"I've never understood the passion for Schubert's sentimental Viennese shit"—Using Metadata to Capture the Contexts of Film Music

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Theoretical Background and the Issue of Digital Methods

In her 2001 publication *Hearing Film: Tracking Identification in Contemporary Hollywood Cinema*, Anahid Kassabian called for a "major shift in the studies of film," one which would consider music the main factor in identification processes in film.[1] These processes can, of course, just be read as part of an interaction with the political and social context of a given film and its topics. She understands film music as a semiotic system that—contrary to language—does not transmit meaning explicitly but transmits ideology in a codified manner.[2] Music in film emotionally binds its audience to certain messages, which are then experienced on a personal or private level while their political-ideological content is concealed. Part of Kassabian's approach to the analysis of film music is to reveal this content. In a 2016 article, Lauren Anderson criticized Kassabian, among other scholars with a similar approach, for relying heavily on generalized "figures of the audience," upon whom the music imposes a certain effect, while neglecting the highly differentiated and individual reactions that viewers and listeners tend to have while watching a film.[3] Crucial to Anderson's critique is the complaint that scholars like Kassabian divide the audience into two groups, one able to decode music correctly based on its members' 'knowledge' about a certain piece of music and another group

1 Kassabian, *Hearing Film* 2.

2 Ibid. 26. Kassabian refers to one of the main developers of social semiotics, Theo van Leeuwen, who described how non-emotional meaning is experienced emotionally, for instance in the case of advertisements.

3 Anderson, "Beyond Figures of the Audience" 39.

that—without the necessary insights into the music and its history—remains at the mercy of the abovementioned effects.[4] Anderson makes a valid point when she argues that this division relies on a very narrow understanding of musical 'knowledge.' For instance, Jeff Smith makes use of a composer's biographical information to interpret intertextual meaning—but this is information that most viewers probably don't have.[5] But in Kassabian's understanding of film music as social code, the biographical information alone would not be of interest without being socially and politically contextualized in reference to the topics and meanings projected onto the film. And even then, a composer's biography, or more precisely the various narratives in which it is told, is just one among many references that can be decoded into intertextual meaning. From the perspective of media and film music history, far more interesting is the information (to avoid the term 'knowledge') about how a certain piece of music, a melody, a rhythm, a musical style, or even simply a characteristic sound or timbre has been used in other films and other audiovisual media contexts. Neither 'the audience' nor a scholar is able to 'know' in which media contexts he or she has heard a certain piece of music or style before. Nevertheless, there is probably nothing wrong in assuming that these 'media experiences' with music and its characteristic conventions influence the perception of film music in a given scene and thus have to be acknowledged in an analysis. The decisive factor here is not whether a particular piece or style was actually heard by a specific member of the audience in all these contexts but whether a particular convention can be identified from its use in these different media contexts.

The broad question I would like to raise here is: To what extent can digitalization, the relatively easy accessibility of films on online platforms, countless movie databases with filmographic information etc., help us trace the multilayered ways in which, for instance, a certain piece of music is used in film and media history? In the *Telling Sounds* project we are developing research software for capturing and visualizing the interaction of music and its contexts across different audio and audiovisual documents and across different points in time through the use of metadata. The precise question considered in this article is how metadata must be designed in order to enable an examination of the portrayal of Nazi war criminals in relation to classical music in feature films. In other words: how can metadata be used to capture the

4 Ibid. 35.
5 Ibid. 26.

contexts of film music? Thus, these metadata cannot concern only the music or other filmographic information available on film databases but must be drawn from an analysis.

Scene Analysis

Our starting point will be an analysis of a scene from the HBO/BBC TV-production *Conspiracy*, which depicts the 1942 Wannsee Conference, where the systematic extermination of the European Jews was reportedly planned and organized. We will consider the film's last scene, when the Adagio of Schubert's Quintet C major D 956 is diegetically played on a record player.[6]

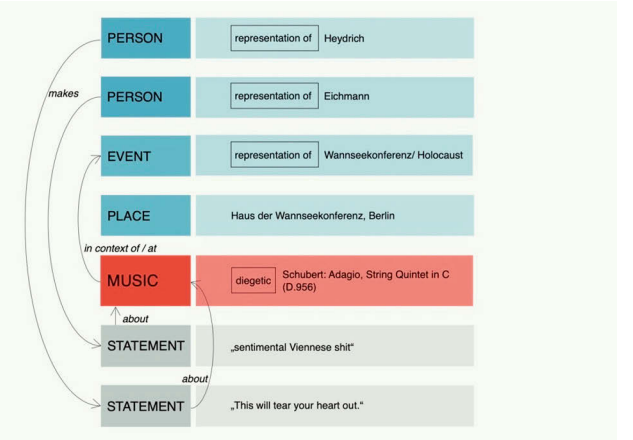
The conference is over, most of the participants have already left and the staff is beginning to clean up. Eichmann, who organized the conference, puts on a record which was given to him in a previous scene by Heydrich, who commented: "This will tear your heart out!"[7] When the music starts the camera shows a medium close-up shot of Eichmann lighting a cigarette next to the phonograph. This shot is cut by another medium close-up: an elderly butler in front of a piano, filmed from the back. Apparently moved by the music, he stops what he is doing. The camera cuts back to Eichmann. After he exhales the smoke, he asks the butler: "Does it tear your heart out?" In the cross-cut the butler answers: "Beautiful, sir!" Now Eichmann begins to shake his head gently before stating: "I've never understood the passion for Schubert's sentimental Viennese shit!" He then turns around and walks through the rooms of the villa, which is shown in a long shot. With several cuts and shot changes the camera follows Eichmann on his way to the exit. The A part of the Adagio (in E major) is still playing, and the dynamics and polyphonic structure of the music slightly intensifies. After Eichmann leaves the building and enters his car, the volume of the music is lowered and a voiceover begins to inform the audience of Heydrich's crimes and his assassination in 1942, after which Eichmann felt the duty to finalize the plans made at the conference. The film cuts to Heydrich as he gets on a plane to leave Berlin for Prague. During a closing cadence in the music, its volume is raised back to its initial level and the staff is again shown cleaning up the villa. As the dominant B major chord is modulated to B minor, which in conjunction with a crescendo creates a climatic

6 Pierson, *Conspiracy*: 01:36:20–01:47:18.

7 Ibid.: 01:31:02.

effect, the scenes of the cleanup are intersected with black and white still images of the various participants of the conference with text descriptions of how each of them ended up after the war. Importantly, the photo stills—stylized to look like historical photographs—show the actors, not the historical people who were portrayed. With the last chord of the A part of the Adagio, a long shot of the now tidied-up conference room is shown and the butler to whom Eichmann had talked is switching off the lights. The end credits are accompanied by the B part.

Figure 1: The Analysis described with Metadata.



In the vertical perspective (in terms of the relation of the visual with the auditive) the music aligns itself with the 19th-century-style architecture of the villa's interior. The interaction of the images with the music in the horizontal perspective reveals how this final sequence is structured through Schubert's music. The beginning cut sequence between the medium close-ups of Eichmann and the butler follows the question-and-answer form of the motif played by the violin in the first measure. The rest of the A part of the Adagio relies on harmonic variations of this motif. Because of the structuring force of the music, all the characters in the sequence, even Eichmann, seem somehow controlled by the music. All the more irritating and surprising is Eichmann's cynical and pejorative comment in this context. Prior to the comment, the way he lights and then smokes his cigarette while the first bars

of the Adagio play could easily lead one to interpret that he is enjoying the music. But the music's mood and style as well as Eichmann's vulgar comment must be read in the context of what had happened previously—in the narrative of the film—and afterwards, in historical reality. The music's melancholic mood may remind the audience of the terrible tragedy that followed. This aspect—the declaration of a contemporary perspective on the event—is absent in the staging, not to say in the intended reconstruction, of the conference up until this point in the film. The music creates a contrast with both the businesslike style of the conference, where the logistics of mass murder are debated, and the dry, documentary style of the film as a whole. Thus, the music can be interpreted as a statement made by the filmmakers at the conclusion of the film and as an attempt to depart from their (up until this point) 'objective' and neutral point of view on the event. Eichmann's comment on the music is less surprising when we consider his image beyond the scope of this movie. Based on Hanna Arendt's—controversial—concept of the 'banality of evil,' which she used to explain Eichmann's actions while observing his trial in Jerusalem in the 1960s, Eichmann is often characterized as an 'emotionless' petit-bourgeois bureaucrat perpetrator (without much intrinsic ideological, that is, antisemitic, motivation).[8] In the context of *Conspiracy*, these characteristics also serve to differentiate Eichmann from Heydrich, while at the same time describing their relationship: as already mentioned above, Heydrich in a previous scene enthusiastically recommends the record to Eichmann, whose later reaction to the music suggests a certain amount of aggression towards his superior Heydrich (which the obsequious Eichmann would never dare to express in the latter's presence), probably born out of his sense of inferiority in the face of Heydrich's upper-class art music ancestry. Heydrich's well documented affiliation with the upper class is symbolized not only by his love for the music of Schubert, but also by the building where the conference takes place—a 19th-century villa chosen by Heydrich, where he plans to live after the war. These two very different characterizations of Nazi war criminals are mediated through their contrary comments on partly diegetic classical music. The questions to ask are: To what extent do these characterizations appear as stereotypes in other films? Can they be found in similar configurations and is similar music used with either of these two perpetrator types? In order to

8 Arendt, *Eichmann in Jerusalem*. This view, of course, is subject of an ongoing debate. Cf. *inter alia* Lozowick, *Hitler's Bureaucrats*.

describe such a configuration with metadata, the following tags can be annotated in their respective categories and related to each other.

Single tags can be used for queries in online movie databases. As a first step I want to start with the tag 'PERSON' Heydrich and Eichmann to find out in which other films they appear and possibly examine if they are somehow related in these films to classical music in general, to Schubert more specifically, and even precisely, to the Adagio.

Heydrich and Classical Music in Film

Heydrich is a rather prominent character in feature films, TV series and documentaries about the holocaust. IMDb lists 31 productions where his name appears in the plotline. Most of the feature films deal with Heydrich's assassination in 1942. The oldest are the American films *Hitler's Mad Men* and *Hangmen Also Die*. For the latter Hanns Eisler wrote an original score, which he also referred to in *Komposition für den Film*, written together with Theodor W. Adorno and published in 1947. His scoring of Heydrich's death is described as a model of how to musically depict the barbarism of national socialism and calls for the avoidance of any heroism in the music:

> "Heydrich is a hangman, which makes the musical formulation a political issue; a German fascist could try to transform this criminal into a hero by means of sad, heroic music. […] The music must bring the point harshly across. The dramatic solution: an association with the death of a rat. A brightly strident, almost elegant sequence, in a very high register, an expression of the colloquial German saying: wheezing [lit. whistling] from the last hole."[9]

Adorno and Eisler's concern about the effects of "sad heroic music" may be historically contextualized by considering the way Heydrich's death and subsequent funeral was staged by National Socialist propaganda in a German

9 "Heydrich ist der Henker, das macht die Formulierung der Musik zu einem Politikum: ein deutscher Faschist könnte durch traurige heroische Musik den Verbrecher in einen Helden zu verwandeln trachten. […] Die Musik muss Bedeutungsakzente durch Rohheit setzten. Die dramaturgische Lösung wird angezeigt durch die Assoziation: Tod einer Ratte. Brilliant kreischende Sequenz, fast elegant, sehr hoch gesetzt, eine Auslegung der Redensart: aus dem letzten Loch pfeifend." (To 'whistle through the last hole' means to be on one's last legs.) Adorno and Eisler, *Komposition für den Film* 32.

newsreel. The newsreel shows a montage: the transfer of Heydrich's coffin from Prague to Berlin and the saluting Hitler in front of thousands of spectators to the (non-diegetic) sound of "Siegfried's Funeral March" from Wagner's *Götterdämmerung*.[10]

However, in postwar films things went a bit differently than Adorno and Eisler had postulated. Probably because of Heydrich's biographical background—he was the elder son of opera singer and composer Richard Bruno Heydrich, and it is said that he was an ambitious violin player—he was, in films after the end of the 2nd World War, portrayed as lover of (German) 'classical music.' In the earlier postwar productions Wagner was predominantly used for this purpose, as for example in the German *Canaris* from 1954. Also, more than 20 years later in the 1978 American TV Series *Holocaust*, Heydrich can be seen sipping a glass of red wine and listening to a record of "Siegfried's Funeral March" while he relaxes in his office after the 1938 Kristallnacht. The enjoyment of 'classical music' by Nazi war criminals while they are committing atrocities would become a *topos* in many films about the Holocaust from the seventies onwards. Concentration camp, deportation, and gas chamber scenes play a special role in this context. In the aforementioned *Holocaust* TV series, in the 1980s film *Playing for Time* (about the Auschwitz female camp orchestra), in the 1988 British TV film *Escape from Sobibor*, and even in *The Grey Zone* from 2001, scenes of this kind make diegetic use of very popular pieces of music by Johann Strauss or W. A. Mozart. In their decidedly happy mood—which is intended to contrast harshly with the camps and which may be interpreted as an ironic comment on the music's status—they differ markedly from the music that is associated with Heydrich, which generally has a darker and sterner character. It marks not only his educated upper-class background but at the same time characterizes him as a highly intelligent genius-like psychopath.[11] In more recent films such as *Lidice* (2011), *Operation Anthropoid* (2016), and *The Man with the Iron Heart* (2018), Heydrich can be seen (and heard) as a performer of mostly baroque violin pieces by G. F. Händel and J. S. Bach. Of course, each of these examples may be subjected to an in-depth analysis. It is however sufficient for the purposes of this paper to show that Heydrich is generally portrayed in film as a lover of classical

10 *Die Deutsche Wochenschau Nr. 615*. https://youtu.be/09P17nUoGoQ

11 On the cliched use of classical, especially German classical music in Hollywood film to characterize psychopath villains: Hentschel, "Der Tod ist ein Meister aus Deutschland;" Yang, "Für Elise circa 2000" 6.

music. Heydrich's love of Schubert in *Conspiracy*, which I also interpret as a demarcation from Eichmann, fits a long-lasting convention of Heydrich portrayals in film. Nonetheless, Schubert does not appear in any previous or later films in connection with Heydrich. There are two questions we must ask next in order to further contextualize the configuration observed in the scene in *Conspiracy*. First, how is Eichmann portrayed in other films and what role does music play in them? Second, how does Schubert's music in general appear in films about the Holocaust, and how—if at all— is the Adagio of D 956 used in particular?

Eichmann

Films about Eichmann are predominantly set in the postwar period and either tell the story of how the Mossad kidnapped and arrested Eichmann in Buenos Aires in 1960, or they deal with his later public trial in Jerusalem, which was itself an historic media event. On the visual level, of course, these films mirror Eichmann's appearance during the trial: a middle-aged man wearing horn-rimmed glasses and somehow fitting the image of an unfeeling bureaucrat. Nevertheless, in depictions of past events in these films as well as in other films that do not exclusively focus on Eichmann (like *Conspiracy*), he can be seen depicted as a still-young SS officer. In comparison to Heydrich, his characterization in various films is a bit more diverse and demands a bit more analysis.

Like Heydrich, Eichmann also appears in the popular TV Series *Holocaust*, and it is worth taking a look (and listen) to the way he is introduced at the end of the first episode with the help of diegetic music:[12] One of the main (fictional) characters of the series, the young SS careerist Erik Dorf goes to Vienna with his wife and children to visit Eichmann, for whom he would work in the future. They meet in the Vienna Prater. The place (as well as Eichmann) is established with a detail shot of a turning carousel, which then zooms out into a long shot and cuts to a table talk between Eichmann and Dorf and his family. Eichmann kindly invites the children for lemonade and, later, a ride on the carousel because, of course, he wants the wife and children to leave the table in order to discuss 'business' privately with Dorf. However, when we

12 Chomsky, *Holocaust*: 01:14:49–01:19:19.

see the rotating carousel a version of the "Loreleilied" is played on a mechanical street organ. Its sound is slightly distorted and its individual note pitches quite unstable, which creates a kind of 'dirty' and menacing effect. This effect is even clearer when put in context with the previous scene: The Jewish Weiss family has to leave their apartment in Berlin. Mother and daughter sing the "Loreleilied" together while the son looks for his grandparents and finds them lying dead in their bed, holding hands. They committed suicide to escape the fate that awaits them. The calm singing voices of mother and daughter in the background emphasize this moment of peace and sorrow. With the hard cut from the dead grandparents in Berlin to the rotating carousel in Vienna, the song's melody continues but is played much faster, with a drastically different timbre that significantly changes its character. The mechanical street organ version seems like a caricature and mockery of the previous vocal duet. It sets the stage for Eichmann, whose appearance, in contrast to the image of the dead grandparents, is bizarre and perhaps even clownish, albeit not in a comedic, but a horrific manner. The audibly mechanical playing style of the street organ version may also hint at the industrial character of the so-called 'final solution,' for whose logistics Eichmann is held responsible. As in *Conspiracy,* Eichmann is set in opposition to (19th-century) bourgeois culture, which in *Holocaust* is repeatedly associated with the family Weiss, often via diegetic music. But Eichmann's bizarre 'clownish'—yet somehow tricky—brand of evil also differs from the more straightforward and sophisticated 'evil' depiction of Heydrich shaped by the dark tone of "Siegfried's Funeral." Thus, a contrast between the two famous war criminals can also be found in *Holocaust*, although unlike *Conspiracy* it does not culminate in one scene via a verbal comment on music. Moreover, the characterization of Eichmann in *Conspiracy* is quite different. Looking at other films with depictions of Eichmann proves that in comparison with the conventions of Heydrich's characterization, the use of pieces of 'classical music' in connection with Eichmann is much less homogenous. This may mirror the aforementioned discourse that resulted from Eichmann's appearance and his strategy of defending himself 'as someone who was just following orders' in his 1961 trial. Part of this debate is how to interpret Eichmann's emotionless behavior during the trial when he was confronted with his crimes by means of survivor testimonies and filmed material. Another BBC docudrama, *The Eichmann Show* (2015), which tells the story of the team that filmed the trial, shows precisely these moments by using the original footage of the trial while a fragment of the second movement from Henryk Górecki's Symphony No. 3 *Sorrowful Songs* is non-diegetically played. The

music stitches together a montage of footage showing survivor Rivka Yoselewska in the witness stand, the attorney who interrogates her, Eichmann in the dock (which is a glass box), the horrified reactions of the audience in black and white, short reenactments of some of those moments, filmed from different angles and in color; and most importantly, the reactions of the filmmakers in the control room, among whom one of the camera operators, himself a camp survivor, collapses.[13] Alongside the music on the soundtrack the original recording of Yoselewska's translator can be heard describing executions: she witnessed not only the shooting of her father but of her own infant child, who was torn from her arms. The history of the music's reception, in which it is heavily associated with the Holocaust,[14] the main theme of the lyrics—a mother's loss of her child—and the overall mood of the music all heavily connect it with the perspective of the victim and suggest empathy. This is supported by the synchronization of the narrated traumatic experience with the musical form. Yoselewska's report starts to become personal just as the introduction of strings and harps in the first ten measures is followed by a lower C-sharp minor chord played by the whole orchestra and lasting for several measures. The chord marks precisely the moment the camera operator starts to feel unwell, and on the visual level the original footage of Eichmann is shown for the first time in this sequence. The subsequent entry of the female solo part is synchronized with the moment the witness reveals that she had her baby with her. Eventually, the close-ups of a deadpan Eichmann become more frequent. These seem to be motivated by the audible instructions of the director in the control room, who unsuccessfully tries to detect some sign of emotion in Eichmann's facial expression. Contrast is here created by the impassivity of Eichmann, in contrast to which the sorrowful mood of the non-diegetic music is set; the music seems to express the emotions of the other people involved in the multilayered montage. Due to this contrast, Eichmann's actual 'reaction' may well be apprehended in the same manner as the "Viennese sentimental shit" comment spoken by his fictionalized character in *Conspiracy*.

Decidedly contrary to the bureaucrat image is the characterization of Eichmann in the 2009 feature film *Eichmann*, which makes frequent use of musical compositions. The film stages the interrogation of Eichmann by Avner Less prior to the trial. During the interrogation, Less can prove that

13 Williams, *The Eichmann Show*: 00:52:20–00:55:27.

14 Cf. Moore, "Is the Unspeakable Singable?"

Eichmann is lying when he says that he was just following the orders of Himmler and Hitler. The interrogation is interrupted by dramatized flashbacks showing young Eichmann in an SS uniform and without glasses during the war. In the first of these flashbacks, a piece of music is used in manner more reminiscent of the usual characterization of Heydrich. The flashback is triggered by Eichmann's monologue during the interrogation. However, it seemingly only takes place on the visual level. While the off-screen older Eichmann ponders, "and thinking of my role, which seems now so long ago in the past and almost unimportant since it did not succeed, I often ponder the lessons of history."[15] The young, handsome Eichmann is shown on the way to his office. He passes subordinates in the corridor who greet him with the Hitler salute. On the non-diegetic level, the action is accompanied by Bach's *Johannes Passion*. Before Eichmann is shown in his office, historical black-and-white photographs of prisoners on deportation trains and in concentration camps are intercut. In Eichmann's office, the camera follows his actions as he moves his middle finger along the desk to check for dust, while offscreen Eichmann 'comments' that "if five million are leaving through the smoke stacks, the particles come down somewhere."[16] With the first note of the choir after the instrumental intro, Eichmann is shown in profile with a large painting of Hitler in the background. In addition to the musical *fortissimo*, the volume of the music is now also increased significantly. After further intercuts of historic footage, Eichmann is then shown at work at his desk. Files are handed to him by an attractive young secretary. One could argue that the work of a bureaucrat is visually demonstrated, which may fit the cliché of the 'desk criminal.' However, the non-diegetic music shapes the on-screen action as heroic and powerful. This—in addition to his offscreen commentary—implies that Eichmann is anything but penitent regarding his deeds. On the contrary, in the context of Bach's reputation as a genius, the flashback suggests that Eichmann considers the organization of the Holocaust to be his work of art, if not to say 'creation.' A godlike position, which represents Eichmann's narrative perspective, is made particularly evident when the choir comes in during the profile shot of Eichmann standing in front of the painting of Hitler. As the sequence progresses, the polyphonic structure of the music is associated with the meticulous logistics involved in organizing mass murder. Unlike in *Conspiracy*, Eichmann does not comment

15 Young, *Eichmann*: 00:23:51.

16 Ibid.: 00:25:35.

on the music, but the music comments on him, displays his perspective and hence does not create a contrast. Although all the examples mentioned here would, according to a popular understanding, be classified under the term 'classical music,' they seem anything but interchangeable. This is equally due to their musical form and their cultural significance, which construct specific meaning in each film context, as I have shown in this analysis. Even if the sequence of cuts and Eichmann's derogatory commentary were adapted to *Johannes Passion*, it could not fulfill the same function in the final scene of *Conspiracy*. The second movement of Górecki's Symphony might fit that scene a bit better, but the far more modern style of the music and the polish lyrics would make it an extremely unlikely candidate for a recommendation by Heydrich, at least according to the cliché displayed in other films. Schubert's Adagio could probably not express trauma in the same way as Górecki's Symphony in *The Eichmann Show's* multilayered montage of witness statements during the trial. But because of the constant repetition of the main motif and the minor modulation, which could be synchronized with the cameraman's visible discomfort, and its melancholy expression, Schubert's Adagio would not be completely out of place. The polyphonic structure and expressive style of the *Johannes Passion* would instead intensify the close-ups of Eichmann in this scene, possibly suggesting that he is holding back his emotions. In any case, the mood of both Schubert's Adagio and the second movement of Górecki's Symphony in the flashback in *The Eichmann Show* would be completely inappropriate for the sequence in *Eichmann* because instead of conveying Eichmann's pride in his work it would instead bring across a feeling of sadness or even remorse, which cannot be linked to Eichmann's narrative perspective. In order to better understand the specific effect of Schubert's Adagio in the original example, its use in other Holocaust-related films will be examined.

Schubert and the Adagio from the C major Quintet in Holocaust Films

An IMDb query allows one to search for all films with soundtracks containing music by Schubert, or only for those films with Schubert's music that are also associated with the keyword "Holocaust." Without looking at individual films in detail, we can assert that Schubert's music (mostly either the so-called *Unfinished* Symphony in B minor or the *Ave Maria*) was used extensively in

American and British films from 1935 on, many of which dealt with the (then ongoing) 2nd World War and the National Socialists. In Germany and Austria, it was mainly used in films before the release of Willi Forst's 1933 Schubert biopic *Leise flehen meine Lieder*, then sporadically in the 1930s, seeming to disappear completely during the war in the 1940s before reappearing in 1953 with the release of the biopic *Franz Schubert*, directed by Walter Kolm-Veltée, an immigrant who went on to found the film academy of the University of Music and Performing Arts Vienna. However, these tendencies should be historically contextualized. Recently, musicologist Lily E. Hirsch wrote an article on the reception of Schubert by the Jüdischer Kulturbund in the 1930s in National Socialist Germany.[17] The disenfranchised minority considered him to be a 'Jewish-friendly' (or at least decidedly non-antisemitic) composer and projected their own marginalized position onto both the melancholy expressed in much of Schubert's music and his clichéd biography of the poor, unhappy, and lonely artist. At the same time, although Schubert was of course included in National Socialist cultural propaganda, his status was much less stable than that of, say, Wagner, Beethoven, or the Austrian Bruckner. For instance, German musicologist Richard Eichenauer wrote (as early) as 1932, that the main difference between the music of Schubert and Beethoven is the former's ceaseless oscillations between major and minor harmonies, which Eichenauer interpreted as a "harmonic weakness" originating in Schubert's supposed lack of "pure" German descent.[18] This may be read as a process of 'othering:' characteristics that are commonly gendered as female are ascribed to Schubert. Such a feminine differentiation of Schubert from Beethoven can be seen far beyond the boundaries of Nazi-era German musicology. An interpretation of Schubert as feminine and thus a deviation from Beethoven can already be found in the 19th-century essays of Robert Schumann.[19] This trend persisted in influential works by Adorno, Dahlhaus and McClary in in the second half of the 20th century, as Scott Burnham pointed out.[20] But how is all this reflected in the filmic use of this music?

Beethoven's music has been continuously used since the earliest holocaust-related films: *The Diary of Anne Frank* (1959) and *Judgement at Nuremberg* (1961), later on in *Band of Brothers* (2001, produced by Steven Spielberg).

17 Hirsch, "The Berlin 'Jüdischer Kulturbund' and the 'After-Life' of Franz Schubert" 469–507.

18 Eichenauer, *Musik und Rasse* 214–16.

19 Messing, *Schubert in the European Imagination* 3–4.

20 Burnham, *Beethoven Hero* 155.

Schubert's music was often heard in British and American blockbuster war movies during—and shortly after—the war, but since the 1990s his music has been used in several TV series and European art house films with (generally) more limited budgets. However, in *Taking Sides*, a film dealing with Wilhelm Furtwängler's denazification, the Adagio of the Quintet is used and also functions as 'the other' in contrast to Beethoven's music, which dominates the soundtrack. A brief analysis of the scene in *Taking Sides* in which the Quintet appears—in regard to its narrative and dramaturgical position—may reveal a connection to the Holocaust and, if not to Eichmann himself, than to the stereotype of a narrow-minded, bureaucratic, heartless Nazi perpetrator.

In the scene, the Adagio is performed in a ruined church in occupied, or rather, liberated Berlin in the year 1946.[21] Among the audience members are David Wills, a German-Jewish immigrant who has served in the US Army, and Emmi Straube, the daughter of a German resistance fighter involved in the attempted assassination of Hitler by Stauffenberg in 1944. The two are on their first date. Both work for Lt. Steve Arnold, a former insurance dealer who also fought against Germany in the war and now has the task of searching for evidence of Furtwängler's involvement with National Socialist politics. After the music plays for a few bars, it turns out that Wilhelm Furtwängler, who is currently not allowed to work as a conductor, is also sitting in the audience and listening to the music—deeply moved, of course. The music in this 'new' context has multiple layers of meaning, most of which can be connected to our initial example of Eichmann and the Wannsee Conference. The first layer, the connection of Schubert with the Holocaust and Jewish identity, which we have already contextualized historically, operates via the character of David Wills, who chooses the Schubert concert for his first date with Emmi, as we learn in the previous scene. Directly beforehand, we see the only scene of the film in which David confronts the Holocaust and the loss of his parents and other relatives: he stumbles through the ruins of a former synagogue and places a stone on the podium. That scene is accompanied by various noises, the sound aesthetic of which brings to mind Luigi Nono's *Ricorda cosa ti hanno fatto in Auschwitz*.

As a second layer, Schubert's music serves as a symbol of Wills and Straube's shared background: their 19th century German bourgeois education, hinted at elsewhere in the film through dialogue. The Adagio serves the function of opening or intensifying an additional side narrative: the

21 Szabó, *Taking Sides*: 00:45:21–00:47:24.

love story between the Jewish Wills and the German Straube, signifying reconciliation in the next generation. At the same time, in regard to the main plot, this scene marks a definite turning point; both Straube and Wills—and with them perhaps we the audience—are clearly 'taking sides;' Furtwängler's side against their boss Arnold's.

On the visual level, the Adagio is introduced with close-ups of women: First, Emmi Straube, still sitting in the office and touching her neck, flattered by David's invitation, then Emmi again, sitting next to David in the audience; then the female cellist on stage, who is roughly the same age as Emmi. This is even more remarkable considering that the film was up until this point completely dominated by male protagonists. On the one hand, this can be contextualized with the aforementioned *topos* of Schubert as a feminine variant of Beethoven. On the other hand, it is also a convention established in the scores of 1940s Hollywood melodramas that emotionalism and empathy expressed through music tends to be reserved for female characters as a demarcation from the rationally focused male protagonists.[22] As the music swells in the fourth measure, the camera zooms in to a close-up of Furtwängler. Close-ups of Furtwängler dominate the rest of the performance. Through this visual strategy, the diegetic music's mood can be related to Furtwängler's inner life. The whole scene mirrors the film's opening sequence, which shows Furtwängler actively conducting Beethoven's Symphony No. 5 in a church in wartime Berlin. In our mirrored scene, after the war, Beethoven has turned into Schubert, the church into ruins, and the active, powerful genius conductor into the passive, obviously sad and weak Furtwängler, who has been downgraded to a 'regular' audience member while nonetheless remaining just as obsessed with the music. Based on the already mentioned relationship between Beethoven and Schubert in music history and the visual strategy used, this transition can be interpreted as a form of 'othering' Furtwängler, showing his weak and gentle side, marking him as a victim. This becomes even clearer when we include the connection to the Holocaust described in our analysis of the 'first layer.' Through this scene—or more precisely, Schubert's music—a highly problematic shift of the status of victim takes place, shifted from the Jews mourned in the previous scene onto Furtwängler. Besides Jewishness and femininity, we can find a third layer of meaning, which concerns the historical background of the piece of music itself and also fits Furtwängler's status as victim. Understood as typical early 19th-century Biedermeier 'Hausmusik,' Schubert's music

22 Laing, *The Gendered Score*.

could also be interpreted as a shelter and, at the same time, outlet in times of massive surveillance and censorship in Metternich's police state. If we want to project the music's historical and political context onto Furtwängler's situation in this scene, the monitoring enemies are, of course, not so much the National Socialists, but the Allied troops, symbolized on the visual level by the spotlight held by an army soldier. This again references the opening scene: Furtwängler's performance gets interrupted by an Allied air raid announced by searchlights moving through the church's interior during the performance.

This enemy is personified in the character of Steve Arnold. Quite tellingly, he is excluded from this scene because he will not 'take the side' of Furtwängler. He would never go to a concert like this one. (He prefers Glenn Miller, whose music has a bodily effect on him.) Thus he—in contrast to David and Emmi—is unimpressed by Furtwängler and his musical achievements. Whenever the mystic power of music or Furtwängler's genius is mentioned by others, he reacts either cynically or even in a furiously pejorative manner. This stance towards music, or more precisely, 'art music,' reminds us of Eichmann's reaction to Schubert's music in *Conspiracy.* Looking at the analyses of the two scenes, we could go as far as interpreting that Steve Arnold in *Taking Sides* and Eichmann in *Conspiracy* are quite similarly characterized, with music playing a crucial role. A review of the film in the *New York Times* seems to support this interpretation:

> "'Hitler's bandleader,' he [Arnold] reviles him [Furtwängler] with the same kind of obscene language that Nazi officers in the Gestapo used to address Jews in less-than-human terms."[23]

Apart from a certain similarity between the characterizations of Eichmann and Arnold, 'Jewishness' and '19th-century bourgeoisie' (both of which play a role in the history of Schubert's reception) are relevant topics for analyzing the two scenes. The link to femininity as a strategy of 'othering' in *Taking Sides* is not, at first glance, traceable in *Conspiracy*. Projecting this strategy of 'othering' onto the characterization of Heydrich would lead to incorrect conclusions, which becomes clear when contextualized with Heydrich's musical characterizations in other films. Female characters are more or less completely absent in *Conspiracy*, along with any signs of empathy or emotionality, traits that are

23 Holden, "He Conducted the Orchestra for Hitler." https://www.nytimes.com/2003/09/05/movies/film-review-he-conducted-orchestra-for-hitler-now-he-s-making-nazi-hunter-s-day.html

often associated with, or even restricted to, femininity in film history. Thus, the appearance of the Adagio at the end of the movie can be interpreted as an attempt to compensate for this lack of 'feminine' expressions of empathy or emotionality in the rest of the film.

The correlation between the two scenes—of using the same piece of music in the same year—increases the significance of the interpretations made in each of the analyses. The abstracted metadata from the first analysis cannot —at least until now—in any way automatically establish connections to other scenes but can initially only provide the first clues for a search in the various databases. However, the connections to other film scenes established on the basis of these metadata should be documented using the tools of the Semantic Web and Linked Open Data in order to initiate follow-up analyses. The connections made in this way would enrich the significance of the respective analyses and help establish film music conventions in character construction.

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