

INTENTIONS AND INTERSECTIONS OF CLASSICAL MUSIC IN BRYAN FULLER'S *HANNIBAL* (NBC)

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I. INTRODUCTION

In *Culture and Anarchy* (1869), Matthew Arnold stressed the role of culture in the growth and predominance of our humanity over our animal nature. This conception of culture as a catalyst comes undone when we meet Hannibal Lecter.

Lecter has managed to seduce audiences with his class, wit and extraordinary sensibility for art in all its manifestations. The social competence of this “aesthete killer” exposes an unsettling link between barbarism and civilisation that adds to his lethal nature (ULLYAT, 2012).

Hannibal represents the hidden face of society and the fantasy of himself, the dark side of the psyche that goes astray for a reason that is explicable—a traumatic childhood event—but not socially acceptable. The horror inspired by his cannibalism is inextricably linked to his sybaritic nature, his love for cooking and sampling the rarest and most exquisite delicacies, in dining

experiences invariably accompanied by music to enhance this psychotic psychiatrist's enjoyment.

While a fondness for classical music is a trait attributed to a whole generation of on-screen serial killers, Hannibal Lecter is depicted as the music lover par excellence, “moving his bloody fingers in time to the *Goldberg Variations*” (Ross, 2008: 560).

In the original, literary conception of the character, Thomas Harris gave Hannibal a taste for the music of Bach that represents an essential ingredient in the characterisation of genius. Thanks to his class and refinement he orchestrates his crimes as if they were compositions that combine music and brutality into a higher art form (FAHY, 2003).

The choice of Bach is not incidental. In Bach, “all the vital seeds of music are brought together, like the world in God. Nowhere else has there been such polyphony” (MAHLER in LACK: 1999: 386). Hannibal's predilection for the *Goldberg Varia-*

tions underscores the seriality of serial killing, as it “emphasizes rationality, system, order [...], a discernible pattern, well planned, meticulously executed; it’s the same thing done again and again with extraordinary efficiency, differentiated only by minor variations of *modus operandi* and an escalation of frequency” (DYER, 2002: 112).

In this sense, the Aria from the *Goldberg Variations* constitutes an identifier for Hannibal which, like a stylistic accessory, has accompanied him in the different audiovisual adaptations of the character (CENCIARELLI, 2012). This piece of music does not act as a character *leitmotif* in the sense suggested by Constantini (2001), but is introduced at moments when Lecter is able to listen to and even delight in each of its piano chords.

Through the use of the Aria, “the scene thus implicitly celebrates the fluidity of the music’s identity, its ability to establish a range of relationships with the image” (CENCIARELLI, 2012: 119).

Although in filmic narrative the image constitutes the conscious focal point of attention, it is the music that creates a series of effects, sensations and significations that vest the story with meaning that is projected into the visual discourse (CHION, 1993; GORBMAN, 1980; BROWN, 1994).

As suggested by Torrelló and Duran (2014: 111), from the moment the music appears on screen, irrespective of its form, it influences the creation and definition of the film’s diegesis and the construction of the audiovisual discourse in formal, narrative, poetic, dramaturgical and psychological terms, among others. The music is not positioned on an equal footing with the image but is juxtaposed against it, acquiring its meaning through the relationship they establish in the filmic space (AUMONT AND MARIE, 1990; GORBMAN, 1987).

This phenomenon, for which Chion has coined the term *audio-vision* (1993), forms a complex structure of perception whose reading transcends the sum of the visual and auditory discourses, which constitutes the cornerstone of the television series *Hannibal* (Bryan Fuller, NBC, 2013-2015).

2. HANNIBAL: BAROQUE STYLE AND SERIAL DISSONANCES

Hannibal is a television production created by Bryan Fuller for the NBC. Based on the characters in *The Red Dragon* (1981), the first novel to feature Lecter, the series focuses on the relationship established between FBI special agent Will Graham and the famous anthropophagic psychiatrist. It is a relationship in which the music, directed by Brian Reitzell, assumes an unusually central role.

Rather than an adaptation of the saga, what Fuller proposes is a translation, in the sense this term is used by Kwaczyk-Łaskarzewska (2015) to refer to the complex process of transformation and expansion of Harris’s characters in the series. Torrey (2015) takes it a step further by suggesting that *Hannibal* is a *fanfic* (fan fiction) that draws on a Lecterian universe to construct a new story with constant references to the novels and films. Yet Fuller’s story creates an intertextual dissonance with the original texts by “swapping dialogue between characters and grafting quotes into completely different contexts” (CASEY, 2015: 554).

The score for the series is based on electronic music that combines sound effects (beating sounds, crashes and assorted noises) with glitches, sustained notes, static and isolated sounds suggestive of chance music, with no defined melodic line. Only two compositions assume some kind of melodic form: Hannibal’s theme, which the character plays on his harpsichord at the end of the episode “Futamono” (#2x06); and “Bloodfest”, Reitzell’s reworking of the Aria from the *Goldberg Variations* to underscore the final climax (#2x13).

The particular conception of this music, in which Reitzell makes constant use of environmental clashes and sustained tones, reveals the influence of composers like Peter Ablinger, John Cage and Morton Feldman.

Like other audiovisual adaptations of Harris’s work, the series establishes a dialectic between the original music composed specifically for the

program and the music taken from the classical repertoire. Its main divergence from other productions lies in the conception of the soundtrack as a *continuum*, instead of a concatenation of cues. Even the way in which the classical compositions are introduced and varied to give way to the original score is a characteristic feature of this television series.

As in life, nothing essential occurs in *Hannibal* without the presence of sound. The music contributes actively to the interpretation of the image (GORBMAN, 1980). It changes from one scene to the next to reflect the characters' identities, actions or personal evolution, as well as the development of their relationships.

Moreover, acousmatic listening (see TORELLÓ AND DURÁN, 2014; CHION, 1993) to different episodes of *Hannibal* reveals the existence of an enveloping musical background that contributes to the creation of the gloomy and unsettling atmosphere that characterises the series, with atmospheres based on continuous tones, static music and reverberations that are perceived unconsciously by the viewer. Following Lack (1997: 319), expressiveness is not so much a question of musicality but of the structural effectiveness implicit in the richness and textural diversity of Reitzell's work.

In this context, the music integrates the sound effects and even emulates some of these noises, taking a step further in the conception of scoring as a global sound design, a more aesthetic and immersive experience (RICHARDSON AND GORBMAN, 2013: 29).

Reitzell projects this holistic view of the soundtrack in *Hannibal*, making use of "many layers in the soundscape and very little sound design [...]. The music does most of the sound FX, so there is a great deal of textural complexity" (FILM MUSIC MAGAZINE, 2014).

Based on Murray Schafer's concept of *soundscape* (1994, 33 et seq.) the musical atmosphere of *Hannibal* can be considered a *keynote* due to its continuous background presence, which marks

the texture of the series, and which to a large extent is absorbed unconsciously by the listener.

Its static essence and its tones at the extremes of the threshold of perception, coupled with its use between scenes where the music assumes a greater presence and intensity, provokes a sensation of silence in the viewer. This is what Rodríguez Bravo (1998: 50) calls a silence effect, and its impact is startling.

The music that stands out in this context, either because it accompanies and identifies characters or situations or because it has an expressive or symbolic function, constitutes the *signal* in the *soundscape* of *Hannibal*. This is the *foreground sound* which the viewer hears intermittently and consciously.

EXPRESSIVENESS IS NOT SO MUCH A QUESTION OF MUSICALITY BUT OF THE STRUCTURAL EFFECTIVENESS IMPLICIT IN THE RICHNESS AND TEXTURAL DIVERSITY OF REITZELL'S WORK

In terms of the *soundmark*, the third element that defines the soundscape (SCHAFFER: 1994), two types of music can be identified which vest the image with symbolic value and act as an acoustic atmosphere for different spaces: (1) the musical insertion and treatment accompanying the outline of each killing made by Will Graham at the scene of the crime; and (2) the classical music used as a sonic background in Hannibal Lecter's kitchen-dining area.

Graham's presence at the murder scene is accompanied by an audiovisual curtain that triggers a drop in sonic intensity, more reverberation and a constant beating sound. These sounds help mark out an impenetrable space between two *worlds of the work* (JULLIER, 2007): the diegesis, where Jack Crawford's team are investigating the crime, and the inner world of Graham, who

gets into the skin of the killer to decipher how the crime was orchestrated.

The visualisation of the protagonist's thought process breaks the linear flow of time. The images rewind and move forward again when Graham outlines the murder. The sonic projection of this process should therefore be considered metadiegetic (GORBMAN, 1976) or intradiegetic (WINTERS, 2010).

With respect to Lecter's *soundmark*, while the identification of this character with classical music implies its extension to the whole domestic sphere, the enjoyment of these compositions is inextricably linked to the kitchen-dining area. More than half of the classical repertoire used in the first seasons of the series (32 out of 53 pieces) is introduced as diegetic music when Hannibal is cooking or enjoying a meal, giving these activities a quality akin to an operatic performance.

In spite of the definition of this sound space, it is possible to identify moments when the *soundmark* described above is absent or imperceptible. For example, the dinner with Hannibal, Will and Alana ("Naka-Choko", #2x10), when we hear a *pianissimo* rendition of Chopin's *The Raindrop Prelude Op. 28 No. 15*, or with Lecter and Crawford ("Mizumono", #2x10) which is practically silent.

3. LECTER VS. GRAHAM: ANTAGONISM IN MUSICAL FORMS

The first episode of *Hannibal* ("Apéritif", #1x01) presents the two protagonists of the series using music to emphasise their antagonism and the difference in their personalities, on the terms suggested by Prendergast (1992) or Neumeyer and Buhler (2001). Will is introduced with dissonances and intricate compositions, lacking melody or any apparent order, while Hannibal is positioned in an orderly, harmonious atmosphere with a piece as complex as it is exquisite.

When Lecter creeps into Graham's house he plays the first notes of Stravinsky's *The Rite of*

Spring on the piano. This intrusion represents an attempt to appropriate Will's space and at the same time offers new symbolic perspectives on the depiction of both characters: the music is made up of a series of games with tonality and dissonance, which may allude both to their antagonism and to their relationship with Hannibal's sacrificial victims.

The plot of Stravinsky's ballet is a bloody story of the abduction and sacrifice of a damsel who, according to the ancient tradition, must dance to her death. This composition establishes a relationship between art, the expressive force associated with dance, and ritual sacrifice.

The idea of a homicidal art, suggested in Harris's books, is taken to its furthest extreme in the series (MCATEER, 2015). Hannibal presents his killings as acts of beauty: intimate moments of remarkable virtuosity performed with apparent calmness and solemnity (BRUUN VAAGE, 2015).

The significance of the music in the construction of the characters is hinted at in a conversation between Lecter and Graham ("Fromage", #1x08): "Every life is a piece of music. Like music we are finite events, unique arrangements. Sometimes harmonious. Sometimes dissonant. Sometimes not worth hearing again."

The score composed by Reitzell for both characters sounds at once familiar and strange: familiar because the particularities of this music make it recognisable, and strange because the absence of a melody makes it difficult to recall whether we have heard it before.

While Reitzell's score belongs to the non-diegetic world, the world of the imaginary recesses of the psyche of the characters (JULLIER, 2007), classical music belongs mainly to the diegesis.

These compositions are associated with Lecter, as they are heard when he appears on screen. Only one case has been identified where classical music is not associated with the visual presence of Hannibal or his imminent appearance: when Jack Crawford questions Bedelia Du Maurier, Lecter's



Figure 1. *Hannibal* (Bryan Fuller, NBC, 2013–2015)

psychiatrist, about her patient and his relationship with Graham (“Relevés”, #1x12).

Hannibal’s relationship with music is clearly referenced in “Sorbet” (#1x07), when we are shown the transformation of the vibrations of a soprano’s vocal cords into her voice, which filters into Lecter’s ear canal, arousing his emotions. Music is absolute sensation and as such it allows Hannibal to abandon, for a brief moment, the total control he exercises over every aspect of his life.

Lecter’s passion for music is also expressed in his playing of an instrument. Hannibal displays his ability as a pianist on the harpsichord, an instrument that underscores his sybaritic nature, his taste for the authentic and his European origins.

His other instrument is the theremin, an electronic instrument with no pre-established notes or any type of keyboard. As Hannibal himself points out, “you can’t impose a traditional composition on an instrument that is intrinsically free form” (“Fromage”, #1x08).

These two instruments are presented as opposites in their interaction with music and with

the character. The harpsichord is associated with self-control, power over the situation and the apparent repression of violence, while the theremin is suggestive of control over others. As Hannibal himself notes, “a theremin is an instrument which can create exquisite music without ever needing to be touched [...]. It’s a very psychological instrument [...] we work with people the same way. Never touching, but finding wavelengths and frequencies to affect change. Guiding them from dissonance toward composition” (“Naka-Choko”, #2x10).

The unsettling timbre of the theremin, used in film music to underline a character’s insanity or create a futuristic atmosphere (LACK, 2009), fits perfectly within Reitzell’s sound design.

4. CLASSICAL MUSIC AND INTERTEXTUALITY

In the realm of quality TV, series have turned to incorporating pre-existing musical works as the atmosphere for the audiovisual narrative. This technique vests the music with new meaning

based on the intentions and intersections of the musical selection and its interference in the subjective perception of the viewers.

The impact of the pre-existing music depends directly on the cultural or collective memories that those compositions evoke, establishing a dialogue between the original text and its new context (RICHARDSON AND GORBMAN, 2013: 23). The choice of these pieces requires a consideration of how familiarity with a given composition could determine how an audiovisual narrative sequence is decoded (POWRIE AND STILWELL, 2006: 23).

As noted by Lack (1997: 298), “classical music sources take on a mythic grandeur when added to [audiovisual] narrative, and a substantial part of this myth is our recognition of the piece itself.”

In his revision of the Lecterian universe, Fuller builds a clearly intertextual narrative that rewards the most committed followers with frequent references to Harris’s novels and their film adaptations. These elements of intertextuality coincide with the main ingredients of the series, one of which is classical music (CASEY, 2015: 555).

Given its nature as a long and fragmented narrative, the use of classical music in the series is not limited to the *Goldberg Variations*. While the celebrated Aria accompanies Hannibal at key narrative moments, the television production expands the repertoire of pieces and composers that contribute to the creation of the refined universe of the cannibalistic psychiatrist.

In this universe, Bach is clearly the most prominent composer (nine appearances in the first two seasons of the series), although others are also notably well represented, such as Chopin, Beethoven and Mozart (appearing in eight, seven and six scenes, respectively).

The music accompanying Lecter is a carefully chosen selection of complex pieces that combine innovation and a clever use of different compositional techniques, such as *Brandenburg Concerto No. 4*, the most dazzling and modern in terms of

composition, or the *Cello Suite No. 2 in D Minor*, one of the finest works ever written for cello.

None of the pieces used in *Hannibal* is chosen at random; rather, as suggested by Mundy (1999), each composition is intended to invoke its sociological and cultural background, lending greater complexity to the musical analysis of the series.

For example, during breakfast with Crawford we hear Debussy’s *La Cathédrale Engloutie* (#2x05). This piece, based on a Breton legend about a temple that rises from the waters on clear mornings, provides a frame of reference for Lecter’s only forenoon foray into the kitchen.

Similarly, the background music to Jack Crawford’s interrogation of Bedelia Du Maurier, as Hannibal’s psychiatrist, is *Piano Trio Op. 70, No. 1 “Ghost”* (#1x12), which Beethoven composed to thank Countess Marie von Erdödy for her hospitality. This music constitutes a projection of the reserve and discretion with which Du Maurier protected her patient.

THE MUSIC ACCOMPANYING LECTER IS A CAREFULLY CHOSEN SELECTION OF COMPLEX PIECES THAT COMBINE INNOVATION AND A CLEVER USE OF DIFFERENT COMPOSITIONAL TECHNIQUES

Finally, the repeated use of Schubert’s *Op. 142 No. 3 in B-flat major* for different meals shared by Crawford and Lecter (#2x01) establishes a parallel between these encounters and the piece, which offers variations and re-readings of this old friendship.

The first time we hear the Aria from the *Goldberg Variations* is when Hannibal is first introduced (#1x01). He is eating dinner alone, and thus from the outset this music becomes a stylistic atmosphere for his culinary enjoyment.

The entry of the Aria into the diegesis, after we have been introduced to the dissonant and

complex world of Graham, contributes to Lecter's depiction as a character with refined, quasi-baroque tastes, while at the same time highlighting the calmness and self-control noted by Bruun Vaage (2015) and Logsdon (2015).

The relationship between the celebrated Aria and self-control is reinforced in the episode "Fromage" (#1x08), when, after a fight to the death with Tobías Budge, Hannibal, the music-loving killer, plays a few notes of Bach's piece while waiting for the police to arrive. His playing is relaxed, after the previous agitation, allowing him to regain his self-control.

THE MUSICAL SELECTION SUPPORTS THE IDENTIFICATION OF LECTER AS A MODERN VERSION OF THE DEVIL (KWACZYK-LASKARZEWSKA, 2015), A DIABOLICAL TERROR WHOSE CANNIBALISM IS ASSOCIATED BOTH WITH THE VISUAL CONSTRUCTION OF LUCIFER AND WITH THE NORTH AMERICAN WENDIGO (LOGSON, 2015)

The next time the piece is introduced in the series is in "Kō No Mono" (#2x11), when Will and Hannibal share a meal of ortolan bunting drowned in Armagnac. It is a highly symbolic scene as the two protagonists are seated face to face, like a master and his apprentice, like a rite of initiation in which the complex harmonies that accompany Graham give way to the Aria from the *Goldberg Variations* that represents Lecter.

As Hannibal suggests, "[o]ne of the most powerful forces that shape us as human beings is the desire to leave a legacy" ("Kō No Mono", #2x11), and the act of sharing his design with Graham reveals Hannibal at his purest. This is the same Hannibal who in the final sequence of the season is reborn in a dazzling scene on a plane, to the

sound of Bach's Aria, toasting his victory with Bedelia Du Maurier (#2x13).

Apart from the *Goldberg Variations*, the first two seasons of the series bring together a selection of pieces that give Hannibal Lecter an aura of superhuman superiority. It is a musical atmosphere that vests Hannibal with qualities of the divine, the diabolical, or a convergence of the two, from the perspective of Judaeo-Christian tradition and symbolism.

Pieces like "The Golden Calf" from Gounod's *Faust* ("Sorbet", #1x07) associate Lecter with the devil. This association will be taken up again later when Hannibal plays *Suite No 4: La D'Aubonne*. The performance and adaptation to the harpsichord of this piece by Forqueray, whose contemporaries believed he played like the devil, links Hannibal to Satan himself.

The musical selection supports the identification of Lecter as a modern version of the devil (KWACZYK-LASKARZEWSKA, 2015), a diabolical terror whose cannibalism is associated both with the visual construction of Lucifer and with the North American Wendigo (LOGSON, 2015). In Graham's subconscious-nightmare state, the killer is presented as an ash-coloured humanoid with horns, features commonly attributed to the anthropophagic demon of Algonquian mythology (NIELSEN, 2014).

The musical selection also presents allusions to Hannibal's divinity. For example, in his office we hear the *O Eucharisti* by Hildegard von Bingen, Doctor of the Church (#1x09), a medieval composition that has been described as music of the angels or of God. Another piece that may be said to hint at Lecter's divine nature is "Vide Cor Meum" (#1x13), the aria that Patrick Cassidy composed for Ridley Scott's film *Hannibal* (2001). While this aria, based on Dante's *Le Vita Nuova*¹, is not technically a work of classical music, it could be read as a suggestion that Hannibal is the god who compels Beatriz to eat the heart of her lover. It is a piece which, like Dante's dream, represents a

premonition of Will's initiation into ritual sacrifice and cannibalism.

In the episode "Sakizuki" (#2x02), Hannibal abandons this superhuman position, his god complex (Casey, 2015: 555), when he discovers the great human mural made of intertwined bodies in a palette of colours and skin textures. While he admires the beauty of this work of art, we hear (this time in the non-diegetic space) *Dona Nobis Pacem* from Bach's *Mass in B minor*, a song of thanks to the Creator.

The inclusion of sacred music in these sequences is not unintentional. As Lack (1997) suggests, their use represents a decision that transcends the creative sphere to be positioned on an ideological level which offers, with greater intensity than other compositions, new readings and meanings.

The classical repertoire constitutes a constant in Lecter's personal and social world that will be projected onto the development of his relationship with Graham. The musical selection that accompanies his dinners ranges from Beethoven's Sonata and Piano Concerto (#1x09, #2x08) to Mahler's *Symphony No. 5 – Adagietto, sehr langsam* from the film *Death in Venice* (#2x10), which takes over from Will's dissonant theme.

This last composition describes the relationship between the two characters as a constant fight, just like Mahler and his work; a tragic ambiguity, with a simple orchestration that displays a certain intimacy and a modern perspective on the act of love. The melody ends on a shot where the identities of the two characters are blurred and superimposed on one another ("Naka-Choko",

Figure 2. *Hannibal* (Bryan Fuller, NBC, 2013-2015)



#2x10). This effect, suggestive of Bergman's influence, reflects the relationship of manipulation and influence established between the two characters. "Lecter attempts to manipulate Graham, transform him into a serial killer, and to remake Graham in his own image" (CASEY, 2015: 555).

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The same interpretation can be given to the inclusion of Scarlatti's *Sonata in F minor*, which is played *pianissimo* while the two characters are eating dinner ("Mizumono", #2x13). This musical composition represents a duality as it is structured in two apparently equal parts intended to be repeated.

Another of the moments where Graham and Lecter's relationship is described through classical music is during the montage sequence in the episode "Hassun" (#2x03). While the two characters are getting dressed we hear "Dalla sua pace" from Mozart's *Don Giovanni*, a piece that relates how the accusation of murder against Don Giovanni prompts his friend Octavio to keep an eye on him, because "On her peace mine depends". In *Hannibal*, the suspicion of murder hangs over both protagonists, prompting each of them to keep an eye on the other.

Classical music also fulfils a function of continuity (GORBMAN, 1987) between two different actions that are related in the narrative. For example, in the episode "Su-zakana" (#2x08) Hannibal prepares a trout to the music of Beethoven's *Piano Concerto No. 1*, a work that will be heard again at his dinner with Jack Crawford and Will Graham. Similarly, "Fromage" (#1x08) opens with

a recital at which a soprano performs "Piangero la sorte mia" from Handel's opera *Giulio Cesare in Egitto*. This piece closes the episode when Lecter presents dinner to his guests, Baltimore's cultural arts community, establishing a cyclical structure through the music.

The musical selection in *Hannibal* includes two other pre-existing pieces: "Vide cor meum" and "The Celebrated Chop Waltz".

The first of these pieces constitutes a *musical quotation*. In Ridley Scott's film, this piece accompanies a triumphant Hannibal who, after evading a plot orchestrated by Rinaldo Pazzi, wins the admiration of his wife. In *Hannibal*, Cassidy's aria underlines Lecter's victory over Graham.

For a follower of the Lecterian universe, "Vide cor meum" is yet another ingredient in the textual dissonance offered by Fuller. Graham is arrested for Lecter's crime and is locked up in the Baltimore State Hospital, the psychiatric penitentiary where the books and films place Hannibal. When Lecter visits Graham, the two face each other through the bars, like a mirror that inverts the iconic scenes of previous texts (CASEY, 2015).

The second piece is a waltz for piano by Euphemia Allen, a composition that is very popular among novice pianists and which, played in the series by Alana Bloom, serves to contrast the sociocultural levels of the young psychiatrist and her mentor. While Bloom is only able to play a very basic piece, practically a learner's exercise, Lecter not only entertains himself with more complex music but also composes and arranges it (#2x06).

5. BY WAY OF CONCLUSION

Hannibal offers a complex score by television standards, resulting in a spectacle of perception that is sometimes more auditory than visual. Reitzell himself has described the series as an enhanced reality in which the soundscape plays an essential role.

Every time that Lecter sits at the table, a connection is established between the music, the *mise-en-scène* and the cinematography, producing a sensation of opposition in the viewer: the horror inspired by the cannibalistic murderer and the appeal of the sophistication of the scene. All of this is presented with a sonic atmosphere that combines pieces from the classical repertoire with original music composed by Reitzell.

In *Hannibal*, Fuller constructs an openly intertextual narrative that offers a re-reading of the Lecterian universe. While the *Goldberg Variations* constitute an element intrinsic to the character, the use of classical music in the series goes further, acquiring its meaning through the interaction established between the original texts and their new context.

In the sense suggested by Brown (1994), the classical music in *Hannibal* maintains a complex dialectic with the image, consolidating a parallel aesthetic, narrative or expressive universe based on the intersections of the music chosen and its interference in the subjective perception of the viewer.

Paraphrasing Walter Murch (LoBRUTTO, 1994: 96), the *flavour of the music* in *Hannibal* goes further than its holistic conception of soundtrack. Fuller offers the view an inversion of the convention that has music as one of its main ingredients. It is an audiovisual counterpoint—a term coined by Chion (1993)—that transcends the use of the classical repertoire as a foundation for Lecter's monstrous transgression to establish intertextual dissonances between the television series and the texts that preceded it. ■

NOTES

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of citation, for their analysis, commentary and critical assessment. (Editor's note).

- 1 "Joyfully Amor seemed to me to hold / my heart in his hand, and held in his arms / my lady wrapped in a cloth sleeping. / Then he woke her, and that burning heart / he fed to her reverently, she fearing: / afterwards he went not to be seen weeping." Dante Alighieri, *La vita nuova*, Ch. 3, 1294.

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CLASSICAL MUSIC INTENTIONS AND INTERSECTION IN BRYAN FULLER'S HANNIBAL (NBC)

Abstract

Music plays a key role in our audiovisual experience. Although the image is the conscious focus of attention in the audiovisual narrative, it is the soundtrack that provides a series of effects, sensations and significations that enrich the story and frequently interconnect with the visual. The active role of music in the interpretation of the image is especially notable in the TV series *Hannibal* (Fuller, NBC). The particular qualities of its score, which combines original compositions with classical repertoire to characterise Hannibal Lecter, contributes to the creation of the atmosphere of the series and offers new meanings through the clever use of intertextuality. This article presents an analysis of the classical music in *Hannibal*, its relationships and significations.

Key words

Music; musical atmosphere; scores; TV series; classical music; *Hannibal*.

Author

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INTENCIONES E INTERSECCIONES DE LA MÚSICA CLÁSICA EN HANNIBAL DE BRYAN FULLER (NBC)

Resumen

La música desarrolla un rol clave en nuestra experiencia audiovisual. Aunque en un relato audiovisual la imagen es el foco consciente de la atención, es la banda sonora quien aporta una serie de efectos, sensaciones, significaciones que enriquecen la narración y que habitualmente se asocian a lo visual. El papel activo de la música en la interpretación de la imagen resulta especialmente destacable en *Hannibal* (Fuller, NBC). La particularidad de su *scoring*, que conjuga composiciones originales con el repertorio clásico característico de Hannibal Lecter contribuye a la creación de la atmósfera de la serie y la dota de nuevos significados derivados de un inteligente uso de la intertextualidad. En este sentido el presente artículo presenta un análisis de la música clásica en *Hannibal*, sus relaciones y significaciones.

Palabras clave

Música; ambientación musical; *scoring*; serie televisiva; música clásica; *Hannibal*.

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