “meditation on the perceived subjective content” of a composer’s music, e.g. *Un coeur en hiver* (1991). In films of this period, Beethoven and Schubert remain two of the most common musical figures to appear cinematically. *Winterreise* makes an appearance in Michael Haneke’s *La Pianiste* (*The Piano Teacher*, 2001) which, Brown writes, centres “dramaturgically and sonically” around Schubert and follows on the association of Schubert with “doomed, alienated, sexually, tormented subjectivity” that appears in other films from the 1990s; Brown notes that Lawrence Kramer attributes this trend to shifts in Schubert reception, particularly regarding his sexuality. See footnote 112. (Brown, “Haneke’s *La Pianiste*: Parody and the Limits of Film Music Satire”, in *Tonspuren: Musik im Film*, ed. Andreas Dorschel [Vienna: Universal Edition, 2005], 163-90.) Schubert is not restricted to films of the late twentieth century, however; films both historical (biopics) and interpretative (incorporating his music) have appeared since the early days of cinema. See David Schroeder, *Our Schubert: His Enduring Legacy* (Lanham, MD: Scarecrow Press, 2009). The self-consciously fictional recreation of Schubert onscreen by a character, however, seems to be unique to *Clown*, as does its genre-crossing identity as biopic, interpretation, and madcap adventure that, using Schubert as proxy, directly addresses the horror of death.

¹⁴⁶ Punter, “The Uncanny,” 133.

film, we are not likely to feel unduly uncomfortable by such multiplicity. Displacement and overlap is, after all, characteristic of cinema.

Exchangeability is not limited to Carl/Schubert but also present in the permeable boundary between actors and audience during the film-play. When the audience gathers onstage for the play, they surround the actors, switching places between acts and engaging verbally and physically with the performance. What Bergman indicates in this “intimate” and fluid stage set-up, Törnqvist argues, “is what might be called the original and perennial stage, that is, no stage at all”.¹⁴⁷ Such exchangeability between performance and life “blots out the borderline between actors and audience”.¹⁴⁸ During a pause between acts, Märta Lundberg, one of the villagers, rises to give a reading, her passionate recitation of the text turning her from audience member to performer. As Törnqvist observes, the context of her selection, “the story of a young man seeking his way”, dovetails with the two interlocking journeys at the heart of *Clown*: Carl’s and the wanderer’s. Similarly, when Carl slips out of character and falls to the floor, Karin rushes to him while the audience remains confused as to whether his breakdown is diegetic, belonging to the character of Schubert, or non-diegetic, belonging to the actor and therefore cause for alarm. In the shift from film to theatre, the separation of characters/actors, stage/audience, performance/life, fact/fiction, and reality/fantasy grows increasingly confused.

Reflecting the breakdown of these distinctions as well as Carl’s own breakdown is the increasingly confused narrative location of both Schubert’s music and Rigmor, a liminal being whose uncanny presence haunts Carl. She stalks him at key points throughout the film, appearing when he least expects it, an undoubtedly “frightening” figure who arouses a Freudian “fear and dread” in Carl and, arguably, in the viewer too.¹⁴⁹ The clown is beyond his control, just as death is beyond control; Carl can neither summon nor dismiss Rigmor, just as he cannot control his illness or his eventual death. Defying natural laws of motion and sound – Rigmor’s movements are abnormally silent, as if she were not even there – she nevertheless possesses a human (or humanlike) body, but her androgynous appearance obscures what might be called the natural boundaries of gender. Complicating the gender question is her demand for anal sex from Carl; when he tries to touch her breasts, she slaps his hands away. Listed as “Rigmor the Clown” in the script’s *dramatis personae* with no corresponding gender, she suggests, Törnqvist argues, “a

¹⁴⁷ Törnqvist, *Bergman’s Muses*, 135.

¹⁴⁸ *Ibid.*, 134.

¹⁴⁹ Freud, *The Uncanny*, 123.

combination of male and female”, an androgyny that “befits the figure of Death”.¹⁵⁰ Bound neither by rules of nature nor gender, she also exists outside of time, “ageless” according to the character list. During her dream-like, night-time visits to Carl, first in the psychiatric ward and then in the final scene, she is shrouded in a cold blue light that seems to spread through the room as she slips in and out of the moon’s shadows, an “insane, unreal light” that Bergman specifically chose to provide a “ghostlike atmosphere”.¹⁵¹ Otherworldly, spectral, ghostly, liminal – Rigmor is all of these. Moreover, she is a clown, not a person playing a clown. And as everyone knows, clowns are not real.

Existing outside of natural laws, her appearance suggesting an androgynous doll that has come to life, a possible yet impossible non-human figure, she is further rendered uncanny by representing a figure of the past. When Carl first encounters Rigmor, he thinks he recognises her from his childhood, mistaking her for another clown who turns out to be Rigmor’s cousin, now dead.¹⁵² When she reveals her gender, Carl re-recognises her, this time identifying her as “Your Majesty”:

Carl: When I was a child, toward morning, just like this, Your Majesty would dance ... In those days, I was king, too.

A past figure come back to life – or, at least, returned. A Freudian reading would perhaps conclude that grown-up Carl, who had surmounted his childish imagination and repressed his infantile fears, has experienced a breakdown in the psychic boundaries of fantasy and reality. But we as film spectators also witness Rigmor’s appearance, calling our intellectual certainty into question. Is Rigmor real or a hallucination? Does such a distinction matter, or is Carl’s belief in her reality the only important factor? Either way, her appearance may “confirm old, discarded beliefs”¹⁵³ of Carl’s childhood, arousing in him a sense of the uncanny. That Rigmor is also a figure of Death, making her entrance via the uncanny effects of “solitude, silence and darkness”,¹⁵⁴ only compounds the sensation. Her connection to Carl’s childhood as well as her larger mission – ushering him into death –

¹⁵⁰ Törnqvist, *Bergman’s Muses*, 141. Daniel Humphrey aligns Bergman’s presentation of gender with that of Freud’s uncanny: “Like Freud ... Bergman approached issues of gender deconstruction directly through *the affective state of the uncanny*: the dark quality that Hélène Cixous once specifically identified as emerging through ‘the figure of the androgyne’.” Daniel Humphrey, *Queer Bergman: Sexuality, Gender, and the European Art Cinema* (Austin: University of Texas Press, 2013), 107. Emphasis mine. According to Freud, Humphrey writes, we carry with us “a trace memory of an earlier evolutionary stage of undivided ‘wholeness’”, a pre-history of androgyny that has been repressed and now returns as the uncanny. *Ibid.*, 108.

¹⁵¹ Bergman, quoted in Björkman, “Interview with Ingmar Bergman”, 528.

¹⁵² The irony of a figure of Death having died should not be lost on the viewer.

¹⁵³ Freud, *The Uncanny*, 154.

¹⁵⁴ *Ibid.*, 159

suggests that her reappearance in Grånäs, Carl's childhood home to which he has returned, is no coincidence.

Not only a memory from Carl's past, Rigmor is also reminiscent of two figures from Bergman's cinematic past, which a spectator initiated into the Bergman universe will recognise. Her thin frame and white costume recall Frost the Clown from *The Naked Night* (*Gycklarnas afton*, 1953) while her face resembles that of Death in *The Seventh Seal* (*Det sjunde inseglet*, 1956), whose painted white face Bergman intended as "an amalgamation of a clown mask and a skull".¹⁵⁵ Rigmor, he says, is "a kind of follow-up to the figure of Death in *The Seventh Seal*".¹⁵⁶ But whereas Death is clearly masculine and very stern, rarely betraying a dry humour, Rigmor is androgynous/female and grotesquely seductive. More than a figure of death, she is a white clown, a Pierrot-like figure, terrifying and dangerous.¹⁵⁷ Bergman, whose lifelong obsession with circuses is apparent in this film, recalls the white clowns of his youth and detects in them "a multiple, ambiguous symbolism: they are beautiful, cruel, dangerous, balancing on the border of death and destructive sexuality."¹⁵⁸ Rigmor is all of these. In the psychiatric ward, she appears to Carl as sexually attractive, but in Bergman's close-ups of her gaping black mouth and wrinkles, the illusion of allure crumbles, revealing decay. In her later appearances, she appears more

¹⁵⁵ Bergman, quoted in Törnqvist, *Bergman's Muses*, 141. The clown/skull combination conforms to a tradition of Pierrot, the stock character of Commedia dell'Arte and pantomime, whose "bone-white face ... as expressionless as it is timeless, is the image of the full moon. It is also a death's head animated by feeling." W.J. Smith, in Martin Green and John Swan, *The Triumph of Pierrot: The Commedia dell'Arte and the Modern Imagination* (Pennsylvania: Pennsylvania State University Press, 1986, 1993), 28.

¹⁵⁶ Quoted in Björkman, "Interview with Ingmar Bergman", 529.

¹⁵⁷ The strange world of clowns – those liminal creatures, messengers between heaven and earth, between civilisation and untamed worlds, "the masters of mysterious passage, the smugglers who go over forbidden frontiers" – can only be hinted at in footnote form. (Jean Starobinski, quoted in Louisa E. Jones, *Sad Clowns and Pale Pierrots: Literature and the Popular Comic Arts in 19th-Century France* [Lexington, Kentucky: French Forum, 1984], 233.) Their identities are ambiguous, double or multiple, without fixed boundaries; their confusion of role and self, of stage and life, spill into the realms of visual art, literature, and film. (Jones, *Sad Clowns*, 10.) Clowns are universal, present in nearly every culture, their myths of chaos, art, and irony formed during the Romantic period. (*The Great Parade: Portrait of the Artist as Clown*, ed. Jean Clair [New Haven and London: Yale University Press, 2004], 43.) Despite cultural differences, they nevertheless "one and all play variations upon the great primal jokes". (Enid Welsford, quoted in Jones, *Sad Clowns*, 9.) The character of Rigmor references the French Commedia dell'Arte, sharing many attributes with Pierrot. In addition to showing French verbal characteristics, speaking Swedish with a French accent and calling Carl "monsieur Åkerblom", Rigmor also displays "Pierrot's chaotic and irrepressible desires [that] take not only oral and genial, but also anal form". (Jones, *Sad Clowns*, 25. My thanks to Jan Holmberg of the Ingmar Bergman Foundation for confirming Rigmor's French accent.) Jones points out that "sexual ambiguity provides yet another form of the double ... many grotesque figures are androgynes", illustrating that Rigmor's gender ambiguity conforms to the carnivalesque Commedia, "a world of dreams come true, repressed desires satisfied". (Ibid., 20.) Both white-faced, white-costumed Pierrot and Rigmor inhabit a dream-like, moonlit world. In some versions of Pierrot, the pantomime figure is a ghost: "his specter haunts us today, thin and luminous", writes Verlaine in "Pierrot". (Quoted in Robert F. Storey, *Pierrot: A Critical History of a Mask* [New Jersey: Princeton University Press, 1978], 132.) In other versions, Pierrot is violent and sinister, the internal landscape of his psyche filled with "fright, crime, anguish". (Paul Margueritte, quoted *ibid.*, 127.) Always at the edge of madness, Pierrot "can be terrifying", a force of chaos and disintegration. (Green and Swan, *The Triumph of Pierrot*, 18.) In an example of twentieth-century literature, Ray Bradbury's *Fahrenheit 451* presents white clowns as violent and cruel.

¹⁵⁸ Quoted in Törnqvist, *Bergman's Muses*, 141.

alien than human, a pasty white creature whose silent presence portends Carl's imminent death.

Figure 4c: Rops' Pierrot



Venus and Cupid (1878-81) by Belgian artist Félicien Rops. Pierrot is seen peeking out from behind the curtain.

Figure 4d: Bergman's Rigmor



Rigmor, emerging from backstage, looks at Carl from behind stage props, her stance and enigmatic smile suggestive of Rops' Pierrot.

The clown is not Bergman's only cinematic figure resurrected and reimagined in this film. I have noted his autobiographical relationship to the film – Carl, his uncle; Anna, his grandmother; Karin, his mother, who also appears in *Best Intentions* and *Private Confessions*, played by the same actress (Pernilla August); the remote Dalarna countryside of Grånäs, where Bergman spent many childhood summers; his memory of Pauline playing and singing; and a family inventory of Carl's belongings. Bergman's intertextual references are not limited to the autobiographical, however, but include a number of cinematic associations. People, places, and situations from other Bergman films appear as if in quotation. Some are elaborations of previous fictional characters, like Rigmor, while others provide what Törnqvist calls "minor echoes" of previous Bergman films, including *Summer with Monika* (*Sommaren med Monika*, 1953), *Smiles of a Summer Night* (*Sommarnattens leende*, 1955), and *The Magician* (*Ansiktet*, 1958).¹⁵⁹

The most significant intertextuality, however, lies in the anachronistic grafting of Bergman's 1961 film *Winter Light* (*Nattvardsgästerna*) onto *Clown*. Both films are set in

¹⁵⁹ Törnqvist, *Bergman's Muses*, 138.

wintertime Dalarna, and according to the script of *Clown*, Grånäs neighbors Frostnäs, the small town from *Winter Light*.¹⁶⁰ Five characters reappear in the later film, transported backwards from 1960s Sweden to 1926, including the recitation-giving Märta Lundberg, the teacher from *Winter Light* whose love the solipsistic reverend cruelly rejects. In the earlier film, the reverend suffers from a bad cold; in *Clown*, he is afflicted with the same illness and stays home during the film screening. Even the fictional world of *Winter Light* has an autobiographical component, however; inspired by a rural church service that Bergman attended with his father, *Winter Light* opens with an austere communion attended by only a handful of uninterested parishioners. These same churchgoers make up Carl's film audience in *Clown*. "I enjoyed including them ... allow[ing] [them] to participate and to take part in a more earthly and concrete communion during that stormy night in Grånäs," said Bergman of the *Winter Light* parishioners.¹⁶¹ A religious communion gives way to an earthly communion – in the film-and-stage performance Törnqvist sees a "secular counterpart" of a church service that "provid[es] the audience with a catharsis similar to that experienced by a congregation".¹⁶² Just as communion centres on the death of Christ, he notes, Carl's show offers a secular equivalent in the death of Schubert. Sharing with *Winter Light* characters, locations, and an obverse communion, *Clown* shows itself to be open to the history of another film. Parameters of time, space, and fictionality pose no problem for Bergman's revisited characters, who move seamlessly backwards by forty years, into the world of Bergman's family, just as Bergman's personal interest in Schubert infiltrates a narrative set seventy years earlier. When Punter compares the uncanny return of the past to a flickering screen, he could have been referring to the constant transgression of time, space, and reality that forms the essence of Bergman's – and Carl's – work: "The apparent 'present' is in fact a flickering screen on which are, from time to time, writ images from a world which antecedes us and which also constantly threatens us with its unpredictable moments of recapitulation."¹⁶³

¹⁶⁰ Grånäs also appears in Daniel Bergman's *Sunday's Children* (1992), when Pu (a young Ingmar Bergman) accompanies his reverend father Erik on a bicycle trip to Grånäs, where the elder Bergman preaches a church service. This episode also appears in *The Magic Lantern*. Pu is said to be "endowed with special gifts of sensitivity, clairvoyance, and the ability to see ghosts". See Arcade Publishing's blurb about Bergman's novel, <http://www.arcadepub.com/book/?GCOI=55970106182080> (accessed 19 December 2014). Grånäs is also the setting of *Saraband* (2003), deep in the remote forests of Dalarna.

¹⁶¹ Quoted in Åhlund, "Confessions of a TV Freak", 533.

¹⁶² Törnqvist, *Bergman's Muses*, 138.

¹⁶³ Punter, "The Uncanny", 136.

Crossing the threshold between life and death

In Carl's version of Schubert's death scene, Carl grants Schubert "notes of music to help him", allowing him to hear his own heavenly music and make peace with his fate – music soothes his pain and eases his way into death. For Carl, however, no such musical comfort awaits. After the villagers depart, Bergman uses a high-angle close-up of a nearly burnt-out candle flickering in the darkness to transition to the film's final scene. Underscoring this image, which Törnqvist links to the film's unwritten opening, "Out, out, brief candle", is the drone: "Der Leiermann". After the song's first four bars, Bergman's camera cuts to a long shot of the Grånäs stage, where Carl and Pauline are asleep. As the song continues its now-established eight-measure course, a silhouette moves across an icy window behind the sleepers and slips back into the shadows as the music ends – Rigmor. Carl wakes with a start and begins moaning "No, no...".

Carl sees the clown creeping alongside the window, but whether or not he hears Schubert's music is unclear. "Der Leiermann", which functions as non-diegetic underscore of the flickering candle, is ambiguously located as Bergman's camera cuts to the long shot. The music may remain non-diegetic, alerting us, the audience, to Rigmor's presence, or it may again be part of Carl's metadiegetic subjectivity. It may also be more closely aligned to Ben Winters' intra-diegetic music, music that exists within the film's diegesis but is not heard or perceived by the characters.¹⁶⁴ Wherever this level of narration may reside, the earlier metadiegetic repetitions of "Der Leiermann", accompanied by Rigmor's ghostly appearance, have conditioned us to respond to the tune with a sense of fear for Carl's well-being. After the seventh repetition, which heralds Count Veith as a messenger of death, this eighth and penultimate repetition can mean only one thing: death is closing in. Frightened and paranoid, Carl seeks comfort from Pauline but flies into a rage and tries to strangle her. Then, unapologetic, he fantasises about having accepted Karin's invitation to go home – playing with his nephews (Dag and Ingmar) in his old nursery, sitting by the fire – escaping death one more time, perhaps, by returning to childhood. But it is too late for Carl. In the midst of his reverie, the single piano A sounds, this time one octave lower than its previous appearances; at the same moment, Carl sees the clown, who walks slowly behind a wooden panel with a slight smile on her face. Carl closes his eyes and takes a pair of scissors to his wrist, holding the sharp tip to a vein.

¹⁶⁴ Winters, "The Non-Diegetic Fallacy", 237.

Pauline: If you die, I don't want to live any longer ... Are you listening?
 Carl: She is already here.
 Pauline: Who is here?
 Carl: Listen, and you will hear.

Carl lies back down on the bed.

Pauline listens.

A pair of scissors are heard falling on the floor.

Pauline: I can't hear anything.

Carl: You sink...sink...you really do.¹⁶⁵

Pauline walks over to Carl and lies down on him. As she shuts his eyes with her hand, the “Der Leiermann” fragment sounds one last time. Bergman’s camera looks down on the couple in an upside-down shot and slowly tracks out, revealing what Törnqvist calls “a man crucified on the boards of life”,¹⁶⁶ which corresponds to Susan Youens’ interpretation of the *Winterreise* wanderer’s suffering in “the prolonged crucifixion that is existence”.¹⁶⁷ As the camera draws away, Carl appears to sink, just as he feared he would. But the camera’s movement upwards also corresponds to Carl’s account of Schubert’s final moments, a rising instead of sinking, its image becoming, in Marilyn Johns Blackwell’s estimation, “a tableau, an icon of transcendence”.¹⁶⁸ Like Carl’s talkie, Bergman’s picture darkens and the music ends – and the film is over.

Pauline’s inability to hear death’s presence in the room recalls van Elferen’s assertion that Gothic silences “tend to be inhabited by invisible, inaudible timeless presences”.¹⁶⁹ Indeed, Rigmor is inaudible, timeless, and invisible to everyone but Carl and, privy to Carl’s perception, the viewer. When Carl, in the hospital, first asks Rigmor if one is alone at the moment of death, she responds, “inevitably”. Yet she is silently present during the final scene, even when “Der Leiermann” stops, when Schubert’s music no longer comforts Carl, when Pauline tries to help but cannot. In his analysis, Törnqvist, a native Swede, notices something in Bergman’s final shot of Rigmor that resonates with my earlier discussion of “Der Leiermann”. As the camera slowly follows her moving behind a stage wing, we can see painted on the wood:

part of a cut-off word, “vän”, the rest of the word being offscreen. The complete word is undoubtedly “vänster” (left), indicating where to place the wing on the stage – although “väntan” (waiting) would in the context be more meaningful. As it stands, it means “friend”, the way Carl, like all of us, wants to see Death.¹⁷⁰

¹⁶⁵ Ellipses in text.

¹⁶⁶ Törnqvist, *Bergman’s Muses*, 145.

¹⁶⁷ Youens, *Retracing a Winter’s Journey*, 311.

¹⁶⁸ Marilyn Johns Blackwell, “Platforms and Beds: The Sexualisation of Space in Ingmar Bergman’s Theatre and Film”, in *Ingmar Bergman Revisited*, 83.

¹⁶⁹ van Elferen, *Gothic Music*, 179.

¹⁷⁰ Törnqvist, *Bergman’s Muses*, 145.

The clown is death, but she is also a companion, just as Schubert is a companion – and just as the organ-grinder is a companion, a friend, for the wanderer. Perhaps, as Karin says, there is nothing to be afraid of.

That Bergman gives his mother the role of comforter during Carl's breakdown speaks to his personal investment in the film's topos – "all must die".¹⁷¹ Bergman has noted that he feared for his life while writing this film, a fear he channelled into the character of his Uncle Carl.¹⁷² Like Carl, recreating Schubert in an attempt to find comfort and solidarity in another, Bergman recreates his uncle's past, one which features his own mother, and paves his own way forward as he comes to terms with the inevitability of death. Channelling Schubert, Carl faces death as Carl/Schubert before he can face it for himself. Likewise, Bergman reconciles himself to human mortality by looking backwards, to those who came before him, in anticipation of his own fate. In *Clown*, time and space collapse, just as they do in music.

If in Carl's film, Schubert cannot speak without Carl speaking, then in Bergman's film, can Carl speak without Bergman speaking too? Although Bergman indicates his own absent presence in the film as a little boy who stays at home rather than going to the film with Karin, he endows Carl with the same mania for film and theatre that he himself owns up to.¹⁷³ Likewise, Carl's passion for music mirrors Bergman's. Carl may find adventure and excitement in film, but he finds companionship in the imagined Schubert and solace in Schubert's music. He even defends Schubert's work against the historical criticism levelled at the Ninth Symphony for being too long and repetitive, alluding, as Carl/Schubert, to the finale's quotation of the Ode to Joy theme from Beethoven's Ninth Symphony:

The theme, the main theme, the constantly recurring theme is a cry...of joy! I stood here at my desk and I couldn't avoid, at each instant, feeling in my body, in my flesh, in my nerves, in my sex, in my muscles, in my brain, in the terrifying racing of my heart, how my disease was grinding and burrowing away, how those repulsive medicaments were poisoning my nerves, every single minute. I was in hell. But God sent me this cry of joy, this cry that is so short. And it alleviated...made the pain insignificant, made my illness meaningless, and made

¹⁷¹ *The Princeton Encyclopedia of Poetry and Poetics, Fourth Edition*, ed. Stephen Cushman, Clare Cavanagh, Jaha Ramazani, Paul Rouzer, s.v. "topos", 1443.

¹⁷² As it turned out, Bergman lived for another ten years; his wife Ingrid was the one to die instead.

¹⁷³ Bergman famously compared the two aspects of his directorial life on stage and screen, stating that "the theatre is like a loyal wife; film is ... the expensive and demanding mistress." Quoted in Philip Mosley, *Ingmar Bergman: The Cinema as Mistress* (London and Boston: Marion Boyers, 1981), 7. In *Clown*, Törnqvist sees a correlation between theatre and film in the figures of Pauline and Mía. Carl is in love with both women, just as Bergman loves both art forms, but when the film is aborted, the show goes on as a stage play – just as Bergman, Törnqvist observes, "stopped making films but ... goes on making theatre". Törnqvist, *Bergman's Muses*, 134.

the raging of the medicines into distant echoes. I thought that... My intention was to... I thought that other people, tormented by their hellish humiliation as I am tormented... I thought I would cry out to them as to myself. And I cry out so often and so long that the pain becomes unreal and the disease a phantom.¹⁷⁴

Music is so powerful, Carl/Schubert articulates, that it can alleviate pain, soothe illness, dispel the horrors of humiliation, and reach out to others who similarly suffer, offering hope and giving joy. Yet Carl/Schubert's words recall Bergman's belief of human connection as the purpose of art, calling into question who here is actually speaking.

On the one hand, Carl channels Schubert through *Clown*, both internally and externally; on the other, he channels Ingmar Bergman, who wrote the film (and, of course, Carl's film-within-a-film). The line between Bergman, Carl, and Carl/Schubert is perhaps so nebulous that one cannot determine who is which at any point in the film. To return to Todorov's formulation of the fantastic, there is "no longer any frontier between the object ... and the observer"; the separation of self and other is disturbed, causing everything to merge.¹⁷⁵ Likewise, as Carl merges into his imagined Schubert, perhaps we can consider the possibility of Bergman merging into his imagined Uncle Carl and, by proxy, into his own imagined Schubert, weaving into the film's fabric a meditation on "the nature of imaginative affinities" between artists.¹⁷⁶ Carl becomes the vehicle for Bergman's own fantasy of what might have happened once upon a time in Sweden – his Uncle Carl and Pauline, travelling through what Bergman envisioned to be "icy winter country", with a box of glass slides and a passion for music.

¹⁷⁴ Ellipses in text.

¹⁷⁵ Quoted in Castle, "The Spectralization of the Other", 127.

¹⁷⁶ Lawley, "Beckett Listens to Schubert", 255.

CONCLUSION

Saraband: One Last Glimpse

When Ingmar Bergman released *Saraband*, made for Swedish television in 2003 but screened in cinemas internationally in 2004 and 2005, Peter Bradshaw wrote, “A new film by Ingmar Bergman? For some, that is news on par with discovering a new symphony by Gustav Mahler.”¹ Though symptomatic of Bergman’s successful integration of music into his biographical legend, the comparison is apt. After nearly twenty years of “retirement” from cinema that nevertheless saw him occasionally active in the world of television, Bergman, at age 85, was not only not yet dead but had once again reneged on his pledge to stop making films. After several “last” films – including *Fanny and Alexander* (*Fanny och Alexander*, 1982), *After the Rehearsal* (*Efter repetitionen*, 1984), and *In the Presence of a Clown* (*Larmar och gör sig till*, 1997) – this new one, *Saraband*, looked to be indeed his final cinematic utterance. Critics responded accordingly, pouncing on one last chance to philosophise about Bergman’s portrayal of marriage, parenthood, love and “the mystery and majesty of human communication”.² For initiates of Bergman’s universe, *Saraband* did not disappoint, proving his aesthetic intact and as steely as ever. An unflinching look at family dysfunction, the film showcases many markers of Bergman’s style, including his mastery of the chamber film form, his preoccupation with death, his penchant for intertextual reference, and his intermedial combination of visual and aural arts: cinema, television, theatre, photography, writing, and music.

Reminiscent of Bergman’s Strindbergian chamber dramas from the 1960s and 70s, featuring limited characters isolated on Swedish islands or in claustrophobic houses, *Saraband* revisits the main characters of Bergman’s 1973 television film *Scenes from a Marriage* (*Scener ur ett äktenskap*), Marianne (Liv Ullmann) and Johan (Erland Josephson), thirty years after their bitter divorce. Set in the remote autumnal forests of Dalarna, the story begins when Marianne, an even-tempered lawyer from Stockholm, decides to visit her ex-husband Johan, now frail but fractious, after decades of silence. As several critics have

¹ Peter Bradshaw, “*Saraband*” review, *The Guardian* (7 October 2005).

² Tim Page, “*Saraband*: Bergman’s Dance of the Years”, *The Washington Post* (9 September 2005).

noted, *Saraband* is not so much a sequel to *Scenes* as an entirely independent film that draws on the history of its returning characters to frame the real drama: the conflict between Karin (Julia Dufvenius), a young cellist, and her abusive father Henrik (Börje Ahlstedt), Johan's estranged son. A cellist himself, as well as organist and part-time musicologist writing a book on Bach's *St John Passion*, Henrik is depressive and violent, emotionally crippled by the death of his wife Anna two years before; his obsessive control of Karin in the wake of Anna's death verges on the incestuous. Smothered by her father's troubled love, Karin is caught between his emotional demands and her feelings of filial responsibility, between his dreams of making her an international soloist and her own desire to be an orchestral musician. Into the dialogue-driven texture of this chamber drama, Bergman weaves fragments of the Romanze of Brahms' first String Quartet, Op. 51, the Scherzo from Bruckner's Ninth Symphony, Bach's first Trio Sonata for Organ, and, most notably, the Sarabande of Bach's Cello Suite No. 5 in C minor, culminating in Karin's onscreen performance of the movement near the end of the film.

Divided into ten "fiercely concentrated"³ episodes bookended by a prologue and epilogue in which Marianne, who functions as both narrator and witness to the unfolding crisis, speaks directly to the audience, *Saraband* displays a rigid structure utterly at odds with the turbulent relations it portrays. Each episode, numbered and titled, examines the relationship between two of the four characters in fraught conversations of rage and grief. Bergman positions Karin's burgeoning career as the catalyst for the film's confrontations, each dispute over her future instigating rows between the four characters that stretch far beyond the immediate issue of Karin's musical training. As Jan Holmberg points out, these dialogues follow a strict logic: in eight of the ten episodes, one of the two characters stays into the next episode, "form[ing] a couple with a new person".⁴ Following these parameters, Bergman cycles through the ensemble and probes the dynamics of every dyadic combination.

* * *

With *Saraband* as its title, the film's explicit musical ties cannot escape notice. As usual, Bergman's own comments provoke further speculation about the musical metaphor (assuming there is one), describing the film as "a concerto grosso, a concert for full

³ Ibid.

⁴ Jan Holmberg, "Bergman's Musical Mathematics", in *The Ingmar Bergman Notebook: Talks and Seminars, Bergman Week 2006*, ed. Camilla Larson, trans. Bernard Vowles (Göteborg: Filmkonst, 2006), 33.

orchestra – only ... with four soloists”.⁵ Whether or not this comment makes sense is beside the point for critics who use Bergman’s words to further their own pseudo-musical observations. Runaway musical metaphors take over much of the film’s critical reception: “a series of musical movements, ten duets (bookended by Marianne’s solo overture and coda) each with its dominant tone”, writes Jonathan Romney for *Sight and Sound*, describing the film as both as a “composition” and an “intimate minor-key statement”.⁶ Such imprecise, fanciful use of musical terminology extends to other critics, who prefer “duets” to dialogues, “musical movements” to scenes, “composition” to film or work, despite Bergman’s description of the film – to his cast and crew – simply as “four actors, ten dialogues, and a prologue and epilogue”.⁷ Miguel Lomillos mixes together various musical terminologies, highlighting the chamber music connotations of Bergman’s “quartet” of characters while also describing the film in terms of “duets” that “follow the same structure of the old Sarabande”⁸ – a dance for two.⁹ He goes on to describe to film’s structure as having “the conceptual and mathematical rigor of a musical form imposed on the text ... [the film] progresses by moments of dramatic intensity according to the (dance) rhythms created by the performers along the ten duets...”.¹⁰ Bergman’s structural precision certainly reveals its own kind of mathematical rigour, but to argue that he imposes a musical form on the text (what would that even look like?) or that the film moves according to “dance rhythms” is nonsensical.

⁵ Quoted in Jonathan Romney, “Bergman’s Last Bow – Film of the Month: *Saraband*”, *Sight and Sound* (October 2005), <http://old.bfi.org.uk/sightandsound/review/2575> (accessed 4 November 2014).

⁶ Romney, *ibid.*

⁷ Quoted in Holmberg, “Musical Mathematics”, 32.

⁸ Miguel Lomillos, “Artistic Testament or Final Exorcism? Passion and Tragedy in Bergman’s *Saraband*”, *Framework: The Journal of Cinema and Media*, Vol. 51 No. 2 (Fall 2010), 251. He does not explain what exactly the “structure of the old Sarabande” is supposed to be. Indeed, conflicting interpretations of the eponymous Baroque dance mar nearly every review. Leonard Quart reduces the sarabande to “an erotic 17th and 18th century dance” in parenthesis. (Leonard Quart, “Bergman’s Last Words: *Saraband*?”, *Logos Journal*, Vol. 4, No. 3 [Summer 2005], http://www.logosjournal.com/issue_4.3/quart.htm [accessed 28 October 2014].) Tony Pipolo, on the other hand, synthesises the Baroque sarabande so completely with the plot of Bergman’s film that his comments lose clarity: “*Saraband*, as the word denotes, is ‘a stately court dance’, and not unlike its prototypes of the seventeenth and eighteenth centuries, it serves to contain, if not mask, through elegant form, the terrors that lay within the parameters of the family romance.” (Tony Pipolo, “Film Review: *Saraband*”, *Cinéaste*, Vol. 30, No. 3 [Summer 2005], 58.) He then states that “it also refers to a series of musical compositions by J.S. Bach”, a confusion of the relationship between individual Baroque dance movements and Bach’s cello suites, a nomenclatural misstep that Maaret Koskinen also falls prey to when she writes that the title “refer[s] to the fifth suite for solo cello by Bach”. (Maaret Koskinen, “Out of the Past: *Saraband* and the Ingmar Bergman Archives”, in *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, ed. Maaret Koskinen [London: Wallflower Press, 2008], 20.)

⁹ As early as 1671, the sarabande was noted for being a solo dance through which the dancer could “express the emotions of his soul through the motions of his body”. (Pomey’s French and Latin Dictionary [Lyons: 1671], quoted in Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* [Bloomington: Indiana University Press, 1991, 2001], 92-93.)

¹⁰ Lomillos, “Passion and Tragedy in Bergman’s *Saraband*”, 251.

Music plays a structural and narrative role in *Saraband*, but it does not, as certain critics would have it, generate the framework. Indeed, Bergman devised his structure long before settling on a title, which alternated between *Anna*, *Marianne's Journey*, and *Analysis of a Situation* in his workbook.¹¹ “Even at the planning stage”, Holmberg writes, “*Saraband* is a kind of experiment in form; first the mould is cast ... and then come the contents”.¹² Only in Holmberg’s formulation does the association of *Saraband*’s structure with musical form begin to make sense. Just as composers selected pre-existing forms through which to work out their material,¹³ so too does Bergman adopt strict parameters for his. Such strictures are not limited to music, however, but applicable to all art forms. These structural choices are not somehow vaguely “musical” but are the same choices of form and content facing all artists. More intriguing than musical speculation is how Bergman actually uses the Bach Sarabande in his film, where it appears and what it evokes.

* * *

The Sarabande from Bach’s Fifth Cello Suite sounds eight times, spanning the film from its opening black screen, preceding the title, to the middle of Marianne’s epilogue, where it accompanies the film’s final flashback. Twice the Sarabande occupies purely non-diegetic space, detached from the scenes surrounding it (the film/Prologue titles and Scene 1 title), an aural counterpart to Bergman’s structural chapter divisions of white titles on a black screen. Only once does it appear diegetically and complete: when Karin plays through the movement in a private, onscreen performance for her father in Scene 8, itself titled “Saraband”. The remaining five appearances, however, inhabit the ambiguous space of metadiegesis, three times confined to the scenes themselves and twice spilling over into the next episode’s chapter title. Bergman uses this technique, in reverse, for his diegetic placement of both the Brahms String Quartet, which appears with the chapter titles to Scene 2 but is revealed to emanate from Marianne’s radio as the scene opens, and the Bach Trio Sonata, which appears with the chapter titles to Scene 5 but turns out to be Henrik practising the organ offscreen. In these scene transitions, Bergman plays with audience perception: where is the music coming from? is it part of the previous scene? part of the next scene? detached from the narrative completely or integral to, and indicative of, the individual psyches and shared memories of Bergman’s subjects?

¹¹ Koskinen, “Out of the Past”, 32.

¹² Holmberg, “Musical Mathematics”, 33.

¹³ E.g., Baroque dances, fugue, sonata form.

Figure 5: Chart of music in *Saraband*

Structural music	Scene titles	Characters
Bach Cello Suite No. 5: Sarabande (bars 1-4)	Title and Prologue: Marianne shows <u>her photographs</u>	Marianne
Bach Cello Suite No. 5: Sarabande (bars 5-8)	One: Marianne puts her plan <u>into action</u>	Marianne + Johan
Brahms String Quartet No. 1, Op. 51, No. 1: II, Romanze (on the radio) (bars 45-52)	Two: Almost a week has gone by The Brahms continues into the scene until Marianne turns off the radio (at bar 52).	Marianne + Karin /
sounds of a typewriter (diegetic)	Three: <u>About Anna</u> This scene contains a fragment of the Sarabande that carries over into the next episode title sequence (bars 13-20).	Henrik + Karin
Bach Cello Suite No. 5: Sarabande (non-diegetic/metadiegetic, continuing from end of previous scene) (bars 13-20)	Four: A week or so later, <u>Henrik visits his father</u>	Henrik + Johan
Bach Trio Sonata for Organ No. 1: I, Allegro moderato (diegetic offscreen performance) (bars 31-58)	Five: <u>Bach</u> The Sarabande plays twice in this scene (non-diegetic/metadiegetic). (First: bars 4-8, 1-2. Second: bars 1-8, with repeat).	Henrik + Marianne
Bach Cello Suite No. 5: Sarabande (non-diegetic/metadiegetic, continuing from end of previous scene) (bars 1-8, with repeat)	Six: <u>An offer</u> This scene begins and ends with a diegetic gramophone recording of the Scherzo from Bruckner's 9 th Symphony. (Beginning: bars 42-111. Ending: bars 42-100.)	Karin + Johan
silence	Seven: <u>The letter from Anna</u> This scene contains one fragment of the Sarabande (non-diegetic / metadiegetic) (bars 1-4).	Karin + Marianne
silence	Eight: <u>Saraband</u> This scene contains an onscreen performance (Karin) of the complete Sarabande, with no repeats (bars 1-20).	Karin + Henrik
voice + ticking clock (diegetic)	Nine: <u>Crucial moment</u>	Marianne + Johan
chiming clock (probably diegetic)	Ten: <u>Hour of the wolf</u>	Marianne + Johan
silence	Epilogue This scene contains a fragment of the Sarabande (non-diegetic/metadiegetic) (bars 1-8).	Marianne (+ Martha)
Bach Chorale prelude, "Alle Menschen müssen sterben", BWV 1117	End credits	

The first, non-structural appearance of the Sarabande comes in Scene 3. After a violent confrontation with Henrik, Karin seeks solace with Marianne, confiding her struggle for independence from her father's impossible demands. Karin, we learn, is far more than her father's cello student; she has become his musical project, a puppet to control, and, horrifyingly, a surrogate wife since the death of her mother. Returning to her home with Henrik that evening, Karin lies in the bed she shares with her father as he warns her, "If you leave me, I'll be destitute...". On Karin's bedside table stands a large framed black-and-white photograph of her mother, a peaceful vision of love lost at which Karin gazes longingly. Bergman's camera focuses on this photograph three times during Henrik's monologue, in which he recounts memories of a conflict with Anna. As he reaches across Karin to switch off the light, the second half of the Bach Sarabande begins (from bar 13), sounding underneath Henrik's words "Sometimes I think that an incredible punishment is waiting for me". Though plunged into darkness, Karin's prostrate figure is just visible; as the camera focuses on her almost completely dark face, Bergman cuts to an illuminated close-up of Anna's eyes, zooming into the photograph so completely that the picture becomes blurred. The screen fades to black, the chapter number and title for the next scene appear, and as the white words fades, so too does the Sarabande reach its final cadence.

Both photograph and music occupy a metadiegetic space at the end of this scene, a subjective experience cinematically attributed to Karin. With the lights out, she can no longer see Anna's photograph except in her mind's eye, a perception that Bergman momentarily allows us to share by making Anna visible. The placement of the Sarabande, however, is less clear. Starting before the final image of Anna and already heard by Bergman's viewers twice before, the music's meaning and location is ambiguous. Does it stand for Anna, as some critics contend? Or for Karin, who we later learn plays the piece? Or for something else entirely, running through the film as a leitmotif of loss? In her recent book, Alexis Luko agrees with those who believe the Sarabande stands for Anna, but she bases her argument on faulty information, stating that each "reiterated close-up" of Anna's portrait, each "visual reminder" of Anna "is underscored with Bach's Sarabande".¹⁴ This, unfortunately, is simply untrue. Of the seven appearances of Anna's portrait in four of the twelve scenes – the only image of Anna offered during the film – only once does it coincide

¹⁴ Alexis Luko, *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (New York and London: Routledge, 2015), 120.

with the Bach Sarabande, during Karin's subjective vision of her mother's photograph in Scene 3.¹⁵

The Sarabande sounds metadiegetically four more times, in scenes involving all the characters except Johan. Musically, he is restricted to two instances of the Scherzo of Bruckner's Ninth Symphony, which he listens to at volume on his gramophone.¹⁶ Bookending Scene 6, a dialogue between Johan and Karin, the Bruckner functions as both structure and diegesis; it also, however, infiltrates Karin's subjective space. After Johan makes his granddaughter a manipulative offer regarding the direction of her career – an opportunity like a noose, with all strings attached – he dismisses her from his study and turns back to Bruckner. Shut out of her grandfather's world and seated on the staircase outside with the Scherzo blasting, Karin has a vision of her future: dressed in black, she plays the cello silently against a white background. As the Bruckner continues to assault Karin's ears – and the viewer's – the image of Karin at the cello, which begins in close-up, grows smaller and smaller until eventually fading into a small black dot in the centre of the white screen and disappearing completely. A close inspection of Karin's left-hand fingering reveals that she is playing the Bach Sarabande, but no sound comes out. Her music is obliterated by the Bruckner, her solitary, soloist figure swallowed by the white background, just as her wish to be an orchestral player rather than a soloist is ignored by both her father and grandfather. Caught in Johan and Henrik's vitriolic father-son battle, Karin has no power over her life, no identity beyond her role as musical project and surrogate wife.

¹⁵ This does not mean, of course, that the Sarabande is not somehow associated with Anna, but it should challenge the assertion that Sarabande "symbolizes" Anna. *Ibid.*, 66. Here Luko mistakenly equates the Sarabande with Karin; this is clearly a name confusion since she follows it with "who, even after death, is the only binding force", obviously referring to Anna.

¹⁶ In this scene of listening, Bergman draws parallels between composer and listener (and perhaps himself) in the face of physical decline and the inevitability of death. As Johan bows over his stereo system (next to a wall portrait of a scowling Beethoven), the turbulent Scherzo thunders from the speakers so loudly that Johan does not hear Karin knocking at the door. A deeply religious man obsessed with death, Bruckner died before he could complete this final work; Simon Rattle articulates a common conception of the symphony by identifying in it an obsession with "the last things in life", a musical working-out of a final existential crisis; see Aart van der Wal, "Bruckner's Ninth: Sir Simon Rattle Talks About the Four Movement Version", http://seenandheard-international.com/bruckners-ninth-sir-simon-rattle-talks-about-the-four-movement-version/?doing_wp_cron=1443024006.0046939849853515625000 (accessed 23 September 2015). Indeed, Bruckner himself referred to the symphony's Adagio as his "Farewell to Life", but the preceding Scherzo, dissonant, viewed as "menacing" and "infernal", betrays nothing but tremendous fight, music arguably analogous to Johan, who battles his internal and external demons with a cruel, iron fist. See Deryck Cooke, "Essay on the Symphony No. 9", LP notes to Bruckner Ninth Symphony, Zubin Mehta (conductor), Vienna Philharmonic Orchestra, London Records CS 6462 (1965), LP, <http://www.abruckner.com/articles/articlesEnglish/cookederyckessayon2/> (accessed 23 September 2015). As Luko points out, the volume of the Bruckner Scherzo is consistent during this scene (Luko, *Sonatas, Screams, and Silence*, 93). Unlike the camera, which changes perspective between Johan and Karin in different parts of the house, the soundscape remains fixed, presumably depicting Johan's aural perception. However, we can clearly hear Karin knocking on the door, which complicates our aural position.

Faced with her grandfather's offer on the one hand and Henrik's expectations on the other, Karin again turns to Marianne for help. "I can't leave him", she says. "If I abandon Henrik, he'll die ... My future and Henrik's are hopelessly entangled...." In despair, Karin returns home in Scene 8 only to find Henrik bubbling with excitement over his newest scheme to keep Karin at home: they will put on a joint concert of the complete Bach Cello Suites in three months' time, "like a dialogue, facing each other". Karin deems his idea "crazy". The works are too difficult; there is not enough time; these are solo works, meant to be played alone, not shared as duets. Perhaps in that moment, faced with the wrongness of Henrik's idea, the incestuous sharing of Bach's solo works, Karin decides her own future. Rejecting Johan's offer, Henrik's concert schemes, and even her own earlier desire to attend conservatory, she reveals her plan to attend a German school for orchestral players. Echoing Stig, Bergman's violinist protagonist in *To Joy* (1950) 53 years earlier, Karin rejects life as a soloist and chooses communal music-making:

I don't want to. I don't believe in myself as a soloist. I want to become an orchestral musician. I want to be surrounded by a sea of sound, in that enormous common effort. Not sit on a podium alone and exposed. I don't want other people to tell me I'm not good enough. I want to decide my own future. I want to live a regular life. I want to belong. Not as a poor surrogate for Mama, under your praise for what I'm not.¹⁷

Like the persecuted heroines of Gothic literature, entrapped in domestic spaces by the forces of patriarchal authority, Karin battles against a home that is unhomey, unsafe, against a father who assaults her body and abuses her music and a grandfather who uses her as a pawn in his own cruel game. Admitting defeat, Henrik asks her to give their relationship a "perfect ending". With her eyes fixed on his pain-stricken face, Karin plays the single-lined, unornamented Fifth Suite Sarabande from start to finish as it should be – solo: one player, one instrument, one will, not shared, not sexualised.¹⁸ In her last solo utterance, Karin refuses Henrik's perverted demands and shatters his impossible expectations. Exposed, rejected, hopeless, Henrik attempts suicide shortly afterwards.

Henrik might be a pathetic, deluded, abusive, mentally ill man suffering profound grief, but Johan, as viewed through Bergman's camera, is a far nastier piece of work. Although he too possesses the large portrait of Anna, revealing an unhealthy fixation with

¹⁷ I have combined the *Saraband* subtitles with Per F. Broman's short translation to best reflect what Karin actually says in Swedish. 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, 2012), 28.

¹⁸ This is the only single-lined, unornamented sarabande in the Cello Suites. The others are contrapuntal, filled with double- and triple-stopped chords, and offer the impression of multiple voices.

his deceased daughter-in-law, the Bach Sarabande never appears while Johan is onscreen, as if the overwhelming hatred radiating from his mere presence drives away all possibility of feeling, any feeling, of beauty, grief, love, pain, loneliness, or hope. Instead, the remaining four instances of metadiegetic Bach occur in moments of contact and grace, moments in which Marianne gently participates. One of these also involves Karin, who has discovered a letter from Anna to Henrik written shortly before her death, asking Henrik to spare Karin his unhealthy love. As the Sarabande starts, the camera cuts from Marianne's concerned face to her hand as it rests on top of Anna's letter, lying on the table. "Anna's love", she says, as Karin lays her own hand on top of the letter. Only four bars of the Sarabande sound during this moment of physical contact, of hand on letter, present on past, a meditation on the nature of love.

The Sarabande underscores one further moment of contact: during Marianne's epilogue, she recounts visiting her daughter Martha, who lives in an institution "sinking deeper into the isolation" of her unnamed disease. Wearing dark glasses, Martha is catatonic, unmoving as her mother sits in front of her, touches her face, and removes her glasses to revealed closed eyes. But then, unexpectedly, Martha opens her eyes and looks directly at Marianne just as the Sarabande sounds for the last time. Bergman's close-ups of both mother and daughter looking at each other accompany the first eight bars of the Sarabande before it fades with the flashback, returning the viewer to Marianne. With tears in her eyes, Marianne looks into the camera and confesses that "for the first time in our life together, I realized, I felt, that I was touching my daughter. My child." The humanity of these rare moments of contact between broken people living in a broken world shines through the unrelenting cruelty that Bergman so often and so bleakly portrays in his films.

In *Saraband*, it is not only Karin's home that is unhomely but the world itself, a world of disease and death, of hatred and humiliation, of loneliness and despair. The last film in Koskinen's late-Bergman category "The Haunting Past: Memories and Nightmares", *Saraband* is haunted not by a clown or a personification of death, as in *In the Presence of a Clown*, but by the memory of the dead – the memory of Anna, the single binding force of the film's dysfunctional family, a beacon of love lost. Though dead, she "retain[s] hold over the living"¹⁹ to such an extent that neither Karin, nor Henrik, nor Johan can move forward. Nor can Bergman himself escape her – the picture of Anna is

¹⁹ Andrew Smith, "Hauntings", in *The Routledge Companion to Gothic*, ed. Catherine Spooner and Emma McEvoy (London: Routledge, 2007), 147.

actually a photograph of his wife Ingrid von Rosen, who died eight years earlier and to whom *Saraband* is dedicated.

The film itself is thus saturated with the overwhelming presence of the past, Bergman's personal past as well as professional. An astute viewer will recognise multiple references to earlier films: Johan and Marianne (*Scenes from a Marriage*), a catatonic daughter (*Autumn Sonata*), the chapter title "Hour of the Wolf" (*Hour of the Wolf*), the table of photographs (*Fanny and Alexander*), the use of photographs (*Persona*, *Karin's Face*), themes of incest (*Through a Glass Darkly*), Hymn No. 305 "Where is the Friend Whom Everywhere I Seek" (*Wild Strawberries*), the trope of a girl running panicked through the forest (*The Virgin Spring*), the tension between solo and orchestral playing (*To Joy*), the device of letters read aloud (*Winter Light*, *Persona*, *Autumn Sonata*, *From the Life of the Marionettes*), the town of Grånäs where Johan now lives (*Winter Light*, *In the Presence of a Clown*), the church interior and wood altarpiece (*Winter Light*), the Sarabande from Bach's Fifth Cello Suite (*Cries and Whispers*), the device of speaking directly to the camera (*Hour of the Wolf*, *Autumn Sonata*), the dream vision against a white background (*From the Lives of the Marionettes*), and even the names Anna, Johan, Henrik, and Marianne, names that crop up again and again in Bergman's work. Woven into these intertextual references are personal allusions beyond Ingrid's photograph. When Marianne shows a photo of Johan's house, the picture she holds up is that of Våröms, Bergman's grandparents' house in Dalarna, where he spent much of his childhood. One can additionally read into the failures of Johan and Henrik as fathers something of Bergman's own paternal failings and associated guilt. And, perhaps most evocatively, Bergman's own struggle with death and what lies beyond finds its most eloquent form, with Bach facilitating movement between this unhomely world and the next.

Unlike *In the Presence of a Clown*, which revivifies the dead and resurrects the past, *Saraband* is a bleak meditation on grief, a reckoning with things lost, with life already lived. The past, though ever present, is no longer tangible; the dead cannot be brought back. Faced with this incontrovertible truth, Bergman gathers the themes, actors, characters, and techniques that occupied his entire professional life, and from this position of familiarity, bids farewell to his life in cinema and looks forward, into the beyond. Ultimately, in a film that finds Bergman grappling once more with the metaphysical questions he put behind him in the 1960s, the presence of Bach's Sarabande offers what Edgar Allan Poe calls "those supernal ecstasies of which the music affords us merely a suggestive and indefinite

glimpse”.²⁰ This is evinced in Scene 5, “Bach”, in the small church that closely resembles the church from *Winter Light*, with its wooden pews and wood carving of the Last Supper above the altar. Entering the church, Marianne finds Henrik practising the organ; after a short conversation, Henrik begins to speak of Anna:

I think a lot about death these days. I think ... one day I'll be walking the forest path towards the river. It's an autumn day, foggy, no wind. Absolute silence. Then I see someone over by the gate.

[*the Bach Sarabande quietly enters the soundscape, starting at bar 5*]

Approaching me. She's wearing a blue denim skirt, a blue cardigan. She's barefoot and has her hair in a long, thick plait. And she's walking towards me. Anna is walking towards me over by the gate.

[*the Sarabande stops, ending mid-phrase at bar 2 after the first repeat*]

And then I realise I am dead. Then the strangest thing happens. I think, is it this easy? We spend our whole lives wondering about death and what comes after. And then it's this easy. In music, I can get a glimmering. Just a glimmering. Like in Bach.

Beginning and ending with the phrase “over by the gate”, the Sarabande seems to facilitate Henrik's inevitable crossing over from life into death. Here, in Gothic terms, music transgresses the limits of life and death, suggesting the presence of other realms and revealing, in Linda Haverty Rugg's words, “gateways ... to other worlds”²¹ – or, at the very least, suggesting what Koskinen calls “the hope and possibility of such a place or existence”.²²

When Henrik finally exits the church, Marianne, now alone, walks into the central aisle. As light pours through the window, illuminating her upper body, the Sarabande sounds again. Turning to face the altar, she approaches slowly, her eyes fixed on the wood carving altarpiece of the Last Supper, and after a lingering look, closes her eyes and clasps her hands to her mouth in prayer. As the Sarabande continues, she raises her head and opens her eyes, her countenance peaceful, and the scene closes. Here, in this sacred place, Bergman again links the Sarabande to another world, to a transcendent plane and, through Christ, to the religious notion of an afterlife.

²⁰ Edgar Allan Poe, *The Fall of the House of Usher and Other Writings: Poems, Tales, Essays and Reviews*, ed. David Galloway (London: Penguin, 2003), 383. Note that the word is “supernal”, not “supernatural”. Bergman's last explicitly religious or metaphysical film was *Winter Light* (1962); as I discussed in Chapter Two, *The Silence* (1963) is also a result of his decade-long fixation on religious matters, though implicitly. While other films contain instances of magical or mystical happenings – including *Hour of the Wolf* (1967), *Cries and Whispers* (1972), *Fanny and Alexander* (1982), and *In the Presence of a Clown* (1997), none revisit the religious preoccupation of Bergman's earlier films from the 1950s and early 60s until *Saraband*.

²¹ Linda Haverty Rugg, “Self-Projection and Still Photography in the Work of Ingmar Bergman”, in *Ingmar Bergman Revisited*, 107.

²² Koskinen, “Out of the Past”, 21.

For a filmmaker who for many decades staunchly rejected the idea of God, of life beyond death, this sliver of hope in a beyond, in the possibility of reunification with loved ones, is Bergman's response to the death of his wife, Ingrid, which he called "the big problem". In 2003, the year *Saraband* was released, Bergman stated the following:

I feel Ingrid's presence, especially here on Fårö. I feel it acutely. And I think: I can't feel her presence if she doesn't exist, can I? In true death it might be that Ingrid is waiting for me, and that she exists. And she'll come to meet me. I accept that I'm going to meet Ingrid. And I've completely crossed out the other nightmare thought that I'll never see her again.²³

Henrik thus articulates what Bergman himself has come to believe – and Henrik, like Bergman, finds evidence for the existence of other realms through music. Ever the ventriloquist, Bergman speaks through his characters, revealing his deepest fears and most fervent wishes through the mask of another: "It's only the poets, musicians, and saints who may depict that which we can but discern: the inconceivable. They've seen, known, understood, not fully, but in fragments," says Bishop Jakob in *Private Confessions (Enskilda samtal, 1996)*, as Bach's "Jesu, Joy of Man's Desiring" is heard in the background.²⁴

When Bergman died in 2007, he was buried in the graveyard of the small church on Fårö, next to Ingrid. True to form, Bergman planned his funeral down to the last detail, including its four musical selections: two hymns (Psalm 249, "Blott en dag"/"Day by day", and Psalm 277, "Så tag nu mina hander"/"Take my hand"), the song "Seitse resu" ("The Last Journey" in the Gotland dialect), and the Sarabande from Bach's Fifth Cello Suite, performed live by Helena Larsson.²⁵ Here, at the last station, in the Swedish Lutheran Church alongside Psalms and a traditional Swedish farewell song, it is Bach who ushers Bergman into the next realm, a beyond that Bergman began to glimpse in his final years, a glimmering of another world sensed through the sound of music: "I stand at a border", he wrote in the notebook to *Saraband*, "and I turn, listening and perhaps also seeing, toward a reality I find increasingly self-evident".²⁶

* * *

As Bergman's last artistic utterance, *Saraband* offers a final synthesis of the appearance, function, and significance of pre-existing music in his work. Its reception also shows just how intertwined is art music with Bergman's cinematic identity in the wider consciousness

²³ *Bergman Island* (2004), directed by Marie Nyreröd (The Criterion Collection, 2009), DVD.

²⁴ Bergman wrote the screenplay; Liv Ullmann directed the film.

²⁵ My thanks to Jan Holmberg for providing me with these details.

²⁶ Quoted in Koskinen, "Out of the Past", 34.

of spectators and critics. With the making of *Saraband*, Bergman cemented his identity as a *mélomane*, a musical auteur; he also cemented his association with Bach, whose music had not appeared in his films since *Fanny and Alexander* in 1982, and with the notion of Bach's music as transcendent, an otherworldly offering of contact and grace as depicted during Henrik's speech, Marianne's prayer, and Marianne's visit to her daughter. These cinematic moments reinforce Bergman's oft-repeated statements of Bach's power to heal, an onscreen depiction of an offscreen belief:

Bach speaks directly to the religious feelings homeless today in many people; he gives us the profound consolation and quiet that previous generations gained through ritual. Bach supplies a lucid reflection of otherworldliness, a sense of eternity no church can offer today.²⁷

But the film's main performance scene, which involves Bach, offers no consolation. Having reclaimed her independence, reinstated appropriate boundaries, and revealed her desire to decide her own future, Karin plays the Sarabande for Henrik knowing that her departure may precipitate his death, so unhealthy is his need for her. Her fears are justified: viewing her assertion of self as a rejection, Henrik attempts suicide. Thus, while *Saraband* stands as a culmination of Bergman's integration of music in film, an integration that confirms music, particularly Bach, as (in Claudia Gorbman's words) "a key thematic element and marker of authorial style"²⁸ not only in his films but also in his self-fashioned artistic persona, it also reveals the tension between Bergman's words and the cinematic text, between the critical tendency to privilege musical moments of contact and transcendence over those of conflict, exposure, or rejection.

In my investigation of Bergman's use of pre-existing music, I have sought to challenge the sometimes simplistic readings found in Bergman studies and nuance the broader readings found in film music studies by looking not only at the presence of musical sound but also its appearance, function, and narrative significance. By first tracing the trajectory of Bergman studies since the 1960s and considering recent trends in Bergman scholarship, particularly the burgeoning field of intermedial studies, I noted that music has often been sidelined in favour of religious, social, political, and philosophical considerations. My aim was not so much to situate Bergman within film studies generally or to gauge his impact on the history and traditions of cinema – others have already done

²⁷ Quoted in Paisley Livingstone, *Ingmar Bergman and the Rituals of Art* (Ithaca and London: Cornell University Press, 1982), 248.

²⁸ Claudia Gorbman, "Auteur Music", in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), 149.

this – but to identify how the discourse of music has been treated in Bergman scholarship. I then sought to locate Bergman’s traditionally peripheral position in film music studies, a field that has only recently expanded to consider the musical and sonic styles of auteurs. Embedded in this notion of Bergman as a musical auteur are his own statements of the influence of music on his filmmaking practices. I have further sought to question Bergman’s film-as-music analogy, which when divorced from its historically complex significance appears as a natural consequence of his identity as a musical filmmaker, and have examined critically Bergman’s autobiographical legend through a musical lens, unpacking references, metaphors, and anecdotes that use the history and language of music to explain and justify his cinematic choices.

In seeking to maintain critical distance from Bergman’s carefully-constructed musical identity, I have devoted the bulk of this thesis to examining pre-existing music in his films, differentiating the three ways that music appears onscreen: as sound, as act, and as presence. These categories, not suggested in other Bergman literature or film music literature, have allowed me to discuss the many instances of pre-existing music in Bergman’s films according to placement and function while trying to escape the limitations of diegetic/non-diegetic and classical/non-classical binaries and single-film analyses. As I have argued in this thesis, one cannot have a thorough understanding of Bergman’s use of music without considering the location, media, genres, and function of music in his work.

Pre-existing music appears most frequently in Bergman’s films as sound listened-to onscreen. Looking at a selection of listening scenes from 1946 to 2003, I focused on the diegetic transmission of pre-existing music as a cultural sound object by considering the narrative context, the sound and content of the music heard, its technological mediation, and its effect on listening characters. In the cinematic representation of listening, music-as-sound can function in a number of ways: as sonic alert, as entertainment, or as encoded message based on text or association. Bergman’s treatment of genre and media is remarkably consistent; jazz and popular music is almost always linked to sexuality, self-medication, and sometimes violence, while classical music can offer moments of repose and add layers of significance to the narrative. Radios offer contact with the outside world; gramophones, tape decks, and headphones indicate an insular, closed space; jukeboxes serve up entertainment on demand. My case study of *The Silence* explores jazz, popular music, and Bach as transmitted over radio, jukebox, and offscreen orchestra and considers the contrasting responses these mediated musical selections engender in onscreen listeners.

Music-as-sound-listened-to opens up an interpretative space that resonates with the film's thematic and emotional content and suggests cultural and historical implications that reach beyond the film's diegesis and into the real world.

Whereas music-as-sound can create connections between listeners, either explicitly or implicitly, for better or worse, music as performance plays a vastly different role in Bergman's films, often portrayed as an act involving a complex set of dynamics between performer and audience. By considering scenes of onscreen performance, I uncovered a basic framework that underlies nearly all of Bergman's portrayals of performing musicians, one that belongs to the ritual of humiliation. Onscreen performance rarely ends well for Bergman's characters; central to nearly every instance of Bergman's cinematic representation of performance is an exposure of the musician before a judgmental audience. Whether amateur or professional, talented or mediocre, in public or private spaces, these musicians in the act of performance reveal their musical, physical, or emotional weaknesses and thus open themselves up to criticism and ridicule. In my case studies of *Music in Darkness* and *Autumn Sonata*, I examined Bergman's cinematic treatment of public performance as social humiliation, with Bengt's blindness – a mark of his difference – excluding him from human society, and of private performance as an inner unmasking, the double-performance of amateur pianist Eva and concert pianist Charlotte triggering the removal of their respective masks as devoted daughter and loving mother to reveal their true feelings, an exposure of destructive emotions that leads to mutual rejection and self-imposed exile.

Music, of course, does not only appear as listened-to sound or performed act in Bergman's films. As I have demonstrated throughout this thesis, Bergman incorporated musical personalities and legends into his cinematic tapestry, offering to his characters the same kind of artistic inspiration he claimed to draw from. Overtones of musical interpretation, artistic camaraderie, and fictionalised music history can be found in films from *Music in Darkness* to *Autumn Sonata*. With *In the Presence of a Clown*, however, music attains a heightened power to transgress the boundaries of past and present, fantasy and reality, life and death, infiltrating subjective space and haunting Uncle Carl, who becomes obsessed both with listening to Schubert's music and recreating his biography. *Clown* shows Bergman at his most elaborate, overlapping histories and fictions, collapsing time and space, and breaking down the binaries of diegesis by introducing music positioned metadiegetically and possibly even intra-diegetically. At the core of this complex film is a

simple proposition: that the presence of Schubert serves as a metaphor for artistic companionship and offers imaginative connections between sympathetic artists and audiences, connections that transcend time and space – and even transcend death.

It is here, with the thought of music transcending death, that I return to my previous discussion of *Saraband*. I began this conclusion with a short look at Bergman's final film not only because it stands at the end of his cinematic journey but also because it combines into a sophisticated whole the various appearances and functions of music discussed throughout this thesis. *Saraband* demonstrates how music can be part of both the narrative fabric and the technical apparatus, functioning as structure, sound, act, presence, content, and even a kind of religious philosophy, all within the same film.

This thesis has sought to uncover the frameworks underlying Bergman's use of pre-existing music by tracing broad patterns and then offering in-depth studies of specific films. While I have been unable to consider every instance of pre-existing music or offer nuanced readings of films deserving of the same treatment, I hope that my work here will inform further studies of music not only in Bergman's films but in films by other musical auteurs. By focusing mainly on diegetic and metadiegetic presentations of music, which enable us as spectators to share musical experiences and musical histories with onscreen characters, I have sought to offer a new paradigm by which to examine the presence of pre-existing music in cinema. My contention remains that one can arrive at a newly nuanced understanding of how music, particularly pre-existing classical music, functions in cinema by assessing the richness and significance of the role it plays in Bergman's films.

APPENDIX

A List of Pre-Existing Music in Bergman's Filmography

I have based this appendix on information from the Swedish Film Institute Database and *La Música en el Cine de Ingmar Bergman* by Marcos Azzam Gómez, the two most thorough compilations available, though not without mistakes and omissions, and have additionally consulted music lists from the Ingmar Bergman Foundation, in Charlotte Renaud's article "An Unrequited Love of Music", and in Alexis Luko's new book *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman*, which is closely based on Renaud's list. Unfortunately these latter three sources contain far more mistakes and omissions than the first two, with Renaud and Luko ignoring all non-canonical works and non-classical genres yet still miscounting the number of repertoire appearances and missing several films that use classical music. Thus, to clarify the confused information from these sources, I have painstakingly watched every film that Bergman directed and have cross-checked with cue sheets, where available, through the Performing Rights Society, although their information also contains many errors and omissions. In some cases, mostly pertaining to jazz and folk music, I have been unable to positively identify certain excerpts. Indeed, some of the jazz/cabaret/folk music, when credited to film composers or to Swedish jazz musicians, appears to border on plagiarism – and may actually be outright plagiarism; in these cases, when the tune is clearly pre-existing, I have listed the original composer/band (e.g. "By the Light of the Silvery Moon" in *All These Women* and "Steamboat Stomp" in *Summer with Monika*).

In identifying this music, I have been greatly helped by friends and colleagues with good ears and deep musical knowledge, by scores available from the British Library and IMSLP, and by the vast database of recorded music on iTunes, Spotify, YouTube, and the Warner/Chappell Production Music database. Having listened closely and repeatedly to all of Bergman's 42 full-length films, I maintain there is little point in discussing music found in his films without knowing what music we are talking about or where in the cinematic text it occurs – even when the task seems impossible.

In the following list, I refer to my reference sources by the following abbreviations.

SFI:	Swedish Film Institute Database	Gómez:	<i>La Música en el Cine de Ingmar Bergman</i>
IBF:	Ingmar Bergman Foundation	Renaud:	"An Unrequited Love of Music"
		Luko:	<i>Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman</i>

NB: SFI, IBF, and Gómez do not count repetitions of pieces within films. Renaud and Luko do, occasionally miscounting.

TITLE	DIRECTOR/ SCREENPLAY	YEAR	MUSIC	NOTES	
<i>Crisis / Kris</i>	Bergman/ Bergman (adapted from a radio play by Leck Fischer)	1946	J. Strauss II Luigi Arditi Hans Wiedemann Charlie Norman	“The Blue Danube”, Op. 314 “Voices of Spring”, Op. 410 “Roses from the South”, Op. 388 “Il Bacio” “Hänschen klein” “Jitterbug”	onscreen performance: band onscreen performance: band onscreen performance: band onscreen performance: soprano and piano onscreen: played at a child’s piano lesson onscreen performance: piano, snare drum, Berliner pumpen tuba
<i>It Rains on Our Love / Det regnar på vår kärlek</i>	Bergman/ Bergman and Herbert Grevenius (adapted from play by Oskar Braathen)	1946	Bernhard Flies Chopin Wagner	Wiegenlied: “Schlafe, mein Prinzchen, schlaf ein” Waltz in D-flat Major, Op. 64, No. 1, “Minute” “Treulich Geführt” (Bridal Chorus) from <i>Lohengrin</i>	non-diegetic (opening credits): music box/ orchestra; diegetic music box (4x); non-diegetic music box (3x) diegetic offscreen piano lesson, butchered almost beyond recognition (2x) gramophone
SFI and IBF incorrectly identify the Wagner excerpt as the Pilgrims’ Chorus from <i>Tannhäuser</i> .					
<i>Music in Darkness / Musik i mörker</i>	Bergman/ Dagmar Edqvist and Bergman (based on Edqvist’s novel)	1948	Badarzewska Beethoven Chopin Handel Schumann Wagner C.L.A Thomas Tom Andy	“The Maiden’s Prayer” Piano Sonata Op. 27, No. 2, “Moonlight”: I Symphony No. 3, Op. 55, “Eroica”: IV Ballade No. 3 in A-flat Major, Op. 47 Waltz in C-sharp minor, Op. 64, No. 2 Prelude in D minor, Op. 28, No. 24 Nocturne in E-flat Major, Op. 9, No. 2 “Ombra mai fu” from <i>Serse</i> “Aufschwung” from <i>Fantasiestücke</i> , Op. 12 Bridal Chorus from <i>Lohengrin</i> Overture to “Raymond” “Bedstefars Vals” (“Grandfather’s Waltz”)	onscreen performance: violin/piano onscreen performance: piano gramophone onscreen performance: piano onscreen performance: piano onscreen performance: piano onscreen performance: piano onscreen performance: organ onscreen performance: piano (2x – piano lesson, audition) onscreen performance: solo violin (out of tune) radio or gramophone (source unseen) onscreen performance: piano

This film also contains three other instances of onscreen performance. In his audition scene, Bengt plays a few seconds of unidentified piano blues. Another scene also features piano blues, played onscreen by Reinhold Svensson, a famous

Swedish jazz pianist, who, like Bengt, the film's main character, was blind; according to SFI and IBF, the tune he plays is called "Swing Improvisation" and written for the film by Erland van Koch, who also composed the film's soundtrack. A later scene shows Ingrid, Bengt's love interest, playing the piano badly – Bengt puts his arms on either side of her and fills out the harmony, an unusual four-hand position. The tune they play is actually the romantic theme from van Koch's original soundtrack, a theme that appears throughout the film, located non-diegetically and in an orchestrated form. This is a rare instance where the non-diegetic soundtrack detaches from the film and becomes part of the diegesis. There is also a short sequence with unidentified diegetic carnival music.

<i>Port of Call / Hamnstad</i>	Bergman/Bergman (adapted from a novel by Olle Ländsberg)	1948	Sebastián Yradier Sven Sjöholm Adolph Adam	"La Paloma" "Swing Time at Wauxhall" "Det ligger en båt i hamnen" "Cantique de Noël" ("O Holy Night")	hummed and whistled onscreen onscreen performance: jazz band at dance hall onscreen performance: jazz band at dance hall gramophone
<p>This film also includes a scene with offscreen (but diegetic) piano blues, a short phrase repeated sporadically over a five minute period and later shown to be a man sitting at an upright piano with manuscript paper on the music rack, ostensibly composing the previously heard blues. There are also two scenes which may or may not include music on the radio; in both it is unclear if the radios are actually on. In the first scene, the music is that of Erland van Koch's original score; in the second, the music's identity is unknown and may be either pre-existing or part of van Koch's score.</p>					
<i>Prison / Fängelse</i>	Bergman/Bergman	1949	Oscar Ahnfelt J. Neander Alice Tegnér	Hymn: "Blott en dag" chorale: "Lobe den Herren" children's songs: "Vart ska du gå?" "Majas visa"/"När Lillan kom till jorden"	sung onscreen with no accompaniment offscreen diegetic church bells (2x) radio radio
<p>Gómez, Renaud, and Luko all attribute the hymn tune "Lobe den Herren" to J.S. Bach rather than Joachim Neander, who wrote the original chorale (published 1680). The bells' melodic contour matches Neander's original version (itself based on a folk tune) and also the hymn version sung in churches and known, in English, as "Praise to the Lord, the Almighty", not Bach's version, as heard in the Chorale section of his Cantata No. 137, which alters the melody. SFI and IBF do not list the bells at all. This film also features a music box playing an unknown tune.</p>					
<i>Thirst / Three Strange Loves / Törst</i>	Bergman/ Herbert Grevenius and Birgit Tengroth	1949	Mozart Burgmüller unknown George Botsford Ulf Peder Olrog	"Non più andrai" from <i>Le nozze di Figaro</i> Etude in C Major, Op. 100, No. 25, "La Chevaleresque" "A Hupfata" / "The Clarinet Polka" "The Black and White Rag" "Mera bruk i baljan, boys"	whistled onscreen onscreen performance: piano (ballet class) gramophone onscreen performance: band (ballet rehearsal) non-diegetic accordion

Georges Boulanger	“Avant de mourir”	gramophone: original violin/piano version (2x)
Arthur Hedström	“Fjällbruden”	onscreen performance: band (dancing at party)
Olle Johnny	“Nya Dragspelsvalsen”	diegetic (off/onscreen) performance: violin/accordion
Eric Winstone	“Saratoga”	diegetic offscreen performance: band

SFI, IBF, and Gómez all list Henri Christiné’s “Faut jamais dire ça aux femmes”, but I can find no fragment of this song in the film. SFI mistakenly includes Dennis Berry’s “You Couldn’t Be Sweeter”, which does not actually appear, as well as Erik Uppström’s “Te dans ma Karlstatösera”, as does Gómez, which may or may not be hummed onscreen (changed beyond recognition if so). None of the sources lists Eric Winstone’s “Saratoga”.

<i>To Joy / Till glädje</i>	Bergman/Bergman	1950	Beethoven	Symphony No. 9, Op. 125: “Ode to Joy”	onscreen performance: orchestra/choir rehearsal (2x)
				Symphony No. 1, Op. 21: IV – Adagio-Allegro	onscreen performance: orchestra rehearsal
				Egmont Overture, Op. 84	onscreen performance: orchestra rehearsal
			Mendelssohn	Violin Concerto in E minor, Op. 64: Excerpts from all three movements I – Allegro molto appassionato	onscreen performance: violin/orchestra concert onscreen performance: violin/orchestra rehearsal (violin cadenza)
			Mozart	Flute Quartet in A Major, K 298: I – Andante	onscreen performance: flute, violin, viola, cello (1x); non-diegetic (2x)
				II – Minuet	non-diegetic (1x)
			Smetana	Overture to <i>The Bartered Bride</i>	onscreen performance: orchestra rehearsal
			Sam Samson	“Djungle” “Samba Valentino”	gramophone gramophone
			August Afzelius	Hymn (late 17 th -century German melody): “Dig skall min själ sitt offer bära”	radio
			Erik Johnsson	Postludium	radio

This film features various scenes of the orchestra tuning and warming up. Twice an onscreen harp is used structurally, its arpeggios signalling the beginning and end of the film’s major flashback. SFI and IBF list Erik Johnsson’s “Postludium” for organ, but no external record of such a piece exists. The excerpt in question, played after the Afzelius hymn (ostensibly part of a broadcasted church service), sounds like the kind of noodling that organists are required to improvise during services.

<i>High Tension / This Can’t Happen Here / Sânt händer inte här</i>	Bergman/Grevenius	1950	Dick Kolmar	“Florida Special”	car radio
			traditional	“Du gamla, du fria” (Swedish national anthem)	car radio
			Armand Crabbé	“Nele, ay! ay! ay!”	gramophone

traditional	Swedish hymn: “Den blomstertid nu kommer” (attributed to Israel Kolmodin)	radio
Prince Gustav Oscar of Sweden and Norway	“Sjung om studentens lyckliga dag”	sung drunkenly onscreen, no accompaniment

Displeased by the finished film, Bergman pulled this spy thriller from circulation; it has never been re-released and until this year, thanks to its mysterious appearance on YouTube, was impossible to find. Information on the film is scarce. SFI and IBF list the above selections, which I have confirmed to be correct, but Gómez skips over the film entirely. SFI and IBF also include “Night in Rio” by Roberto Romero, but I have been unable to find any trace of the original song and thus cannot match it to any of the unidentified excerpts in the film. Scenes with unidentified music include a theatre rehearsal with piano music (heard twice); two songs at a wedding party with live violin, accordion, and communal singing and dancing; an unidentified tune on the gramophone, played during the torture sequence (possibly “Night in Rio”); and an onscreen military marching band. Erik Nordgren is credited as the film’s composer, so any of these scenes might contain original rather than pre-existing music. This film also contains a sequence in an empty movie theatre, where a cartoon of Donald Duck and Goofy is playing - in the version released in Sweden, the music is by Oliver Wallace; in the exported version, however, Wallace’s music had to be replaced with music by Herbert Stéen for contractual reasons.

<i>Summer Interlude / Sommarlek</i>	Bergman/Bergman	1951	Chopin	Impromptu No. 4 in C-sharp minor, Op. 66 “Fantasie-Impromptu”	diegetic off/onscreen performance: piano (2x)
			Delibes J. Neander Tchaikovsky	Etude in C minor, Op. 10, No. 12, “Revolutionary” Mazurka (Act I, No. 4) from <i>Coppélia</i> chorale: “Lobe den Herren” from <i>Swan Lake</i> Waltz: Tempo di valse (Act I, No. 2) Scène: Allegro, Moderato assai quasi andante (Act II, No. 12) Dances of the Swans (Act II, No. 13): No. 1: Tempo di valse No. 5: Andante, Andante non troppo, Allegro from <i>The Nutcracker</i> Dance of the Mirlitones (Act II, No. 18)	diegetic offscreen performance: piano diegetic offscreen performance: orchestra onscreen church bells onscreen performance: ballet/orchestra onscreen rehearsal: ballet/orchestra onscreen rehearsal: ballet/piano (2x) onscreen performance: ballet/orchestra gramophone

Gómez, Renaud, and Luko all attribute the hymn tune “Lobe den Herren” to J.S. Bach rather than Joachim Neander, who wrote the original chorale (published 1680). The bells’ melodic contour matches Neander’s original version (itself based on a folk tune) and also the hymn version sung in churches and known, in English, as “Praise to the Lord, the Almighty”, not Bach’s version, as heard in the Chorale section of his Cantata No. 137, which alters the melody. SFI and IBF incorrectly list Waltz of the Flowers from *The Nutcracker* instead of Dance of the Mirlitones. Renaud and Luko do not include

Delibes. The film contains two scenes of unidentified diegetic music: first, a dance party on a jetty in the distance, its accordion and then accordion/violin waltzes playing in the background, and second, a rather ingenious scene in which jazz orchestra music appears to be coming out of a gramophone but soon begins to mickey-mouse an animated sequence drawn on top of a record sleeve. I have been unable to ascertain whether either of these scenes contain pre-existing music or if Erik Nordgren, the film's composer, is responsible. Finally, it should be noted that although the English translation of "Summer Interlude" appears to have musical overtones, the original Swedish "Sommarlek" does not, translating literally as "Summer Game" and also involving a wordplay with the Swedish word for love, kärlek (n.): Sommar-lek.

<i>Waiting Women / Kvinnors väntan</i>	Bergman/Bergman	1952	Gluck	"Dance of the Blessed Spirits" from <i>Orfeo ed Euridice</i>	radio
			Jelly Roll Morton	"Steamboat Stomp"	diegetic offscreen performance: jazz band
			Dick Kolmar	"Florida Special"	diegetic offscreen performance: jazz band
			Charles K. Harris	"After the Ball"	diegetic off/onscreen performance: organ grinder (2x)
			Claude Joseph Rouget de Lisle	"La Marseillaise"	diegetic: sung onscreen with no accompaniment
Ulf Peder Olrog	"Sjörövarhambo"	gramophone			
Carl Jularbo	"Farsans hambo"	gramophone (offscreen)			

Erik Nordgren wrote at least two diegetic numbers for this film: a can-can, performed with dancers in a Parisian nightclub, and "Ett rosende träd", sung badly onscreen with guitar accompaniment. The nightclub scene additionally features two other tunes, played offscreen by what is presumably a big band. SFI and Gómez identify the first of these as "Blues" by Julius Jacobsen; however, I have been unable to find any such piece and am therefore hesitant to include it in my list without some kind of confirmation (IBF does not list any pre-existing other than Gluck). The second tune is "Steamboat Stomp" by Jelly Roll Morton, which no sources identify; the recording used, by an unspecified band, is also used in *Summer with Monika*. No sources have noticed this repetition (nor has Erik Hedling in his article on Bergman's early use of jazz). I suspect that this tune is mistakenly credited to Reinhold Svennson as "Reinholds rike" in this film and again to Svennson as "Ragtime" in *Summer with Monika* (note that two different names for the exact same recording is odd). It's also possible that Svennson and his band recorded a version of "Steamboat Stomp", which, written in 1926 and originally recorded by Jelly Roll Morton and the Red Hot Peppers, was in the repertoire of British and European trad bands by the 1950s. Whether this is a case of mistaken attribution or musical plagiarism I have been unable to determine.

<i>Summer with Monika / Sommaren med Monika</i>	Bergman/ Bergman and Per Anders Fogelström	1953	K.E.F. Olsson	"Kärlekens hamn valse"	non-diegetic underscore; onscreen accordion performance; hummed onscreen
			J. Strauss II	"The Blue Danube", Op. 314	gramophone
			Cecil Rayner	"Viennese Spirit", Op. 354	gramophone
			Harry Lundqvist	"In My Dream Garden"	soundtrack to a film at the cinema
			traditional	"Om stråkarna kunde sjunga om Wien"	onscreen performance: singer, guitar, accordion
				"Helan går" (Swedish drinking song)	sung onscreen with no accompaniment

			traditional	“Sankt Örjanslåten”	diegetic offscreen church bells
			Jelly Roll Morton	“Steamboat Stomp”	jukebox (unidentified jazz band)
			Hans Wallin	“Tango”	onscreen performance: singer, guitar, accordion
<p>See note to <i>Waiting Women</i> for a discussion of Jelly Roll Morton’s “Steamboat Stomp” and the possible misattribution of this tune to Reinhold Svensson (or indicative of an unethical re-write of Morton’s tune). SFI and IBF (but not Gómez) also list Eduardo di Capua’s “O sole mio”, but I can find no trace of the song. Similarly, SFI and IBF (but not Gómez) list “Blume von Hawaii” from <i>Blume von Hawaii</i> by Paul Abraham, but again, I can find no trace of this song or any other song from the operetta. One scene features the very end of a gramophone recording, so short and distorted that an identification has proved impossible. The music is not dissimilar to “In My Dream Garden” by Cecil Rayner (not Gordon Rayner, as credited in the sources), heard in the preceding scene, but given the extremely poor quality of the recording, coupled with cadential harmony that diverges from Rayner’s, I cannot identify it.</p>					
<i>The Naked Night / Sawdust and Tinsel / Gycklarnas afton</i>	Bergman/Bergman	1953	traditional	“Hjalmar och Hulda”	sung onscreen with no accompaniment
			traditional	“Älvsborgsvisan”	sung onscreen with no accompaniment
			unknown	“Ty tsaren han rider ifrån främmande land”	sung onscreen with no accompaniment
<p>An onscreen circus band with a trumpet, euphonium, and drums occasionally plays a fanfare or noodles in the background. There are also instances of an onscreen organ grinder, both at the circus grounds and in the town, playing the same music as during the opening credits and ending and thus possibly written by the film’s composer, Karl-Birger Blomdahl.</p>					
<i>A Lesson in Love / En lektion i kärlek</i>	Bergman/Bergman	1954	C.M. Bellman	“Vila vid denna källa”, from <i>Fredsmans Epistel</i> , No. 82	non-diegetic underscore
			J. Strauss II	“The Blue Danube”, Op. 314	diegetic offscreen piano version (source unseen)
			Jules Sylvain	“Med en enkel tulipan” (Swedish birthday song)	sung onscreen with no accompaniment
			traditional	“Ja, må han leva!” (Swedish birthday song)	sung onscreen with no accompaniment
			traditional	Finnish Cavalry March	sung onscreen
			Fritz Fust/ Mats Olsson/ Gunnar Olsson	“Nyhamns Boogie” “Meaning Blues”	onscreen performance: jazz band onscreen performance: jazz band
<p>Dag Wirén, the film’s composer, parodies Wagner’s “Wedding March” from <i>Lohengrin</i> during a cancelled wedding scene in the film, leading IBF, SFI, and Renaud’s to include Wagner in their lists. I, however, have not.</p>					
<i>Dreams / Journey into Autumn / Kvinnodröm</i>	Bergman/Bergman	1955	Ludo Philipp	“Music in the Night”	hummed onscreen; gramophone (2x)
			Stuart Görling	“Lena’s theme”	diegetic offscreen (café – no source shown)
			Charles Norman	“Charlie Boogie”	gramophone

			Charles Pierre	“Too Late for Tears”	non-diegetic or offscreen source (on the street)
			This film includes a sequence at an amusement park during which presumably diegetic carnival music is heard, most likely pre-existing given that the film has no original music credit.		
<i>Smiles of a Summer Night / Sommarnattens leende</i>	Bergman/Bergman	1955	Chopin	Impromptu No. 4 in C-sharp minor, Op. 66 “ <i>Fantaisie-Impromptu</i> ”	onscreen performance: piano
			Liszt	Liebesträume No. 3 in A-flat Major, S.541	offscreen diegetic performance: piano
			Mozart	“Là ci darem la mano” from <i>Don Giovanni</i>	hummed/offscreen with no accompaniment
			Schumann	“Aufschwung” from <i>Fantasiestücke</i> , Op. 12	onscreen/offscreen performance: piano
			Johan Lindström Saxon	“Sorgeliga saker händer”	hummed onscreen with no accompaniment
			Hans Georg Nägeli	“Freut euch des Lebens”	onscreen performance: voice/guitar
			This film also contains an onscreen sung performance of “Borg med sorg och bitter het”, a song written by Erik Nordgren for the film, with lyrics by Ingmar Bergman. I can find no trace of the Swedish hymn “I himmelen, I himmelen”, however, which SFI, IBF, and Gómez include in their lists.		
<i>The Seventh Seal / Det sjunde inseglet</i>	Bergman/Bergman	1956	plainchant	<i>Dies Irae</i>	sung onscreen; used as leitmotif in soundtrack
			This film features several onscreen performances of folk-style songs with simple accompaniment, composed by Erik Nordgren for the film, with lyrics by Ingmar Bergman: “Hållas mellan rona”, “Det sitter en duva”, “Ödet är en rackare”, “Hästen sitter i trädet”, and “Skats sang”.		
<i>Wild Strawberries / Smultronstället</i>	Bergman/Bergman	1957	Bach	Fugue in D-sharp minor, WTC I, BWV 853	onscreen performance: piano
			Carl Axel Lundvall	“Kungliga Södermanlands regementes marsch”	whistled onscreen
			Wilhelm Harteveld	“Marcia Carolus Rex”	onscreen performance: orchestra
			Richard Henrion	“Fehrbelliner Reiter Marsch”	onscreen performance: brass band
			Herman Palm	“Under rönn och syrén”	sung onscreen with guitar accompaniment
			traditional	“Ja, må han leva!”	sung onscreen with no accompaniment
			Twice in the film a young man is shown strumming a guitar. There is also a long domestic scene bookended by two young girls singing a song that they evidently wrote together for their uncle’s name day. In the first instance they are practising with a pianist; in the second, they are performing, with piano accompaniment, for their uncle.		

<i>The Magician / The Face / Ansiktet</i>	Bergman/Bergman	1958	Otto Lindblad Johan Holmstrand	“Kungssången” (Swedish royal anthem) “Guds ord löften ej kunna svika”	non-diegetic diegetic performance: guitar (without words)
<p>This film also contains an onscreen sung performance of “Soldaten stod vid sitt gevär”, a song written by Erik Nordgren for the film, with lyrics by Ingmar Bergman. SFI and IBF both include the traditional tune “Sankt Örjanslåten” on their lists. However, while this tune is played on church bells in <i>Summer with Monika</i>, it does not appear in this film. Instead, a different, unidentified tune appears diegetically on bells twice – hence perhaps the misidentification.</p>					
<i>The Virgin Spring / Jungfrukällan</i>	Bergman/ Ulla Isaksson (based on a 13 th c. Swedish folksong)	1960	traditional	Swedish hymn: “I himmelen, I himmelen”	non-diegetic unaccompanied choir
<p>Two instances of onscreen unaccompanied folk singing are most likely verses of a simple song by Erik Nordgren, written for the film, with text by Ingmar Bergman (possibly titled “Tiggarens Visa”). Later in the film, three beggars-turn-murders lure their young victim by playing a Jew’s harp (three times onscreen).</p>					
<i>The Devil’s Eye / Djävulens öga</i>	Bergman/ Bergman: adapted from a radio play by Oluf Bang	1960	Scarlatti	Keyboard Sonata in E Major, K 380 Keyboard Sonata in D Major, K 535 Keyboard Sonata in F Major, K 446	onscreen performance: harpsichord (1x); non-diegetic harpsichord (1x) non-diegetic harpsichord (2x) onscreen performance: harpsichord (1x); non-diegetic harpsichord (5x)
<p>SFI incorrectly lists the following sonatas instead: K 23 in D Major, K 282 in B Major, K 433 in G Major. SFI, Renaud, and Luko incorrectly state these performances are on piano, not harpsichord. IBF notes only that “Käbi Laratei plays sonatas by Scarlatti” without mentioning which sonatas or on what instrument. Both Renaud and Luko miscount the number of sonata appearances. Laratei also plays occasional non-diegetic punctuating chord progressions and arpeggios, presumably composed by Erik Nordgren, who is credited for the soundtrack even though there is no soundtrack apart from the harpsichord.</p>					
<i>Through a Glass Darkly / Såsom i en spegel</i>	Bergman/Bergman	1961	Bach	Cello Suite No. 2 in D minor, BWV 1008: Sarabande	non-diegetic (4x)
<p>A onscreen amateur theatre performance includes some guitar strumming.</p>					
<i>Winter Light / The Communicants / Nattvardsgästerna</i>	Bergman/Bergman	1962	traditional	Swedish hymnal (1937): O Guds Lamm, som borttager världens synder Herren vare tack och lov! Sist, min Gud, jag dig nu beder Lova Herren Gud, min själ	church service: sung onscreen with organ church service: sung onscreen with organ church service: sung onscreen with organ church service: solo organ

			Johan Morén	Postludium	church service: solo organ
<i>The Silence / Tystnaden</i>	Bergman/Bergman	1963	Bach	<i>Goldberg Variations</i> , BWV 988: Variation 25	radio
			David Morse	“Anniversary Waltz”	radio
			Robert Mersey	“Whisky Sour” (“Club Cool”)	jukebox (café)
				“Rock in the Rough”	jukebox (café)
				“Humdinger” (“Jazz Club”)	jukebox (lobby)
			Dolf van der Linden (as Silvio Pinto)	“Coffee Bean Calypso”	radio
			Lew Pollack	“Sing, Baby, Sing”	jukebox (café)

Much confusion surrounds the popular music excerpts in *The Silence*, with two of the songs having multiple names and “Anniversary Waltz” being misidentified entirely. In the major sources, “Anniversary Waltz” is credited as “Mayfair Waltz” by Robert Mersey, but an investigation into music licensing companies and ASCAP reveal it to be “Anniversary Waltz” by David Morse. Robert Mersey is one of several composers who apparently wrote an “Anniversary Waltz” (no recording is readily available), but evidence shows that only David Morse’s “Anniversary Waltz”, licensed by Warner-Chappell and available to listen to at Warner-Chappell Production Music online, receives royalties generated by these uses. The film also contains a variety show scene with offscreen boisterous marching music that mickey-mouses the actions of a dwarf troupe and then transitions into a slower, schmaltzy violin/piano/bass/sax/drum kit music (also offscreen). No sources identify this music, and I have been unable to either.

<i>All These Women / För att inte tala om alla dessa kvinnor</i>	Bergman/ Bergman and Erland Josephson	1964	Bach	Orchestral Suite No. 3, BWV 1068: Air (“Air on a G String”)	diegetic offscreen performance (3x, solo cello); onscreen performance (2x, solo cello); onscreen gramophone (1x, cello and piano); non-diegetic (1x, solo cello)
			Beethoven	Cello Suite No. 2 in D minor, Sarabande	diegetic offscreen performance: cello
			Max Bruch	“Adelaide”, Op. 46	sung twice onscreen with no accompaniment
			Jules Massenet	Kol Nidrei, Op. 47	onscreen performance: solo cello (1x)
			Gus Edwards	Elégie, from <i>Les Errinnyes</i> , Op. 10, No. 5	onscreen performance: solo cello (1x)
				“By the Light of the Silvery Moon”	diegetic tango orchestral arrangement (1x, no source shown); non-diegetic piano/violin version (1x)
			Frank Silver/ Irving Cohn	“Yes! We Have No Bananas”	non-diegetic (9x); onscreen gramophone (1x)

This film is musically tricky, both regarding musical location (the diegesis of several clips is unclear) and musical identification. Luko miscounts the number of “Air on a G String” appearances. None of the sources list Bruch’s Kol

Nirdrei, Massenet's *Elégie*, or "By the Light of Silvery Moon", which are clearly in the film (in various guises), but IBF, SFI, and Renaud all include Offenbach's *La Belle Hélène* (with no number specified) and Massenet's "Méditation" from *Thaïs* – however, I can find no evidence of these pieces in the film. There are several short unidentifiable clips of solo and duo cello (including pastiche Bach and something that resembles the Elgar Cello Concerto), organ, and harpsichord music, that are most likely the work of Erik Nordgren, who is credited for the soundtrack. Within the film is a piece called "Dream of the Fish, or Abstraction No. 14", "composed" by the main character, a critic-biographer and aspiring composer; the piece is supposed to be performed live on the radio, but during the piano introduction, the cellist falls down dead.

<i>Persona</i>	Bergman/Bergman	1966	Bach	Violin Concerto in E Major, BWV 1042: II – Adagio	radio
<i>Hour of the Wolf / Vargtimmen</i>	Bergman/Bergman	1967	Bach	Keyboard Partita No. 3 in A minor, BWV 827: Sarabande	onscreen performance: harpsichord
			Mozart	"O ewige Nacht!" from <i>Die Zauberflöte</i>	onscreen performance: marionettes with recorded music (source unseen)
<i>Shame / Skammen</i>	Bergman/Bergman	1968	Bach	Keyboard Partita No. 3 in A minor, BWV: 827 Sarabande	radio
				Brandenburg Concerto No. 4 in G Major, BWV 1049: II – Andante	hummed onscreen
An eighteenth-century Meissen music box plays an unidentified tune. There is also some violin string plucking. Later, that same violin and an upright piano are destroyed by soldiers.					
<i>A Passion / The Passion of Anna / En Passion</i>	Bergman/Bergman	1969	Bach	Keyboard Partita No. 3 in A minor, BWV 827: Sarabande	possibly gramophone (source unseen)
			Allan Gray	"Always Romantic"	gramophone
The scene with Bach continues (in silence) even after the Sarabande ends, suggesting a record ending rather than the radio, which would presumably broadcast the rest of the Partita.					
<i>The Touch / Beröringen</i>	Bergman/Bergman	1971	C.M. Bellman	"Liksom en Herdinna" from <i>Fredmans epistler</i> (1790)	non-diegetic (3x, piano/instrumental ensemble)
			Byrd	Alleluia, Ave Maria	diegetic offscreen rehearsal: choir
			Gregorian chant	<i>Victimae Paschali Laudes</i>	non-diegetic
			Carlos Diernhammer	"Sax Kitten"	non-diegetic (2x)

SFI, IBF, and Gómez all cite “Miss Hopkins” by Peter Covent instead of “Sax Kitten” by Carlos Diernhammer. Peter Covent was one of Carlos Diernhammer’s aliases, which clears up that confusion, but no song called “Miss Hopkins” exists, written under either name. Renaud and Luko ignore this film entirely, despite its inclusion of Byrd.

<i>Cries and Whispers / Viskningar och rop</i>	Bergman/Bergman	1972	Bach Chopin J. Strauss II	Cello Suite No. 5 in C minor, BWV 1008: Sarabande Mazurka in A minor, Op. 17 No. 4 Emperor Waltz, Op. 437	non-diegetic cello (2x) non-diegetic piano (3x); off-screen piano (1x) music box (uncertain diegetic location)
					None of the sources list the Strauss waltz, though SFI may refer to it by citing “unspecified traditional music” (of which there is none). Renaud and Luko miscount the number of Chopin Mazurka appearances.
<i>Face to Face / Ansikte mot ansikte</i>	Bergman/Bergman	1976	Mozart	Fantasy in C minor, K 475	onscreen performance: piano (1x); radio (1x); non-diegetic (or metadiegetic) (1x)
					Renaud and Luko only cite one appearance of the Mozart, during the concert, clearly missing its reappearance on the radio and then again non-diegetically.
<i>The Serpent’s Egg / Ormens ägg / Das Schlangenei</i>	Bergman/Bergman	1977	Badarzewska Lehár Anton Profes traditional	“The Maiden’s Prayer” “Vilja-Lied” from <i>Die lustige Witwe</i> “Was macht der Mayer am Himalaya?” “Schön ist die Jugend”	cabaret performance: offscreen diegetic band onscreen performance: piano, violin, cello onscreen performance: voice and band (cabaret) sung onscreen by a large group at a dinner party with piano and banjo accompaniment
					No musical information on this film exists in any sources, despite the multiple appearances of jazz, cabaret, vocal, and classical excerpts, performed live and played on gramophones. Rolf Wilhelm is listed as soundtrack composer, but there is no actual non-diegetic “soundtrack”, only various sound effects – all instances of actual music occur within the diegesis. I have been unable to identify any of the jazz and only two of the cabaret songs, but I suspect that other well-known (but now forgotten) tunes are included in the cabaret scenes. There is also one scene with an organ-grinder playing an unidentified tune. That Rolf Wilhelm is credited with the entire soundtrack, as evidenced not only in the film credits but also on an “Original Motion Picture Soundtrack” LP released commercially, seems unethical if not downright criminal.
<i>Autumn Sonata / Höstsonaten / Herbstsonate</i>	Bergman/Bergman	1978	Bach Chopin Handel	Cello Suite No. 4 in E-flat Major, BWV 1010: Sarabande Prelude in A minor, Op. 28 No. 2 Recorder Sonata in F Major, Op. 1, No. 11, HWV 369: Larghetto	onscreen performance: cello onscreen performance (complete): piano (2x) non-diegetic (opening credits)

			Schumann	“Aufschwung” from <i>Fantasiestücke</i> , Op. 12 Piano Concerto in A minor, Op. 54: III – Allegro vivace	radio onscreen performance: solo piano (opening bars)
			Renaud and Gómez erroneously list the Handel Recorder Sonata as Op. 1, No. 4, which is in A minor, instead of Op. 1, No. 11; IBF and SFI list neither opus number nor movement title. IBF, SFI, Renaud, and Luko miss both instances of Schumann, while Gómez overlooks the Schumann Piano Concerto excerpt.		
<i>From the Life of the Marionettes / Ur marionetternas liv / Aus dem Leben der Marionetten</i>	Bergman/Bergman	1980	Rita Wright	“Touch me, take me” (unspecified disco version)	onscreen tape deck (2x); non-diegetic closing credits
			Schumann	Fantasie in C Major, Op. 17: II – Mäßig	whistled onscreen
			This film contains two unidentified recordings: rock guitar heard on headphones and soft electronic jazz played on a tape deck in the strip club. Another scene features unidentified background jazz (piano/muted trumpet) in a bar, though no band or source is shown. The only scene featuring live performance also has unidentified music: during the fashion show rehearsal, a pianist plays a very out-of-tune upright. No sources list the musician(s) responsible for the “Touch me, take me” remake; my search has also proved fruitless. Additionally, no sources mention the whistled phrase of Schumann.		
<i>Fanny and Alexander / Fanny och Alexander</i>	Bergman/Bergman	1982	Bach	Sonata No. 2 for Flute and Harpsichord in E-flat Major, BWV 1031: Sicilienne	onscreen performance: solo flute, (no harpsichord) (1x); offscreen performance: solo flute (1x); non-diegetic solo flute (2x)
			Beethoven	Bagatelle in A Major, Op. 33 No. 4	diegetic offscreen performance: piano
			Britten	Cello Suite No. 2, Op. 80: I – Declamato—Largo	non-diegetic (1x)
				Cello Suite No. 3, Op. 87: I – Introduction: Lento	non-diegetic (4x)
			Chopin	Nocturne in C-sharp minor, Op. 27 No. 1	diegetic offscreen performance: piano
				Piano Sonata No. 2 in B-flat Minor, Op. 35: III “Marche funèbre”	onscreen performance: brass band
			Dvorak	Humoresque, Op. 101, No. 7	onscreen performance: solo violin
Gounod	Soldiers’ Chorus from <i>Faust</i>	onscreen procession of orchestral players			
Offenbach	<i>La Belle Hélène</i> : Overture	onscreen quintet performance: violin, viola cello, bass, flute			
			Schubert	Impromptu No. 3 in B-flat Major, D935	onscreen performance: piano
			Schumann	Piano Quintet in E-flat Major, Op. 44: II – In modo d’una marcia. Un poco largamente “Du Ring an meinem Finger” from <i>Frauenliebe und -leben</i> , Op. 42	non-diegetic (3x original scoring, 1x music box) onscreen performance: voice/piano
				Symphony No. 4 in D minor, Op. 120: II – Romanze: Ziemlich langsam	onscreen quintet performance: violin, viola cello, bass, flute

J. Strauss Jr.	“The Blue Danube”, Op. 314	onscreen music box
Vivaldi	Concerto for Two Mandolins in G Major, RV 532: II – Andante	onscreen clock chimes
traditional	Finnish Cavalry March	onscreen performance: piano
traditional	“A Tailor and His Wife”	onscreen performance: small amateur male choir
traditional	“Nu är det jul igen” (Swedish Christmas song)	sung onscreen by multiple characters with piano accompaniment (diegetic offscreen)
traditional	“Helan går” (Swedish drinking song)	sung onscreen by multiple characters
traditional	“Es ist ein Ros’ entsprungen” (Christmas carol)	offscreen diegetic music box
traditional	17 th -century Hebrew song	diegetic offscreen singing
traditional	“Smålandsvisan”	diegetic offscreen accordion
traditional	“Hej, tomtegubbar” (Swedish Christmas song)	sung onscreen by multiple characters
traditional	“Den gång jag var” / “Heigh ho, the wind and the rain” from Shakespeare’s <i>Twelfth Night</i> (English folk melody)	onscreen performance: voice/recorder with offscreen orchestral accompaniment between verses

SFI has no musical information for this film. IBF, Renaud, and Luko mistakenly identify Gounod’s Soldiers’ Chorus as Verdi’s Triumphant March from *Aida*, which does not appear in the film (Gómez correctly lists Gounod). IBF lists “O Tannenbaum” and “Den signade dag”, a Swedish hymn, but I can find no trace of either of these traditional Christmas pieces in the film. In one of the Christmas scenes, a mechanical music box plays an unknown tune that, despite my efforts, I cannot identify. Daniel Bell wrote original orchestral music for scenes at the theatre, performed diegetically offscreen, and is credited with arranging some of the pre-existing music for the film’s various small ensembles. He may also be responsible for the diegetic and non-diegetic recurrence (3x) of minimalist harpsichord notes that accompany the appearance of ghosts.

<i>In the Presence of a Clown / Larmar och gör sig till</i>	Bergman/Bergman	1997	Schubert	“Der Leiermann” from <i>Winterreise</i> , D.911	onscreen performance: piano (1x); gramophone (4x); metadiegetic (4x)
				Piano Sonata in B-flat Major, D.960: II – Adagio	onscreen performance: piano (4x)
				Symphony No. 8: I – Allegro Moderato	onscreen performance: piano
				Symphony No. 9: IV – Allegro Vivace	onscreen performance: piano four-hands
				Waltz in B minor, Op.18, No. 6, D.145	onscreen performance: piano

SFI and IBF list no musical information for this film. Renaud and Luko miscount the number of “Der Leiermann” appearances, and both mistake the movement played from Schubert’s Symphony No. 9 as the Scherzo rather than the final movement (Allegro Vivace), which Gómez correctly identifies.

<i>Saraband</i>	Bergman/Bergman	2003	Bach	Cello Suite No. 5 in C minor, BWV 1011: Sarabande	onscreen performance: cello (1x – complete); non-diegetic/metadiegetic (7x)
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	Chorale Prelude, BWV 1117: “Alle Menschen müssen sterben”	non-diegetic (closing credits)
	Trio Sonata for Organ No. 1 in E-flat Major, BWV 525: I – Allegro moderato	diegetic offscreen performance: organ
Brahms	String Quartet No. 1 in C minor, Op. 51, No. 1: II – Romanze	radio
Bruckner	Symphony No. 9 in D minor, II: Scherzo	gramophone (2x)

Both Renaud and Luko mistake the E-flat Major Trio Sonata as being in E-flat minor. Luko additionally misses the appearance of the Chorale Prelude “Alle Menschen müssen sterben”.

The following film contains soundtrack score only:

<i>A Ship to India / Skepp till Indialand</i>	Bergman/Bergman (after a play by Martin Söderhjelm)	1947	Erland van Koch wrote a traditional orchestral score for this film and also supplied the song “Cabaretsvisa” for two scenes at a variety show. In the first, we see the singer onstage with live band accompaniment (violin, piano); when she finishes, a troupe of dancers takes over, the live band now including drums and saxophone in addition to piano and violin. During this number, a brawl breaks out. These musical scenes are repeated at the end of the film (in a new performance) but shot from backstage rather than from in the hall. A guitar also makes an appearance, strummed softly by a sailor.
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The following films contain no music at all:

<i>Brink of Life / Nära livet</i>	Bergman/ Bergman and Ulla Isaacson	1958	This film has no original score and contains no pre-existing music. However, SFI, IBF, and Gómez all erroneously include “Du gamla, du fria”, the Swedish national anthem, in their music listings, which suggests a single, unverified source for this misinformation.
<i>The Rite / Riten</i>	Bergman/Bergman	1969	Although this film contains no pre-existing music and has no film composer, there are credits for sound and mixing, which presumably covers the non-musical sounds that appear structurally, signalling each section break. The non-diegetic sounds include what resembles banging on a piano as well as hitting the strings inside, random piano notes (out of tune), drums, and other percussive noises. There is also onscreen drum-beating near the end.
<i>Scenes from a Marriage / Scener ur ett äktenskap</i>	Bergman/Bergman	1973	Strictly speaking, this film is not music-free. However, in a film 2 hours 47 minutes long, the presence of 30 seconds of diegetic whistling is so minute compared to the length of this otherwise musically-silent film that I have included it here instead of on the above list. The tune whistled is “Hej, tomtegubbar”, a traditional Swedish Christmas song. The original Swedish TV version, which broke the film into 6 episodes, features a non-diegetic excerpt of Tomoso Albinoni’s Concerto in B-flat Major for Violin, Strings, and Continuo, Op 10, No, 1: I – Allegro, during the opening and closing credits. This TV version is unavailable outside Sweden; in the film version, widely available internationally, the Albinoni has been cut.
<i>After the Rehearsal / Efter repetitionen</i>	Bergman/Bergman	1984	

Other Films

<p>Bris Soap Commercials Bergman/Bergman No. 1: "Gustavianskt" No. 3: "Tvålen Bris" No. 5: "Uppfinnaren"</p>	<p>1951-53</p>	<p>Mozart Euphemia Allen Verdi</p>	<p><i>Eine kleine Nachtmusik</i>: III – Menuetto "Chopsticks" Triumphal March from <i>Aida</i></p>	<p>non-diegetic (piano version) diegetic piano playing non-diegetic (piano version)</p>
<p><i>Stimulantia</i>, Episode: "Daniel" A Swedish anthology with eight episodes by eight different Swedish directors. Bergman's 10-minute film is a compilation of photos and home movies of his son Daniel (with wife Käbi Laretei) during the boy's first two years.</p>	<p>1967</p>	<p>Mozart</p>	<p>Twelve Variations on "Ah vous dirai-je, Maman" K. 265: Theme and Var. 1, 3-5, 8-11</p>	<p>non-diegetic</p>
<p><i>The Magic Flute / Trollflötjen</i> Bergman's filmed TV version of Mozart's opera, later released in cinemas. He altered Emanuel Schikaneder's libretto for his own narrative purposes and rearranged the order of some scenes.</p>	<p>1975</p>	<p>Mozart</p>	<p><i>Die Zauberflöte</i> (Swedish-language version)</p>	
<p><i>The Dance of the Damned Women / De fördömda kvinnornas dans</i> Described as a play for dancers, involving four women moving around a narrow room. Choreography by Donya Feuer.</p>	<p>1976</p>	<p>Monteverdi</p>	<p>Madrigals, Book 8: "Il ballo delle ingrate", SV 167</p>	
<p><i>Karin's Face / Karins ansikte</i> A short film about Bergman's mother, composed of old family photographs.</p>	<p>1986</p>	<p>minimalist piano</p>	<p>"improvisation" played by Käbi Laretei</p>	<p>non-diegetic</p>
<p><i>The Image Makers / Bildmakerna</i> A filmed production of Per Olov Enquist's play about the making of Victor Sjöström's 1921 film <i>The Phantom Carriage</i>.</p>	<p>1998/2000</p>	<p>Schubert Eduardo Arolas</p>	<p>String Quartet No. 14 in D Minor, "Der Tod und das Mädchen": II – Andante "Derecho Viejo"</p>	<p>onscreen gramophone providing non-diegetic soundtrack for Sjöström's silent film (3x) gramophone</p>

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Archival Materials

The Ingmar Bergman Foundation, Stockholm

- B:031 – Regimanus, *Nattvardsgästerna* (1961-62)
- B:034 – Scriptamanus, *Tystnaden* (1962)
- B:035 – Maskinskrivet manus, *Tystnaden* (1962)
- B:038 – Regimanus, *För att inte tala om alla dessa kvinnor* (1963)
- B:041 – Regimanus, *Persona*
- B:104 – Regimanus, *Trollflöjten*
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