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Tracing the Shadows of Gothic Bach: An Overview of J.S. Bach's Keyboard Music in American Horror Films

Siyu Yang

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TRACING THE SHADOWS OF GOTHIC BACH: AN OVERVIEW

OF J.S. BACH'S KEYBOARD MUSIC IN

AMERICAN HORROR FILMS

By

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Abstract

The Toccata and Fugue in D Minor, BWV 565, and the Goldberg Variations, BWV 988, have been by far the most prominent of J.S. Bach's works to evoke evil and horror on screen. This "Horror Bach" association remains exclusively a subculture phenomenon in pop culture (almost universally outside of the classical music world). A historical overview of this cultural phenomenon suggests three factors that made these pieces become horror film music: 1) the popularity of the pieces, 2) the choice of instrumentation, and 3) popular cultural factors. This doctoral document also introduces this pop culture phenomenon of Bach to classical keyboardists, providing them with the information necessary to create "Horror-Bach" concert programs.

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Part 1: Historical Overview

In the silent era, before the 1920s, filmmakers rarely used Bach's music in motion pictures because they were concerned about the complexity of Bach's music and its inappropriateness for motion picture accompaniment. However, the rise of theater organs in the 1920s increased the presence of Bach's Keyboard works in silent films. During this period, Bach-Gounod's "Ave Maria," the Air on the G String, and the Toccata and Fugue in D Minor became practically the only examples of Bach performed in the movie theater. At this point, the D Minor Toccata and Fugue was not yet associated with horror; it was used as a showy piece.¹

The earliest cinematic use of the D Minor Toccata for evoking horror is in the 1931 thriller *Dr. Jekyll and Mr. Hyde*, which featured a mentally unstable genius playing the Toccata on organ. The success of the film made the Toccata repeatedly appear in early horror films and started a horror cliché in which a monstrous and highly intellectual murderer plays the organ. This cliché built the foundation for using Bach's music in horror films, specifically for constructing characters of high intelligence, high culture, and psychopathic murderous disposition.

From the 1970s, the Goldberg Variations started frequently appearing as horror background music in science fiction and psychological drama films to evoke violence and

¹ James M. Doering, "Status, Standards, and Stereotypes: J. S. Bach's Presence in the Silent Era," *Bach* 50, no. 1 (January 2019): 26-28.

evil genius, coinciding with the rise of Bach's keyboard music in popular culture in the mid-century, specifically Glenn Gould and Wendy Carlos, because the "impersonal," "mathematical precision of these albums responded to America's post-war anxiety about technology and dehumanization."² These films foreshadow the Goldberg Variations' most prominent evocation in the horror genre: its accompaniment of Hannibal Lecter in *The Silence of the Lambs* (1991) and the long-lasting Lecter screen franchise from the late 1990s to the 2010s.

A literature review suggests that the two pieces might evoke different horror genres: the D Minor Toccata is associated with gothic films, while the Goldberg Variations is associated with a 'techno terminal drive.'³ A group of scholars focuses on the studies of the D Minor Toccata in early horror films, stating that these early horror films in the 1930s (e.g.,

² Kristi Brown-Montesano, "Terminal Bach: Technology, Media, and the Goldberg Variations in Postwar American Culture," *BACH: Journal of the Riemenschneider Bach Institute*, 50, no. 1, (Berea: Riemenschneider Bach Institute, 2019): 84.

³ Brown-Montesano, 84. Author discuss the cinematic association between the use of Bach's Goldberg variation 25 in *Slaughterhouse-Five* (1972) and *The Terminal Man* (1974) and the destructive drives brought by the public's fear to technology presented in those films as techno terminal drive.

Dr. Jekyll and Mr. Hyde (1931), *The Black Cat* (1934)) are cinematic adaptations of gothic literature.⁴ Organ (the instrument for the D Minor Toccata) and Bach's gothic identity also add the gothic effect to the D Minor Toccata. Therefore, the D Minor Toccata's horror is mostly associated with Gothic films.

Another group of scholars has discussed the cinematic use of the Goldberg Variations in 1970s science fiction films and thrillers made between the 1990s and 2010s. Kristi Brown-Montesano investigated the use of the Goldberg Variations in *Slaughterhouse Five* (1972) and *The Terminal Man* (1974), in which Variation 25 underscored tragic and murderous events to evoke the terminal drive based on the audience's fear towards technology.⁵ Two articles are dedicated to the use of Goldberg variation in the Hannibal franchise – (*The Silence of the Lambs* (1991) and *Hannibal* (2001)), investigating the charm that Bach's famous work exerts on the lead character, Hannibal Lecter. Thomas Fahy believes that the complicated structure of the Goldberg Variations manifests Lecter's "meticulous nature" as a serial killer.⁶ Carlo Cenciarelli argues that the combination of the Goldberg Variations, J.S. Bach's reputation as a

⁴ Isabella Van Elferen, "The Gothic Bach," *Understanding Bach* 7 (2012): 10.

⁵ Brown-Montesano, 95.

⁶ Thomas Fahy, "Killer Culture: Classical Music and the Art of Killing in *Silence of the Lambs* and *Se7en*," *Journal of Popular Culture* 37, no. 1 (August 2003): 32.

great composer, and the genius of Glenn Gould implies that Hannibal is also a genius, which matches with the stereotype of the serial killer as an “evil genius” in popular culture.⁷

⁷ Carlo Cenciarelli, “Dr Lecter’s Taste for ‘Goldberg’, or: The Horror of Bach in the Hannibal Franchise,” *Journal of the Royal Musical Association* 137, no. 1 (2012): 110 - 11, <https://doi.org/10.1080/02690403.2012.669929>.

Part 2: Cultural Factors of “Horror Bach”

The existing research of this phenomenon can be categorized into the study of the D Minor Toccata in early horror films (the 1930s-40s) and the study of the Goldberg Variations for evoking horror in murdering scenes from the 1970s to 2010s. In my research, I look for similar factors that made both pieces become horror film music.

Factor 1: Popularity of the Chosen J.S. Bach’s Keyboard Works in the Horror Films.

The first factor is that both the D Minor Toccata and the Goldberg Variations were popular to the non-musician audience before they became horror film music. Before the D Minor Toccata was first used as horror music in the 1931 film *Dr. Jekyll and Mr. Hyde*, it was one of the three Bach pieces performed in the movie theaters in the 1920s.⁸ James M. Doering states that the D Minor Toccata was used in motion pictures as the introduction or conclusion of the program, or as movie accompaniment at this time. However, the D Minor Toccata was not associated with horror yet at this point; it was used as a dramatic and showy piece.⁹ Additionally, the rise of theater organs and professional organists in the 1920s contributed to the increased presence

⁸ Doering, 27.

⁹ James M. Doering, “Status, Standards, and Stereotypes: J. S. Bach’s Presence in the Silent Era,” *Bach* 50, no. 1 (January 2019): 26-28.

of Bach's music in film, and it, thereby, increasing the presence of the D Minor Toccata at that time.¹⁰

The Goldberg Variations was also a well-recognized work before it first appeared as a diegetic music in the 1963 psychological drama *The Silence* by Ingmar Bergman.¹¹ Its popularity in the mid-century was drawn from Glenn Gould's 1956 piano album, which sold more than 40,000 copies by the 1960s.¹² The huge success of this album made Glenn Gould a celebrity in popular culture. Not only was he depicted as a child prodigy in mass media, but also his photos appeared in some major magazines such as *Vogue*, *Glamour*, and *LIFE*.¹³ Hence, the Goldberg Variations has been tied with Gould and Bach as a tool to label genius in popular culture.¹⁴

¹⁰ Doering, 25.

¹¹ Brown-Montesano, 95.

¹² Joseph Roddy, "Apollonian," *New Yorker*, 14 May 1960, 52,

¹³ Michael Clarson, *The Secret Life of Glenn Gould: A genius in love* (Toronto: ECW Press, 2010), 53.

¹⁴ Reba Wissner, "First Mathematics, Then Music: J.S. Bach, Glenn Gould, and the Evolutionary Supergenius in *The Outer Limits*' 'The Sixth Finger'(1963)" *BACH: Journal of the Riemenschneider Bach Institute*. 50, no.1, (Berea: Riemenschneider Bach Institute, 2019):

Another influential album featuring Bach in this period is Wendy Carlos's 1968 synthesizer recording titled: *Switched-on Bach*. According to Robert Sobel, this album sold 500,000 copies by 1969 and 960,000 copies by 1974.¹⁵ Although this album did not include the Goldberg Variations, it won Bach huge attention from the audience in popular culture.

The popularity of the Goldberg Variations, Glenn Gould, and Bach between the 1950s and '60s had paved the way for the Goldberg Variations' appearance in literature and film. As Carlo Cenciarelli argues, Thomas Harris mentioned the Goldberg Variations in his book because there is a good chance that his audience in the 1980s would recognize this piece.¹⁶ This popularity assures us that the Goldberg Variations were well-recognized by popular audiences in the 1950s to 1960s, but this fact alone cannot link the work to horror. To investigate the horror potential of Goldberg Variations, we need to investigate its instrumentation and its link to the cultural perception of technology and serial killers in American pop culture.

63.

¹⁵ Robert Sobel, "How 'Switched-On' Was Turned On," *Billboard*, 16 February 1974, 27.

¹⁶ Carlo Cenciarelli, "Dr Lecter's Taste for 'Goldberg', or: The Horror of Bach in the Hannibal Franchise," *Journal of the Royal Musical Association* 137, no. 1 (2012): 112.

Factor 2: Instrumentation

The second factor is that the keyboard instruments of both the D Minor Toccata and the Goldberg Variations evoke horror in popular culture. As previously mentioned, the D Minor Toccata is associated with early gothic films, where its instrument (organ) contributes to its gothic association because organ signified horror in Gothic literature (*20,000 Leagues Under the Sea* (1870) by Jules Verne;¹⁷ *Le Fantome de l'Opera* (1909) by Gaston Leroux) and the early horror films that adapted gothic literature (*Dr. Jekyll and Mr. Hyde* (1931), *The Black Cat* (1934)). In gothic literature, the organ's association with religion made it suitable for religious events and religious themes. The organ is usually built inside churches and cathedrals, these locations provide an nearly empty space for haunting, these haunting spaces are important to trigger horror in gothic literature. In horror films, the immense pipe organ sound is suitable for the "larger than life" supernatural monsters.

The Goldberg Variations is associated with what Brown-Montesano calls the "terminal drive" in science fiction and thrillers.¹⁸ The popular perception of modern piano may play an important role in this association.

Originally, Bach composed the Goldberg Variations for harpsichord. In the mid-

¹⁷ Julie Brown, "Carnivals of Souls and the Organs of Horror," in *Music in the Horror Films: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010), 6.

¹⁸ Brown-Montesano, 84, <https://doi.org/10.22513/bach.50.1.0081..>

twentieth century, the Goldberg Variations became a standard in the piano repertoire.¹⁹ (Glenn Gould claim to be influenced by Tureck's new approach on performing Bach's keyboard music.) When the Goldberg Variations' recordings were used as film music, its harpsichord recording appeared more often in non-horror films, while its piano recordings appeared more often in horror films, specifically underscoring the murdering scene.

When the Goldberg Variations are played on harpsichord in films, they convey an authentic approach to Bach, rather than horror per se. In *The Silence*, Bergman used Ralph Kirkpatrick's harpsichord recording as source music to set a "good" (not evil) mood.²⁰ Kirkpatrick's 1959 recording of the Goldberg Variations features historically informed performance practice.

French director Jean-Marie Straub's use of the variations is a meticulous attempt at authenticity. Straub's independent film *The Chronicle of Anna Magdalena Bach* (1968) features authentic performances of twenty-five of Bach's major works. To achieve an

¹⁹ Rosalyn Tureck (Piano), *Johann Sebastian Bach: Goldberg Variations*, Allegro Galaxy Series 3033, ca. 1950.

²⁰ Per F. Broman, "Music, Sound, and Silence in the Films of Ingmar Bergman," in *Music, Sound and Filmmakers: Sonic Style in Cinema*, ed. James Eugene Wierzbicki (New York: Routledge, 2012), 16.

authentic style, Straub followed historical sources, gathered authentic instruments and costumes, hired historically informed performers as actors (HIP harpsichordist Gustav Leonhardt stars as Bach), shot the scene in historical locations, and recorded the performance with direct sound recording. The harpsichord played an important role in the director's striving for authenticity.²¹

The popular perception of the piano has more to do with the personal styles and stage personas of celebrity pianists than the mechanism of the instrument itself. Back in the nineteenth century, the rise of public piano performance produced pianist celebrities, and many fans. The public attitudes towards piano were machinery and sensitivity for piano's capability of virtuosity brought out by Liszt and the intimacy, and "pure sound of vibrating string" brought out by Chopin's performance.²²

The piano recordings of the Goldberg Variations in the 1950s represent a modern approach to Bach's music, instead of the historically-informed performance recorded on

²¹ Kailan R. Rubinoff, "Authenticity as a Political Act: Straub-Huillet's Chronicle of Anna Magdalena Bach and the Post-War Bach Revival," *Music and Politics* 5, no. 1(winter 2011): 3.

²² Lawrence Kramer, *Why Classical Music Still Matters* (Berkeley: University of California Press, 2007), 143.

harpsichords.²³ Rosalyn Tureck was the first pianist who recorded the Goldberg Variations on piano,²⁴ and she argues that Bach's music is "ahistorical" and "fundamentally abstract."²⁵ Claimed to be inspired by Turek, Gould approached Bach's music with extreme tempo and dry sound in his piano recordings. Kevin Bazzana reacted to Gould's performance of Bach as clinical and impersonal.²⁶ Gould's objective approach to Bach, his involvement in recording technology, and his eccentric public personality complete a portrait of Bach as scientist. Hence, when the filmmaker uses a piano recording of the Goldberg Variations to underscore a violent murder scene by the cold-blooded machine-like killer, the popular audience can sense the "terminal drive" through the sound of the piano.

To summarize, the popular perception of piano as machinery and technology draws from their attitudes to certain celebrated pianists and does not directly evoke horror. However, when these perceptions of piano are awakened in the context of machine-like killing in films, it evokes the terminal drive stimulated by the public's fear towards technology.

²³ Wanda Landowska, Harpsichordist, *The Goldberg Variations*, 1933.

²⁴ Brown-Montesano, 86-7.

²⁵ "Bach in the Twentieth Century," *Musical Times* 103 (1962): 92.

²⁶ Kevin Bazzana, *Glenn Gould: The Performer in the Work* (Oxford, 1997), 226.

Factor 3: Popular Perceptions

The third factor are the popular perceptions of composers, pianists and serial killers which associated these pieces with horror in popular culture.

For the D Minor Toccata and Fugue, it was Bach's gothic identity; for the Goldberg Variations, it was the culture of American serial killers. Van Elferen discussed Bach's gothic identity with following statements. First, to the less musically educated audience, the sound of the organ reminds them of the best-known organ composer, J.S. Bach.²⁷ Bach also composed music for the texts that seem to be "grotesque" to modern audiences.²⁸ For example, in "O haupt voll blut und wunden," the chorale text used for Bach's St. Matthew Passion, BWV 244, the lyric include a head "covered with blood and wounds."²⁹

In addition, Bach's German nationality also made Bach a trigger of goth because Germany possesses a gothic tradition in popular culture. The idea of the *Schauerroman*, a term for gothic novels in German, influenced the birth of British Gothic novels. German Expressionism in films also influenced global horror films in the twentieth century. The two world wars had left Germany with a "gothic trauma." There is also a Goth subculture tradition in Germany; the Bach society in Leipzig (Bach's hometown) created a Gothic

²⁷ Isabella van Elferen, "The Gothic Bach," *Understanding Bach* 7 (2012): 11.

²⁸ Van Elferen, 12.

²⁹ Van Elferen, 12.

concert program in the world's largest Goth music festival, *wave gotik treffen*, in 2012.³⁰

Scholarly criticism also provides evidence of Bach's "dark side". Richard Taruskin has argued that Bach's works persuade us that "the world is filth and horror, that humans are helpless, that life is pain, that reason is a snare."³¹

The Goldberg Variations has been associated with serial killers in popular cultures, specifically through the story of Hannibal Lecter in Thomas Harris's 1989 novel *The Silence of the Lambs*. The American serial killer culture played an important role in this association.

The growth of recreational serial killing started in the 1980s in America. Although there were famous mass murders (e.g., Jack the Ripper) in history, criminologists only started identifying these recreational killers as "serial killers" in that decade.³² These serial killers drew the public's interest because audiences have trouble identifying, defining, or understanding these serial killers (with the assumption that they must be something else than civilized humans) and what morals they must have to be able to commit such crimes.

³⁰ Van Elferen, 13.

³¹ Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995), 307-10.

³² Joseph Grixti, "Consuming Cannibals: Psychopathic Killers as Archetypes and Cultural Icons," *Journal of American Culture* 18, no. 1 (1995): 89.

Therefore, news reporters and novelists came up with a general public personality of serial killers as gothic monsters and cold-blooded, meticulous geniuses disguised with high culture.

The perception of serial killers as gothic monsters came from popular culture such as fiction, where writers portrayed serial killers as inhuman monsters in order to make the villains “consumable” to the audience. These “consumable” inhuman others are mythic monsters not unlike vampires and werewolves.³³ Hannibal is said to be an example of this theory.³⁴ The cliché of using Bach’s music to construct characters of high intelligence, high culture, and psychopathic murderous disposition in early horror films applies to the characteristics of Hannibal.

In discussing the portrait of serial killers on screen, Richard Dyer describes popular perceptions of serial killers as white men who are cold-blooded, organized, somewhat ingenious, and meticulous. These serial killers are different from the disorganized killers who are opportunistic and unplanned.³⁵ In the book of *The Silence of the Lambs*, Thomas Harris also constructed the fictional serial killer Hannibal as a genius. A group of scholars believes

³³ Grix, 91.

³⁴ Grix, 91.

³⁵ Richard Dyer, *The Matter of Images: Essays on Representation* (London, New York: Routledge, 2002), 112.

that, by indicating Lecter's love of Glenn Gould's recording of the Goldberg Variations, Harris used the public perception of Bach and Gould as genius to imply Hannibal is also a genius. A group of scholars also believes that Gould's "chilly, objective, impersonal, clinical" approach to Bach's music made his recording of the Goldberg Variations a good musical signifier for cold-blooded serial killers, as defined by Dyer.³⁶ In the novel *The Silence of The Lambs*, Harris indicated the "Goldberg Variations interests Hannibal structurally."³⁷ Thomas Fahy stated that the highly structured nature of the Goldberg Variations represents Lecter's meticulous character as a serial killer defined by Dyer.³⁸ Fahy also suggested that Harris used classical music as a tool to add the cultural background to the fictionalized serial killers and distinguish them from the regular criminals.³⁹

Cultural Factor 1: Glenn Gould's Public Personality

The keywords of Gould's public personality are "eccentricity" and "genius." Thomas Harris used Gould's name in his novel *The Silence of the Lambs* (1988). Several scholars believe that

³⁶ Butt, 185.

³⁷ Thomas Harris, *The Silence of the Lambs* (London, 2002), 231.

³⁸ Thomas Fahy, "Killer Culture: Classical Music and the Art of Killing in Silence of the Lambs and Se7en," *Journal of Popular Culture* 37, no. 1 (August 2003): 32.

³⁹ Fahy, 28.

Harris used Gould's public personality to construct the psychopathic cannibal character, Hannibal, as a genius. To explain the link between Gould's public personality and the implications of Hannibal, I need to discuss the popular perceptions of recreational serial killers first. Although Gould's persona has a stronger influence in contracting cold-blooded villains in literature than film adaptations, his association with the Goldberg Variations may have influenced the piece's use in the Hannibal franchise.⁴⁰

Cultural Factor 2: Fears of the Growth of Recreational Serial Killers (1980s)

This section will explain the popular perceptions of recreational serial killers and what qualities Bach, Goldberg Variations, and Gould possessed that made them the metaphors to construct fictionalized serial killers.

The growth of recreational serial killing started in the 1980s in America. Although there were famous mass murders (e.g., Jack the Ripper) in history, criminologists only started identifying these recreational killers as "serial killers" in that decade.⁴¹ These serial killers drew the public's interest because the audiences have trouble identifying, defining, or understanding these serial killers (with the assumption that they must be something else than civilized humans)

⁴⁰ Cenciarelli, "Dr Lecter's Taste for 'Goldberg', or: The Horror of Bach in the Hannibal Franchise," 113. Author discusses how Goldberg Variations enrich the character (Hannibal) differently in literature and film. ⁴⁰

⁴¹ Joseph Grixti, "Consuming Cannibals: Psychopathic Killers as Archetypes and Cultural Icons," *Journal of American Culture* 18, no. 1 (1995): 89.

and what morals they must have to be able to commit such crimes. Therefore, news reporters and novelists came up with a general public personality of serial killers as gothic monsters and cold-blooded, meticulous geniuses disguised with high culture.

The perception of serial killers as gothic monsters came from popular culture such as fiction, where writers portrayed serial killers as inhuman monsters to make the villains “consumable” to the audience. These “consumable” inhuman others are mythic monsters such as vampires and wolves.⁴² Hannibal is said to be an example of this theory. I will explain the fictionalized serial killers as the gothic monsters in the later section on “The Gothic Bach.”

Richard Dyer defines popular perceptions of serial killers as white men who are cold-blooded, organized, clean, somewhat genius, and meticulous. They are different from the disorganized killers who are opportunistic and unplanned.⁴³ First, in Dyer’s definition, serial killers in popular perceptions are geniuses, which means that they are human beyond the average intelligence rather than supernatural creatures (different from the gothic monster

⁴² Grix, 91.

⁴³ Richard Dyer, *The Matter of Images: Essays on Representation* (London, New York: Routledge, 2002), 112.

theory). In the case of constructing Hannibal, Bach, and Gould are the hard evidence to imply that Hannibal is a genius.⁴⁴

Second, Dyer defines serial killers as cold blooded. Gould's modern approach to Bach has received reviews as "chilly, objective, impersonal, clinical," which made his recording of the Goldberg Variations a good musical signifier for cold-blooded murders.⁴⁵ Moreover, in the 1963 film *The Terminal Man*, the director used Gould's recording of Variation 25 to underscore a brain-damaged, computer-controlled scientist murdering his girlfriend. This film foreshadows the use of the Goldberg Variations for evoking cold-blooded murder in *The Silence of the Lambs*.

Third, to show Hannibal as an example of serial killers who commit meticulous killings, Harris indicated in the novel *The Silence of The Lambs* that the "Goldberg Variations interests Hannibal structurally."⁴⁶ The Goldberg Variations is a highly structured

⁴⁴ David Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge 2002).

Hans Lenneberg, "The Myth of the Unappreciated (Musical) Genius," *Musical Quarterly* 66 (1980): 230.

⁴⁵ Butt, 185.

⁴⁶ Thomas Harris, *The Silence of the Lambs* (London, 2002), 231.

composition. Thomas Fahy argues that the structure of Goldberg Variations represents Lecter's meticulous killing.⁴⁷

Finally, Fahy states that the fictionalized serial killers are "neat, organized white males." Writers use classical music as a tool to add the cultural background to the fictionalized serial killers and distinguish them from the regular criminals.⁴⁸ He argues that the public audiences perceive people of high culture as a sign of civility and morality (because Matthew Arnold believes that culture gives us humanity and brings us away from our animality and barbarism).⁴⁹ Hannibal can therefore use his taste of high culture as a disguise to lure his victims. His cultural disguise results in a horrifying drama when he reveals his barbaric side and commits killing.⁵⁰

The last thing I want to stress is that the horror-Bach phenomenon is a result of a narrow stereotype of J.S. Bach's music that started in the silent era. During the 1920s, Bach-Gounod's "Ave Maria," the Air on the G String, and the Toccata and Fugue in D Minor became practically

⁴⁷ Thomas Fahy, "Killer Culture: Classical Music and the Art of Killing in Silence of the Lambs and Se7en," *Journal of Popular Culture* 37, no. 1 (August 2003): 32.

⁴⁸ Fahy, 28.

⁴⁹ Matthew Arnold, *Culture and Anarchy and Other Writings*. Ed. Stefan Collini. Cambridge: Cambridge UP, 1993.

⁵⁰ Fahy, 30.

the only examples of Bach performed in the movie theater. The narrow exposure of Bach's music to film audiences influenced Bach stereotype in the film; that is, if a popular Bach piece was repeatedly played in a situational scene, it would immediately indicate a mood with its distinctive style.⁵¹

⁵¹ Doering, 28.

Part 3: Film Music Analysis

The *D Minor Toccata* in *Dr Jekyll and Mr. Hyde* (1931)

The first time the D Minor Toccata was used as source music in a sound film was in *Dr. Jekyll and Mr. Hyde* (1931). Prior to this, it was mainly used as an introduction or conclusions in silent films. It is typical to use small amount of music in early sound films, and the score to *Dr. Jekyll and Mr. Hyde* is no exception. At this time, film makers used music more frequently in the opening and closing credits. This may resemble the use of introduction and conclusion music in the silent era. Another function of music in film in this period is to provide the source of music in a music performance of dance scene. The use of D Minor Toccata as the source music during a scene where Dr. Jekyll plays a home organ is an example of this function.

In the movie, the Toccata was cut into three sections and used in different parts of the film:

Table 1: Film music analysis of D minor Toccata in *Dr. Jekyll and Mr. Hyde* (1931)

0:00-1:07	Non-diegetic Music	Orchestra, mm. 1-3, 12-19, 29-30
59:52-1:00:15	Diegetic Music	Organ played by Jekyll, mm. 121-27
1:35:13-135:25	Non-diegetic Music	Orchestra, mm. 142-44

The organ was used to provide a haunting location in the early horror films. When the D Minor Toccata was performed as a religious music, it functions as a border crossing device that temporarily brings the audience to somewhere that is divine and not earthy, and makes the audience forget about where they are. Because this is a piano recital project, I needed to consider how to use piano create the border crossing functions as closely as organ does in the early horror films. A public piano recital became my first choice to start the film with gothic mood setter. This is because the audience of piano concert are often remaining silent when music is going on. When the D Minor Toccata is played in a piano recital, piano offers a silent and spacious location that can trigger the border crossing effect. I also slowed down the frequency of phrasing in my D Minor Toccata performance, adding long pedal as the ending of each phrase because I wanted to imitate the sound effect of organ on piano.

Variation 25 from Goldberg Variations in Terminal Man (1974)

Variation 25 of the Goldberg Variations is the only preexisting music used in *Terminal Man*.

The entire movie's visual style is cold and objective, and this variation reflects this cold feeling of machines and technology. The movie was set in a period of six days, and they used title cards for each day, where the Goldberg Variations was played during each title sequence to signify each new day. In addition, the film used visual montages, and when the montages began, Variation 25 was played as a repetitive musical pattern to reflect the repetitive visual pattern. The use of Variation 25 during the murder scene when Harry Benson kills his girlfriend, had an important influence on the Hannibal franchise.⁵²

Aria and Variation 7 from Goldberg Variations in The Silence of the Lambs (1991)

In the structure of *The Silence of the Lambs*, the prison escape scene serves as one of the climaxes, as Hannibal first reveals his violent side. For the first half of film, the director intentionally conceals Lecter's monstrous side, depicting Hannibal as a civilized gentleman. When the spectators start to believe that Hannibal does not seem to be a murderous psychopath, the monster shocks the audience with his brutal murder and meticulous escape. The following is a summary of the structure and analysis of the scene:

⁵² Brown, Julie. "Carnival of Souls and the Organs of Horror." In *Music in the Horror Film: Listening to Fear*, edited by Neil Lerner, 1–20. New York: Routledge, 2010.

Structure

The scene is constructed in a ternary structure.

1. Suspense before the attack: Aria– diegetic
2. Shocking attack: orchestra underscore – nondiegetic
3. Joy after the attack: variation 7 gigue – Diegetic.

Analysis

The aria before the attack (00:00' – 02:29"): was used as a mood setter: the scene starts with a close-up tracking shot of the inside setting of Lecter's cage: a tape player that plays Goldberg Variations, a poetry book, and Lecter's painting of Clarice, accompanied by the recording of aria. It implies that Hannibal uses the aria as a background for reading and painting. Here, the aria seems to be a mood-setting song.

The aria as suspense music, the next shot shows Hannibal sitting still behind a paper screen. His emotionless facial expression does not match the spectator's assumption that he enjoys the music. After he secretly takes out a pin from his mouth and quickly hides it between his fingers, we learn that he plans to escape. He only uses music to relax the warden's vigilance and to disguise his escape plan; as the visual revealing of Lecter's intention split from our previous assumption. Our listening understanding of music switches from a mood setter to suspense music.

Shocking underscore for the violent attack: (02:30' – 03:20'): after Hannibal

unlocks his handcuffs, his attack begins suddenly. Visually, we observe that the shots are cutting short (shots switch faster), and a wider camera angle is applied to reinforce the shock effect. Aurally, the final cadence of aria we expect is intentionally covered by a burst of an orchestral underscore. Compared to the sweet piano recording of the aria in G major, the underscore features timpani, low brass, and strings, creating a horror and dramatic stinger. The underscore resembles the main theme music in the minor mode.

Joyful gigue after the attack: (3:21' – 4:08): The grand orchestral music ends with a sostenuto A on high strings, gradually fading away and replaced by a joyful gigue's piano recording of Variation 7. As the gigue starts, the camera presents the cage after Lecter's attack in a long take: a close-up tracking from Lecter's lunch, the injured warden lying down on the floor to the tape player, now all spattered with blood. A high-angle shot to Hannibal as he waves his blood-covered fingers on the pace of gigue.

The return to the sweet piano recording with the long take and slow camera move signals a calm end after the stormy and violent attack. It also reinforces the ternary structure of this scene. What is different about this return (from the aria scene) is that Lecter's facial expression and body language correspond to the music. He enjoys the music, and the gigue seems to celebrate his artwork. For the spectator's listening understanding, the suspense from the piano music is gone. The contradiction between the joyful gigue and the visually horrifying cage leaves us to question the monster (Hannibal)'s nature.

Variation 25 from Goldberg Variations in Hannibal (2001)

In the Hannibal Movie (2001), the sequel to *Silence of the Lambs*, Variation 25 is used as a source music during a dinner scene, where Hannibal plays Variation 25 of the Goldberg Variations when he serves dinner to Clarice. The dinner is about how he cuts his victim's brains while they are alive, so the music is used as a background music during the topic of murder. Both Variation 25 and the aria are used as the background music for murder scenes in the movie. Other variations are also used to accompany non horror scenes.

Part 4: Applied “Horror Bach” Recital Project

The purpose of this project is to use the “Horror Bach” phenomenon in popular culture to create an original film music piano recital, in order to develop audiences for classical piano concerts. Classical music has trouble reaching millennial audiences. This is suggested by reduced classical concert attendance in the Twenty first century. In my project, I approach solutions to audience development using the following: 1) the use of popular cultural phenomena and audience perceptions of Bach’s keyboard music, 2) the use of visual technology, and 3) including story narrative in my performance, 4) I reimagine silent film traditions in my performance.

The use of the popular phenomenon of classical music can help reach young audiences, because audience familiarity helps them with enjoying a performance.⁵³ Visual aids (videos) can help reach young audiences.⁵⁴ A pure music performance of lengthy works (such as the hour-long Goldberg Variations by J.S. Bach) can lose the audience’s attentions.

⁵³ Dobson, Melissa. “Exploring classical music concert attendance: The effects of concert venue and familiarity on audience experience.” In *Proceedings of the First International Conference of Students of Systematic Musicology, Graz, Austria*, pp. 14-15. 2008.

⁵⁴ Avraam, Isidora. “Visuals within Classical music concerts-How can we attract young audience?” Master thesis, 2018.

In contrast, including a story narrative as part of a performance has been a successfully used technique to engage young audiences, such as the use of classical music in the movie

Fantasia.⁵⁵

Creativity

The current practice in classical piano performance in terms of creativity is the limited improvisation during the concert performance, despite the fact that the historical keyboard performance before the nineteenth century was well involved with improvisation.⁵⁶ In my project, I considered adding improvisation to the performance. Improvisations would have been appropriate during my performance for a few reasons. First, the D Minor Toccata was already composed in an improvisatory style. Second, there were gaps between each act in my film that were too short for another piano work but would have fit well with a short improvisation. Finally, improvisation allows the pianist to react to what is occurring on screen and attempt to play the music appropriate for the mood, which could be equally or more effective than a preexisting composition.

⁵⁵ Claire D. Nicholls, Clare Hall, and Rachel Forgasz, “Charting the Past to Understand the Cultural Inheritance of Concert Hall Listening and Audience Development Practices,” *Paedagogica Historica* 54, no. 4 (2018): 512.

⁵⁶ Carol S. Gould and Kenneth Keaton, “The Essential Role of Improvisation in Musical Performance,” *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 144.

There are many methods classical performers can use to add creative ideas to the traditional piano concert performances including 1) using story-telling and visual aids to create new interpretations of the classical composers,⁵⁷ 2) adding improvisations between the preexisting works, creating appropriate sounds effect using applied pianos which will make the atmosphere less serious and more fun.⁵⁸

Inspirations

My inspirations of making this project drew from silent films, early horror films (1930s), the Hannibal franchise, and a selection of film music analysis on movie scenes where Bach's music serves as horror music. The traditional silent films inspired me to establish the basic performing art form of this project, which was to use piano performance as a silent film accompaniment. The silence from the video makes sure that the piano music has a complete program setting (not interrupted by any recorded dialogue). In other words, the piano music in this performance remained a traditional concert program, despite the fact that the music was part of a program designed to accompany a short film.

⁵⁷ Peter Perot Morris, "Visual Technology in the Concert Hall: A Study of the Historical, Practical and Aesthetic Considerations Regarding the Use of Film Projection in Live Concert Performance," (DMA Thesis, University of California, Los Angeles, 2000), 4.

⁵⁸ Carol S. Gould and Kenneth Keaton, "The Essential Role of Improvisation in Musical Performance," *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 145.

Also, the silent film genre was ideal for this recital project, because of my intention of putting the music as the first priority. Since the music needs to lead the visual narrative, I needed to minimize the plot and dialogue. The title cards tradition to present dialogue in silent films between action sequences works well with the need for less dialog. As a result of presenting my visual narrative with limited plot and dialog, I assumed that the audience (who are likely more familiar with music videos) will not find the film too unusual because it fits with the silent film genre.

Early horror films (from the 1930s) and my analysis and literature review of the “Horror Bach” offered me inspiration to establish the theme of this project, which is **gothic horror**. As stated in my historical chapters, much of the early horror films are the cinematic adaptations of gothic literature.⁵⁹ In my cultural factors chapters, I concluded that all the “Horror Bach” film examples studied in this document have gothic associations. Therefore, use of the gothic theme from early horror films was my best strategy to create my “Horror Bach” recital project that will effectively evoke horror through Bach’s keyboard music.

Also, the gothic literature traditions from early horror films offered me inspirations to create a gothic horror story for my films, which is the gothic romance. The gothic romance is

⁵⁹ Isabella van Elferen, *Gothic Music: The Sounds of the Uncanny* (Cardiff: University of Wales Press, 2012), 14.

defined by Philip Simpson as the romance between the evil monster and his female victim.⁶⁰

Examples from classical gothic literature are *Dracula*, and *Frankenstein*, and *Dr. Jekyll and Mr. Hyde*. The gothic romance inspired me to create my main story line: a romance between an evil man (the monster) and a woman, where the woman is the victim of the evil man.

In addition, the gothic stories featured in early horror films aided me with story development and the visual styles. Van Elferen claims that early horror films had focused on creating psychological suspense instead of using scary images to create visual horror, which is a defining feature of the gothic film genre.⁶¹ To follow this principle of making a gothic film, I intentionally avoided visual terror and violence when I selected my video footage. Especially in Act 1 and Act 2, I tried to make it look like a romantic story between a man and woman, avoiding any visual footage that implied horror and violence. I reserved only one violent image in the entire film (only a scene that implies violence) as a twist at the very end; this served both principles of avoiding shocking images and creating suspense.

One of the main inspirations of using Bach's music as gothic film music was from the

⁶⁰ Philip L Simpson. "Gothic Romance and Killer Couples in *Black Sunday* and *Hannibal*," in *Dissecting Hannibal Lecter: Essays on the Novels of Thomas Harris*, ed. Benjamin Szumskyj (Jefferson, NC: McFarland & Company, 2008), 49.

⁶¹ Isabella van Elferen, *Gothic Music: The Sounds of the Uncanny* (Cardiff: University of Wales Press, 2012), 14.

cliché of using the D Minor Toccata to set the horror mood for early horror films.⁶² Another major inspiration for this project was the books, *The Silence of the Lambs* and *Hannibal*.

When creating my film, I planned to create a monster that resembled Hannibal, and therefore drew aspects of Hannibal when constructing my characters.⁶³ The monster in my story has many similarities to Hannibal: he is a cannibal, a skillful serial killer, disguised with his well-educated behavior and high social status, likes to cook his victim with style, has a fine taste in Bach's music, and can play piano.

Second, it offered me preexisting video footage for a Hannibal alike monster: the video sources from the Hannibal franchise included four films and one television series. Television provides more footage than a film due to the longer length of footage. Even though the characters in the Hannibal movies were different than the television show, there were many factors about the movies that made them ideal for obtaining footage. Both Hannibal in the television show and the movies played piano, and therefore I used some

⁶² Neil Lerner, "The Strange Case of Rouben Mamoulian's Sound Stew: The Uncanny Soundtrack in *Dr. Jekyll and Mr. Hyde (1931)*," in *Music in the Horror Film: Listening to Fear*, Routledge Music and Screen Media Series (New York: Routledge, 2010), 63.

⁶³ Thomas Harris, *The Silence of the Lambs*. New York: St. Martin's Press, 1988.

Thomas Harris, *Hannibal*. New York: Delacorte Press, 1999.

suspenseful footage of a piano from the Hannibal films. The films also contain a gothic style, which provided suspenseful footage for video montages, and gothic imagery such as gargoyles and statues. Also, the location was similar between the films and franchise (Italy).

Lastly, the tradition of using the Goldberg Variations in the Hannibal franchise was another main inspiration for using Bach's music as horror film accompaniment. The films and television shows from the Hannibal franchise consistently used the Goldberg Variations in various scenarios (both horror and non-horror). These videos offered me examples of using the Goldberg Variations as the film music accompaniment in various scenarios.

Methods of Making the Recital Project

The first step in designing my project was to create a story. I created a summary of the plot by determining who are the characters, the relationships between the characters, the character's fate, and the theme of the film (a gothic romance between a male cannibal serial killer and his female victim). The man in the project was a classical pianist whose dark side was a skillful cannibal serial killer, while his victim was a woman who is a fan of the classical pianist. They met in a concert hall when the man was performing Bach's keyboard music. After the concert, the woman and man met, and after a series of events, the woman expects a romantic dinner with the pianist, while the pianist planned to kill the woman and devour her body. The date did not end with the romance that the woman expected, but instead the man used the woman's leg to make a fine dinner.

The next step was to turn the story into a script, which was especially written for a film music recital project. I divided the story into three acts: Act 1 (a concert), Act 2 (a love story), Act 3 (dinner). In the table below, each act is broken into scenes to which I assigned Bach's keyboard music (either the D Minor Toccata or selected Goldberg Variations). The D Minor Toccata was chosen as a source music for the Act 1 concert scene to set the gothic mood. Variation 7 was chosen for the party scene in Act 1, because it is a joyful gigue, and therefore matched the party environment. In the next scene, the characters are dancing, so Variation 19 (a minuet) was selected.

Variation 13 is slow and romantic, which was appropriate for the intimate date at the man's place where they make dinner plans. In the next sequence, the man is playing the piano at home, and a parallel montage was used to show the man is preparing food as well. The man is very excited about the dinner and appears with a triumphant smile at the end of his piano playing/cooking. Variation 7 has a quality appropriate for a celebration, which was used to show his excitement; Variation 7 was also used in *The Silence of the Lambs* after Hannibal kills the guards, and celebrates his victory and escape, so another reason I chose the music was to reference its use in *The Silence of the Lambs*.

At the final act, I chose Variation 25 and the aria from the Goldberg Variations, because they were both used as background for murder scenes in Hannibal films. Variation 25 and the aria are both sarabands, which are highly ornamented, creating a suspenseful and chilly feeling

which suggest a murder. At the dinner sequence of the final act, the man pours the woman a glass of wine and drugs her to a deep sleep; Variation 25 is used as a reference to a particular scene in Hannibal where the music plays while Hannibal cooks his victim's brain. The shift from the previous joyful, sweet, relaxing music in Act 2 to the suspenseful saraband in Act 3 draws a line from the love story to the horror story. After seconds of silence and a completely dark sequence, the aria is played as diegetic music during the final murder scene. The contrast between the sweet aria and the suspenseful footage creates a chilly effect; also, the aria indicates that the pianist is a Hannibal-like serial killer because it is the theme music for his character in the popular franchise.

Table 2: Music selected to the Acts in the silent film Project

Acts	Plot summary	Music	Notes
Act 1 “A concert”	Man performs D Minor Toccata at a concert. Woman attends the concert and falls for his virtuoso performance.	Toccata from Toccata and fugue in D Minor	Set the gothic mood
Act 2 “A love story?”	At the post-concert party, men and women meet, man invites woman for a dance	Variations 7	Light classical music
	A dance that brings them closer	Variation 19	minuet
	Woman appears at men’s place while man plays his home piano. They are talking about having a romantic dinner at man’s home.	Variation 13	Romantic music
	Parallel montage: Men plays piano at home & men cooks a dinner.	Variation 7	Joyful music
Act 3 “Dinner”	They are having a dinner at Man’s house. Man pours a cup of wine for woman. Women feel dizzy after drinking the wine. The wine cup slip from her hands and broke on the floor. Dark scene	Variation 25 from Goldberg Variations BWV988	Background music for the dinner (similar to Hannibal 2001)

	and silence.		
	Woman wake up and find out that her left leg is cooked and served on their dinner table, Man is eating her leg.	Aria from Goldberg Variations BWV988	murder scenes. The theme of Hannibal.

Below is a sample of creating a script especially for a film music recital project. The priority for my project was to let the music lead the video. In traditional screenplay writing, the story was the first thing created: video served the story, and music served the video narrative. In this table, I first chose the music for act 1, and I broke the music into different sections based on the phrasing and musical characteristics, and I planned the video sequence for each section of the music. I then analyzed the structure of the music (D Minor Toccata), to decide which phrases could stand alone, and potentially come together as sections, so that the piece could be re-arranged or cut in places. Then, I wrote down the description of the video footage that I envisioned (left column in table below). Finally, I used this script as a guide when I created and edited the video. As a practical way to envision footage, I played each section to imagine how the video image which could fit with the music. In contrast, typical composers for films watch the video footage first before choosing the music. The third column in the table below shows the timing for each section of the music, which influenced the footage I chose and how I edited it in the end.

Script of Act 1:

Plot		Music	Estimated time	Notes
Title sequence	Purpose: Present Film Title	None	6 seconds	Text “A Silent Film”; centered.
Act 1 A Concert				
Night, outside of a gothic style concert hall.		D Minor Toccata M 1	5 seconds	Shows time and location of the events, implies the story happens during a night concert.
Gothic sculpture as part of the concert hall decoration.		M 2	5 seconds	adds gothic style though visual presentation
Inside concert hall, a well-dressed male pianist is performing D Minor Toccata on a grand piano at the center of the stage.		M 3	5 seconds	Introduce the character, identified as a concert pianist.
Close shot on pianist’s hands as he plays the ascending chords, switch to the sky montage (or the image of concert ceiling) at the middle of M 4.		M 4-5	15 seconds	Use the footage from the actual video recording of piano performance of D Minor Toccata. The sky montage implies the ascending C-sharp full diminish chords as the music ascending to the sky. The ascending feature from both images and music also indicates the religious theme in gothic literature: the monumental creature/God in the sky.
Shot of pianist from his back as he plays two phrases of triplets.		M6-9	10 seconds	Bring audience’s focus back to the pianist,

			show his virtuosic performance that implies he is a genius.
<ol style="list-style-type: none"> 1. Close-up on pianist hands while he plays the virtuosic passage. 2. Close-up on pianist's face as he seems to be passionate in his performance 3. Close up on pianist's hands 	M10-14 (This is one of the most virtuosic passage in the Toccata, it is a good time to show off pianist's technique.)	20 seconds	<ol style="list-style-type: none"> 1. Close-up on pianist's hands bring audience's attention closed to his virtuosic technique that implies him as a genius. 2. Close up on pianist's face: introduce pianist closely to the audience for the first time. 3. cut back to pianists hands to complete the cut.
A far shot of the audience with a woman in the center, pull close to locate woman, capture her facial impression as she focus on his performance.	M15-18	9 seconds	Introduce the female character: the woman as she completely immersive herself in his performance.
Notes: After introducing the woman character as the audience to the concert, the visual narrative start focusing on the two main characters: the man and the woman. D Minor Toccata M19-20 features 2 pairs of answer and response phrase, it is a great music accompaniment for fast-paced cuts, switch between two characters. The change of the visual style presents the chemistry between man and women.			
Closeup on woman's face	M19 (beat 1 and 2)	2 seconds	Implies that woman fixes her eye on the direction of the next shot
Closeup to man's face	M19 (beat 3 and 4)	2.5 seconds	Implies that woman is stare at man's face. (She is attracted by Man's looking)
Close on to woman's face	M20 (beat 1 and 2)	2 seconds	Implies that woman fixes her eye on the direction of the next shot

Close up on pianist's hands	M20 (beat 3 and 4)	2.5 seconds	Implies that woman is stare at man's finger as man plays piano (She is impressed by his virtuoso technique)
Shot to pianist hands as he plays a virtuosic passage, cut to the closeup on woman face, woman seems to be scared but can't stop looking as him.	M23(beat 3) -M 28		This pair of shots implies that woman seems to be stabilized or processed by Man's evil charms though his virtuosic performance and the haunting of D Minor Toccata. Female's scare looks implies that she could be a victim in this story. (it is a horror film tradition that woman's scared look imply woman will be a victim.)

Video Editing for the Music

The source for the preexisting footage was the Hannibal television show, and the movies *The Silence of the Lambs* (1991 and *Hannibal* (2001) and). Kaltura Capture software was used to record video clips, and Adobe Premiere Pro was used for video editing. Next, I made a list of keywords of the footages I was looking for. For example: "Hannibal plays piano," "Hannibal cooks," "woman close-up," "Hannibal close-up." To find these clips I reviewed footage for the entire television series and flagged clips with season, episode, and minutes. After loading the

clips into Adobe Premiere Pro, they were turned to black/white using a Monochrome Kodak 5205 Fuji 3510 (Adobe) Lumetri Color filter. I adjusted the length of the videos to match the length of the musical phrases and cut the clips into smaller sections and moved as needed. To create title cards, a black video was added along with a text box, and only a few title cards were used to keep the focus on the music. Finally, the sequences were exported as .H264 at the highest quality.

Rehearsal and Final Video Editing

During rehearsal, I played the music accompaniment with the video, made final cuts to match the music, or cut the music to match the videos. I timed each sequence, then found the tempo of the music that worked best with the videos. At times, there was no preexisting footage that matched the screen play, so I had to rewrite the story. Challenges in the video editing process included making precise adjustment according to music timing, which was overcome by either adjusting the speed of some of the clips or shortening or lengthening others. Another challenge is synergy between video and the piano. This problem has been the primary concern in the silent film era. Practice and editing did help avoiding the problem when rehearsing for my performance. Another concern was finding balance between the visual narrative and music. Sometimes, when visual narrative is cut by the music, the scene will look odd. I found that it is okay to let music accompany the film sometimes, there is a balance. The act 1 and 3 are mostly music-oriented sequence, while act 2 is mostly visual

image leads the music.

It can be challenging for musicians to make a video project similar to this when the musician does not have film making and video editing training. It is also hard to work with the film professionals, since I could not provide a formal screenplay or use film terminologies to describe my vision of the music and image. Without enough help from film professionals, I used the available sources to make this film project as an experiment. For the future, I would like to learn more about film making so that I can effectively communicate my needs for video making to my music projects.

The source of researching film music concert with visual aids is scarce. The existing studies of this project are usually related to orchestral concert programs. Therefore, there were not many previous methods to draw from. I hope that this document and project will gain classical pianists' attention to create film music project for piano concerts so that more classical pianists can benefit from these types of projects.

In "Visual Technology in the Concert Hall" (2000), Peter Morris discusses how visual technology is used in concert programs.⁶⁴ Morris shows three ways of creating a orchestra concert with visual technology: The first is an orchestra performing a film music score for a

⁶⁴ Morris, Peter Perot. *Visual technology in the concert hall: A study of the historical, practical and aesthetic considerations regarding the use of film projection in live concert performance*. University of California, Los Angeles, 2000.

preexisting film; in this case, the visual narrative leads the music. The second is a video that is made specifically for pre-composed music. In this case, the music leads the video, but the video does not have an independent storyline; an example could be a video made up of an electronic visual effect. The third, is the film maker and music composer working together to create a film music concert project in which music is composed and videos are created to best complement each other. I believe that this third approach is the ideal approach for appreciating an audio-visual collaboration.

Examples of this third approach in the literature are shown in the table below, and include Morris's paper, in which an orchestra performed rearrangements of film-soundtracks to reedited footage from films (albeit without narrative). In addition, a 2016 paper, "Through the Silver Screen," created a narrative imitating early horror film, and used canonical classical music excerpts as the music accompaniment.⁶⁵

The project from my thesis is also included in the table for comparison. I also used the third approach to create my film project, to combine an original story with a rearrangement of preexisting footage, and rearrangement of the music. What is special about this project is that the story, the video, and the music are all related to the "Horror Bach" phenomenon, including a story inspired by, and with references to the Hannibal franchise.

⁶⁵ Kanga, Zubin. "Through the silver screen: The collaborative creation of works for piano and video." *Contemporary Music Review* 35, no. 4-5 (2016): 423-49.

Table 3: Examples of Audio-Visual Collaborations for Film Music Concert Projects

Year/Author	Title	Film style	Instrumentation	Music genre
2000/ Morris	Classical music in narrative film: strategies for use and analysis	Footage form film, no narrative	Orchestral	Rearrangement of film soundtrack
2016/ Kanga	Through the silver screen: The collaborative creation of works for piano and video.	New story imitating footage from early horror films	Piano	Rearrange piano accompaniment, sound effect,
2022/ Yang	“Horror Bach”	New story, preexisting footage from horror films, preexisting music	Piano	Selection and rearrange music for the film footage

Conclusion

This study examined a historical overview of the use of Bach's keyboard music in horror films and the cultural factors that influence the phenomenon of the "Horror Bach". I found three cultural factors associated with "Horror Bach": 1) the popularity of the Bach's keyboard music used in horror films, 2) the popular perception of the instrumentation, 3) popular perception of J.S. Bach, Glenn Gould, and American Serial Killers, and an association between J.S. Bach and the Gothic. I compared the D Minor Toccata and the Bach Goldberg Variations, how these pieces were used in horror films, and which cultural factors influenced them, especially addressing the correlation between Bach's Goldberg Variations and gothic films. I created a film music recital project that used Bach's keyboard works as horror film music. The film was created using preexisting footage from the Hannibal franchise, and I applied the principles and phenomenon from the historical overview and study of cultural factors to reimagine the "Horror Bach" in film.

Understanding the "Horror Bach" phenomenon will help pianists to use this phenomenon to create horror music recital projects for Bach's Keyboard works. This performance style will potentially reach younger audiences because younger audiences are familiar with the popular perception of "Horror Bach" in pop culture. Pianists can experiment on my methods in making my film music recital project to make music-oriented film music projects. This project will help classical pianists to understand the formation of "Horror

Bach” as a popular stereotype, and I hope that this information will enhance their appreciation of Bach’s music in the twenty-first century.

In the future, I hope to collaborate with film making professionals for film music recital projects, adding arrangements and improvisations to the film music accompaniment. I would like to collaborate with electric sound engineers more to create horror sound effects on piano. Other factors which would improve the presenting quality of my film music recital is lighting, visual effect, sound effect and polish story telling. Finally, I would like to investigate other classical music used as horror music, create similar film music recital projects, and to investigate the use of keyboard in gothic literature.

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Curriculum Vitae

Siyu Yang

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Education

- 2022 **DMA in Piano Performance**, University of Nevada, Las Vegas
2018 **MM in Piano Performance**, Minnesota State University, Mankato
2015 **BA in Piano Performance**, Shenyang Conservatory of Music, Shenyang, China

Professional Experience

Selected Piano Teaching Experience

- 2020-2021 Piano Instructor at University of Nevada, Las Vegas, NV
2019-2020 Piano instructor at Nevada Art Academy, Las Vegas, NV
2019-Present Piano instructor for intermediate student at The One online piano live lesson.
2016-2018 Teaching Piano at Bethel Baptist Church, Mankato, MN

2014-2015 Taught Piano and Organized Student's Performance at Blue Sky Piano Studio, Shenyang
2014 Individual piano lesson and group keyboard class at Golden Finger Music School
2011- 2013 Taught piano lesson and aural skill lesson at Hoxing Community School, Shenyang.

Piano Accompanying Experience

- 2018-2020 **Choir Accompanist** at University of Nevada, Las Vegas
2016-2018 **University Accompanist** at Minnesota State University, Mankato
2017-2018 **Pianist** in University wind ensemble at Minnesota State University, Mankato
2015-2018 **Guest Accompanist** at the Presbyterian Church of Le Sueur, MN
2016-2018 **Accompanist** in both traditional and contemporary worship settings at Behthel Baptist Church
2016 **Choir Accompanist** at Nicollet Public School, Nicollet, MN
2016 **Choir accompanist** of High School Choir at Nicollet Public School
2012-2015 **University Accompanist** at Shenyang Conservatory of Music

Honors and Awards

- 2018 Musician Memorial Scholarship, University of Nevada, Las Vegas
2018 Liberace Music Scholarship, University of Nevada, Las Vegas
2018 'Morelli' Music Scholarship, University of Nevada, Las Vegas

2017 'Raymond and Florence Sponberg' Scholarship, Minnesota State University, Mankato

2014 'Annual Outstanding Student' Awards, Shenyang conservatory of Music

2014 'Annual Second Prize' Scholarship, Shenyang Conservatory of Music

2013 'Annual Third Prize' Scholarship, Shenyang Conservatory of Music

Competition

2016 **First Place**, Minnesota State University Concerto Competition

2013 **Third Place**, The Third Macau-Asia Youth Piano Competition (Northeast Division)

2007 **Finalist: Prize of Excellence**, The Third Steinway & Sons National Youth Piano Competition

Organ Studies

2018 Student of **Chad Winterfeldt**, Professor of Organ, Gustavus Adolphus College, MN

Composition Studies

2016 Student of **Michael James Olson**, Associate Professor of Composition Minnesota State University, Mankato

Piano Master Classes

2018 **Chad Bowles**, Head of Piano, Peabody Piano Academy

2018 **Adam Clark**, Associate Professor of Piano

2016 **Douglas Ashcraft**, California Piano performance workshop

2013-2014 **Tianshu Wang**, Head of Keyboard Studies Capital University, Columbus, Ohio

2013 **Junghwa Lee**, Associate Professor, Southern Illinois University

2007 **Andreeva Svitlana**, Piano Professor. The High School of Belarusian State University

Music Festivals

2019 **Jazz Education Network Conference**, Reno, NV

2018 **International Keyboard Institute & Festival**, New York City, Student Performer

2018 **Bunny Just Piano Festival**, Mankato, Minnesota, Student performer,

2016 **Bunny Just Piano Festival**, Mankato, Minnesota, Student performer, 2016

- 2014 **Shenyang Conservatory of Music Summer Music Festival**, Shenyang, China, Student Performer
- 2013 **Shenyang Conservatory of Music Summer Music Festival**, Shenyang, China, Student Performer
- 2008 **Changchun Keyboard Music Festival**, Changchun, China, Student Performer

Representative Piano Solo Performances

- 2018 **Sunday Concert**, University United Methodist Church, Kapustin Sonata Op. 62
- 2018 **Master of Music Graduate Recital**, Minnesota State University, Mankato
- 2017 **General Recital**, Beethoven Sonata Op.110 Moderato Cantabile, MSU, Mankato
- 2017 **General Recital**, Chopin Andante Spianato et Grande Polonaise Brillante, Op.22, MSU, Mankato
- 2016 **General Recital**, Andrew Grabowska, Beneath the Waves, MSU, Mankato
- 2016 **Master Recital**, Minnesota State University, Mankato
- 2014 **Senior Recital**, Shenyang Conservatory of Music,
- 2014 **General Recital**, Brahms Six Pieces Op.118 No. 2,3,6, Shenyang Conservatory of Music
- 2013 **Junior Recital**, Shenyang Conservatory of Music
- 2014 **General Recital**, Beethoven ‘the Waldstein Sonata’Op.53 First Movement, SYCM
- 2011 **General Recital**, Liszt, Liebestraum, S541, Shenyang Conservatory of Music

Representative Collaborative Piano Performances:

- 2018 **National Association of Teachers of Singing Competition**
- 2018 **UNLV Choral Ensemble Concert**, Missae et Motetti, Rando Recital Hall
- 2018 **Terri Peterson DMA Vocal Recital**, University United Methodist Church
- 2017 **University Orchestral Concert**, L.V.Beethoven Third Piano Concerto, MSU, Mankato
- 2017 **JiLiang Lin Liuqin Composition Recital**, with Yuxuan Xyu (liuqin), SYCM
- 2016 **Holiday Choir Concert**. With Justin Cody Tollefson (Choir Conductor), Nicollet High School, MN

- 2015 Beethoven, Third Piano Concerto with Zhankai Wu (solo piano), SYCM
 2015 **Russian Music Night**, Tchaikovsky, First violin concerto with Meng Yuan (violin), SYCM

Representative Ensemble Performances

- 2018 **Graduate Trio Ensemble Recital**, Oboe, Flute, Piano, University United Methodist Church
 2018 **Sunday Concert**, University United Methodist Church, Struass Kunstlerlebenm Waltz for 6 hands
 2018 **UNLV Symphony Orchestra Concert**, Bernstein’s The Age of Anxiety, Celesta & Harp
 2018 **The UNLV Early Music Ensemble Concert**, The French vs. The Italian Style, Harpsichord
 2017 **University Wind Ensemble Concert**, Mussorgsky “Pictures at an exhibition” MSU Mankato
 2017 **General Recital**, Rachmaninoff, Suite for Two Pianos, No.1 Barcarole with Junko Durante
 2015 **General Recital, Witold Lutoslawski**, Variation on a Theme of Paganini for Two Pianos, SYCM
 2014 **Piano Duet Competition Winner’s Recital**: Debussy, Petite Suite with Meng Xie
 2013 **Student Piano Duet Recital**, Milhaud Darius, Scaramouche with Tian Tian. SYCM

Representative Volunteer Experience

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| 2017 | Choir Accompanist of University Chorale at MSU, Mankato |
| 2016 | Piano accompanist of Vocal Diction Class at MSU, Mankato |
| 2016-2018 | Pianist of Contemporary Worship in Bethel Baptist Church |
| 2015-2018 | Pianist of the Presbyterian Church of Le Sueur, MN |

Choral Singing Experience:

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|-----------|--|
| 2018-2018 | University Chorale at Minnesota State University, Mankato- Alto |
| 2008-2011 | Middle School Choir at the affiliated middle school of SYCM – Alto |

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