

Cambridge Elements

Elements in Music since 1945

edited by
Mervyn Cooke
University of Nottingham

BAROQUE MUSIC IN POST-WAR CINEMA

*Performance Practice and Musical
Style*

Donald Greig
University of Nottingham



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-108-82786-7 — Baroque Music in Post-War Cinema
Donald Greig
Frontmatter
[More Information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781108827867
DOI: 10.1017/9781108900614

© Donald Greig 2021

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2021

A catalogue record for this publication is available from the British Library.

ISBN 978-1-108-82786-7 Paperback
ISSN 2632-7791 (online)
ISSN 2632-7783 (print)

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Baroque Music in Post-War Cinema

Performance Practice and Musical Style

Elements in Music since 1945

DOI: 10.1017/9781108900614
First published online: February 2021

Donald Greig
University of Nottingham

Author for correspondence: Donald Greig, dongreig@gmail.com

Abstract: Studies of pre-existing music in narrative cinema often focus on a single film, composer or director. The approach here adopts a wider perspective, placing a specific musical repertoire – baroque music – in the context of its reception to explore its mobilisation in post-war cinema. It shows how various revivals have shaped musical fashion, and how cinema has drawn on resultant popularity and in turn contributed to it. Close analyses of various films raise issues of baroque musical style and form to question why eighteenth-century music remains an exception to dominant film-music discourses. Account is taken of changing modern performance practice and its manifestation in cinema, particularly in the biopic. This question of the re-imagining of baroque repertoire leads to consideration of pastiches and parodies to which cinema has been particularly drawn, and subsequently to the role that neo-baroque music has played in more recent films.

Keywords: baroque music, film music, neo-baroque music, historical performance practice, musical revivals

© Donald Greig 2021

ISBNs: 9781108827867 (PB), 9781108900614 (OC)
ISSNs: 2632-7791 (online), 2632-7783 (print)

Contents

Introduction	1
1 Baroque Music Before World War Two	3
2 The Vivaldi Revival	6
3 Bresson, Pasolini and Musical Disconnection	35
4 Authenticity and Historically Informed Performance	59
5 The Neo-baroque, the New Baroque and Minimalism	63
6 Final Thoughts	68
Bibliography	71