

ABSTRACTS AND BIOGRAPHIES

EMILIO AUDISSINO, *Introduction: John Williams, Composer*

The opening chapter provides the context and historical outlines of John Williams's career and biography, traces an overview of the scholarly literature on John Williams, introduces the rationale for the book, and gives a brief presentation of each of the following chapters.

A film scholar and a film musicologist, EMILIO AUDISSINO (University of Southampton) holds one Ph.D. in History of Visual and Performing Arts from the University of Pisa, and one Ph.D. in Film Studies from the University of Southampton. He specializes in Hollywood and Italian cinema, and his interests are film analysis, film style and technique, comedy, horror, and film sound and music. His book *Film/Music Analysis: A Film Studies Approach* (2017) concerns a method to analyse music in films that blends Neoformalism, Gestalt Psychology, and Leonard Meyer's musicology. A John Williams specialist, he is the author of *John Williams's Film Music: «Jaws», «Star Wars», «Raiders of the Lost Ark» and the Return of the Classical Hollywood Music Style* (2014), the first book in English on the composer.

JOHN WILLIAMS AND THE MUSICAL LANDSCAPES: FILM, TELEVISION, JAZZ, AND CONCERT HALLS

MERVYN COOKE, *A New Symphonism for a New Hollywood: The Musical Language of John Williams's Film Scores*

What are the musical ingredients which make up Williams's much-loved style of orchestral film scoring, and how does his music transcend its many homages to earlier composers and achieve a coherent and original compositional voice? This chapter explores the oft-noted influence of Korngold and other Hollywood composers on Williams's blockbuster scores, alongside other seminal influences from the classical arena, including Russian, German, American and British music of the late nineteenth and twentieth centuries. While classical exemplars in temp tracks notoriously led to some rather close imitations – most obviously in the Holst and Stravinsky templates which helped shape some of the cues in the *Star Wars* series – Williams's idiom is shown to be as fresh, vibrant, and narratively compelling as the finest composing of his Golden Age Hollywood forebears, while at the same time speaking to a new generation of filmgoers by updating the romanticism at the music's heart with more modern elements such as jazz, expressionism, and minimalism.

MERVYN COOKE is Professor of Music at the University of Nottingham. The author of *A History of Film Music* (2008) and editor of *The Hollywood Film Music Reader* (2010), he has also published widely in the fields of Britten studies and jazz: his other books include *Britten and the Far East* (1998), several volumes of Britten's correspondence, and monographs on the same composer's *Billy Budd* (1993) and *War Requiem* (1996). He has edited Cambridge Companions devoted to film music, jazz, twentieth-century opera, and Britten, and has published two illustrated histories of jazz for Thames & Hudson. His most recent book is an analytical study of the ECM recordings of guitarist and composer Pat Metheny (2017).

ABSTRACTS AND BIOGRAPHIES

PAULA MUSEGADES, *John Williams: Television Composer*

With over 100 Oscar, Emmy, and Grammy nominations to his name, John Williams is arguably the most recognized film composer in Hollywood's history. Before Williams's success in the world of film, however, he first wrote music for television. Composing catchy themes and successful scores for dozens of television shows, including *M-Squad* (1957-1960), *Kraft Suspense Theater* (1963-1965), and *Lost in Space* (1965-1968), Williams was already developing his familiar compositional style by the 1960s. This chapter investigates two formative assignments during Williams's television career, the detective series, *Checkmate* (1961-1963) and the anthology show, *Alcoa Premiere* (1961-1963). Building upon Emilio Audissino's position on Williams as a neoclassic film composer, I suggest that even during his early career, Williams practised this neoclassic style; his blending of the classic Hollywood sound with modern twentieth century music helps mark these early television scores as distinctly 'Williams'.

PAULA MUSEGADES is an Assistant Professor in the Music Department and American Studies Program at Brandeis University where she teaches a range of courses on American music. Specializing in Hollywood film scores from the first half of the twentieth century, her forthcoming book, *Aaron Copland's Hollywood Film Music*, investigates Copland's five Hollywood film scores composed between 1939-1949.

RYAN PATRICK JONES, *"Catch as Catch Can": Jazz, John Williams, & Popular Music Allusion*

Little of John Williams's cinematic output bespeaks his formative work in popular music settings. The lush, late-nineteenth-century European style typifying his most well known film scores inherently eschews commercial music sources. In those rarer instances where his writing does reference popular strains, Williams often refashions their presentation akin to the process by which he effected the familiar, yet suitably alien, 'swing' of his *Star Wars* cantina band. Before his 2002 score for *Catch Me if You Can*, virtually none of Williams's efforts assumed a pop aesthetic so directly. Exploring his early flirtation with jazz alongside reflections from collaborators with the Boston Pops who participated in live concert presentations of *Catch Me* under his baton as laureate conductor, this chapter frames analysis of Williams's approach to invoking jazz sound and style against his customary compositional direction. While certain elements appropriated from jazz (such as instrumentation and rhythmic interest) clearly inform his score, this study further examines those ways in which this hybrid work is also indebted to the classical concert music tradition – most notably in its preference for notated improvisatory gesture over outright improvisation.

RYAN PATRICK JONES is Professor of Music History in the Department of Music and Theatre Arts at the University of Wisconsin-Eau Claire. Dr. Jones's research in jazz has traced the educational arc of Julian "Cannonball" Adderley's early training and career in music (*Current Musicology*, 2006), and examined the challenges of Stan Kenton's early Artistry in Rhythm Orchestra as its leader eschewed dance music from the receding swing era to embrace concert presentations of jazz (*Jazz Research Journal*, 2008). A contributor to the second edition of the *Grove Dictionary of American Music* (Oxford University Press), Dr. Jones also authored the *Instructor's Manual* accompanying both *Jazz: Essential Listening* (W. W. Norton, 2011) and the second edition of its parent text, *Jazz*, by Scott DeVeaux and Gary Giddins.

EMILE WENNEKES, *No Sharks, No Stars, Just Idiomatic Scoring and Sounding Engagement: John Williams as a 'Classical' Composer*

This contribution addresses 'the other' John Williams: 'the classical composer'. His classical oeuvre consists most notably of concerti, chamber music and occasional works in various instrumentations. These pieces will be contextualized, whereas conclusions will be drawn on how this musical sub-segment sh/could

ABSTRACTS AND BIOGRAPHIES

be understood within his overall compositional oeuvre. Williams's own ideas will be evaluated in correlation to the reception of these specific 'absolute' works in which motivic structures and references differ from his film scores. No sharks, no stars here, albeit that extra-musical references have still been cast in relevant roles. Zooming in on the solo concerti for string instruments (violin and cello), these pieces will be juxtaposed to Williams's film scores. Mutual relationships between scores and underscores will be discussed, whereas the western art music canon as a source of inspiration for Williams's soundtracks will be addressed and analyzed.

EMILE WENNEKES is Chair Professor of Musicology: Music and Media in the School, Media and Culture Studies at Utrecht University, in the Netherlands. He has published on diverse subjects including Amsterdam's Crystal Palace, Bernard Haitink, Bach, Liszt, Mahler and Mozart reception, conductor films, Vitaphone shorts, and contemporary music in the Netherlands; some books are available in translation (six European languages and Chinese). Wennekes previously worked as a journalist for the Dutch dailies *NRC Handelsblad* and *de Volkskrant*, and was artistic advisor and orchestral programmer before intensifying his academic career. He chairs the Study Group Music and Media (MaM) under the auspices of the International Musicological Society.

SEBASTIAN STOPPE, *John Williams's Film Music in the Concert Halls*

John Williams is well known for regularly preparing suites or excerpts from his film scores for performances in the concert hall. This chapter examines his contribution on how film music is regarded as serious concert repertoire today. The study focusses on the post-Williams era at the Boston Pops Orchestra and the development of the New York Philharmonic's film-music concerts, with an analysis of their past film-music concerts and programme booklets. In addition, it examines the film-music concerts of the Gewandhaus Orchestra Leipzig, which took place in the 2000s under the direction of John Mauceri and in which Williams's music was prominently featured.

SEBASTIAN STOPPE is a Research Associate at Leipzig University Library, Germany. His primary research field – among others – is film and television studies and especially music for film and television. In 2014, he edited a volume about film music in the concert halls (*Film in Concert, Film Scores and their Relation to Classical Concert Music*, Verlag Werner Hülsbusch, Glückstadt, Germany). He wrote his Ph.D. thesis on the television franchise *Star Trek* as a political utopia, which was also published in 2014 under the title *Unterwegs zu neuen Welten (On the Way to New Worlds)*, Büchner-Verlag, Darmstadt, Germany). Sebastian has studied Communication and Media Studies, Political Sciences and History at Leipzig University, Germany.

THE WILLIAMS TOUCH: STYLE AND MUSICAL DRAMATURGY

MARK RICHARDS, *The Use of Variation in John Williams's Film Music Themes*

This chapter explores relationships between the structure and narrative association of Williams's film themes that are based on variation, which occur with a greater frequency in his scores than in those of his contemporaries. A detailed methodology establishes conceptual categories for the analysis of thematic structures before demonstrating how a theme's opening idea may be varied and how this variation affects the theme's expressive import. Types of variation-based themes are then identified and, in those which Williams most prefers, musical expressions of their narrative associations are analysed. Finally, after Williams's film scores are divided into style periods, the associations of variation-based themes are more deeply investigated in the period where they appear with the highest concentration: the mid 1970s through the early 1990s, or what is labelled his 'second period'.

ABSTRACTS AND BIOGRAPHIES

MARK RICHARDS is an Assistant Professor of Music Theory at Florida State University. His research interests include associations of thematic structures in film music, tonality and harmony in popular music, and form and style change in Beethoven. His work has appeared in such journals as *Music Theory Spectrum*, *Music Theory Online*, and *Music Analysis*, and he has presented his work at the annual meetings of the Society for Music Theory, the Music Theory Society of New York State, and the European Music Analysis Conference.

FRANK LEHMAN, *The Themes of «Star Wars»: Catalogue and Commentary*

With nine thematically interlinked films and counting, the *Star Wars* saga stands as the widest leitmotivically-driven canvas in the history of cinema. Accordingly, thematic materials have received intense and consistent attention in both technical and critical discourses surrounding the series. Despite the sheer familiarity of these musical materials, however, many aspects of thematic structure and usage that could benefit from systematic analysis have been left unexamined in favour of more superficial or informal approaches. This essay provides a thorough and authoritative catalogue of recurrent thematic materials in the *Star Wars* musical universe, compiled in a systematic manner and with an eye for the complexities – and inconsistencies – of (leit)motivic scoring. In addition to the catalogue itself, which includes both true leitmotifs and more ad hoc ‘incidental motifs,’ a substantial portion of this essay is dedicated to exploring issues that inevitably arise when identifying recurrent musical thoughts in an evolving, decade-spanning musical text like *Star Wars*. Questions of thematic categorization, semantic flexibility, and patterns of usage are not matters of secondary importance, but central concerns for any scholarly approach to theme-rich film music, and are accordingly explored in depth in relation to Williams’s neo-Wagnerian approach to this influential franchise.

FRANK LEHMAN is an Assistant Professor of Music at Tufts University. He received his Ph.D. in Music Theory in 2012 from Harvard University. His research explores issues of structure, meaning, and interpretation for contemporary cinema and nineteenth century art music, with a special emphasis on neo-Riemannian and formal methodologies. His publications have appeared in *Music Theory Spectrum*, *Music Analysis*, *Music Theory Online*, *The Journal of Film Music*, and *The Journal of the Society for American Music*. Recent projects include analyses of ambient and electroacoustic repertoires and a series of detailed investigations into the style and cultural impact of composer John Williams. His book on chromaticism and wonderment in American cinema, *Hollywood Harmony*, appears in Oxford University Press’s Music/Media series.

IAN SAPIRO, *Star Scores: Orchestration and the Sound of John Williams’s Film Music*

Despite acknowledgement of the importance of the symphony orchestra to much of John Williams’s filmic output, his use of instrumental resources through the orchestration of his music has received little attention relative to discussions of musical style and his use of melodies and leitmotifs. While Williams’s filmography shows that a number of orchestrators (some of whom have not been credited) have worked on his scores, closer inspection highlights that he maintained long working relationships with just four principal orchestrators – Herbert Spencer (1977–1990), John Neufeld (1989–2004), Conrad Pope (1993–2011) and Eddie Karam (2001–2011) – prior to a change in his underlying processes in 2012. This chapter investigates the role that orchestration plays in Williams’s compositional and creative process, and analyses the use of instrumental resources across his career to date, exploring consistencies and developments in the construction of the ‘John Williams sound’.

IAN SAPIRO is a Lecturer in Music at the University of Leeds specializing in film music, musical theatre, orchestration, production processes, and the overlaps between them. He is author of *Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry* (Routledge, 2016), *Ilan Eshkeri’s «Stardust»: A Film*

ABSTRACTS AND BIOGRAPHIES

Score Guide (Scarecrow, 2013) and book chapters on film-score orchestration, the British musical and the pop industry, and the film adaptation of *Les Misérables*. Forthcoming publications include a co-authored book on film composer Trevor Jones, and a book chapter on adaptations of *Annie* for the big and small screens.

NICHOLAS KMET, *Orchestration Transformation: Examining Differences in the Instrumental and Thematic Colour Palettes of the «Star Wars» Trilogies*

Since his revival of the lush, neoromantic orchestra that once dominated Hollywood with his score to *Star Wars* (1977), John Williams has practically occupied his own genre of film music. However, Williams's style has seen changes across his career, especially in his approach and choices related to orchestration. Perhaps no better example of these changes can be found than in the seven *Star Wars* scores Williams has scored to date. Each score is immediately recognizable as his, and yet a greatly disparate sound exists across the spectrum of films. Much of these differences can be attributed to the transformation and maturation of Williams's style of orchestration over the last four decades. This chapter examines the evolution of John Williams's orchestrations throughout his scores for the *Star Wars* franchise, reflecting the broader transformations of his orchestrational style and contextualizing the approach of one Hollywood's greatest film composers.

NICHOLAS KMET is a Ph.D. candidate at New York University, studying film music composition. He has worked professionally as a composer, music editor, and sound designer. He holds a M.M. in Scoring for Film and Multimedia from New York University and a B.A. in Music from Whitworth University. His research focuses on the music of John Williams, the collaborative nature of film music, and how digital technology affects the scoring process, particularly in its relation to music editing.

JOAKIM TILLMANN, *The Villain's March Topic in John Williams's Film Music*

John Williams is well-known for his striking and memorable themes for heroes like Luke Skywalker, Superman and Indiana Jones. With the exception of the "Imperial March" from the *Star Wars* series, though, his themes for the villains are less familiar. One of the theme types frequently used to depict evil antagonists in William's film music is the villain's march, a style topic with a long history in Hollywood film music. One early example, Franz Waxman's theme for Dr. Pretorius in *The Bride of Frankenstein* (James Whale, 1935), displays the characteristic features exploited by Williams: a minor key march with a chromatic twist, often involving the tritone (the diabolus in musica). The chapter explores how Williams has been able to vary this seemingly simple formula depending on the kind of villains at hand and the degree their evil. Besides characterizing the villains, the villain's march has many other narrative functions. For instance, it is used to underline the threat from the villains when they have the upper hand in the struggle between Good and Evil. Thus, the villain's march functions like a negative counterpart to the hero's theme, which is used to lean on the thrill button when something heroic occurs. However, sometimes the villain's march also suggests the workings of evil forces even when the villains themselves are not explicitly present. Williams's villain marches are examined in six films: *Family Plot* (Alfred Hitchcock, 1976), *Superman* (Richard Donner, 1978), *Star Wars: Episode V – The Empire Strikes Back* (Irvin Kershner, 1980), *Indiana Jones and the Last Crusade* (Steven Spielberg, 1989), *Home Alone* (Chris Columbus, 1990), and *Harry Potter and the Philosopher's Stone* (Chris Columbus, 2001).

JOAKIM TILLMAN is an Assistant Professor of Musicology at Stockholm University, where he teaches courses in music analysis, 19th- and 20th-century music history, film and game music, and opera. He has published in numerous scholarly journals and edited volumes, including the article 'Topoi and Intertextuality: Narrative Function in Hans Zimmer's and Lisa Gerrard's Music to *Gladiator*', in: *Music in Epic Film: Listening*

ABSTRACTS AND BIOGRAPHIES

to *Spectacle*, edited by Stephen C. Meyer (New York, Routledge, 2017), and he is co-editor of the book *Contemporary film music: Investigating cinema narratives and composition* (Basingstoke, Palgrave Macmillan, 2017). His current research focuses on the film music of Elliot Goldenthal, James Horner, and Hans Zimmer.

JAMIE LYNN WEBSTER, *Musical Dramaturgy and Stylistic Changes in John Williams's «Harry Potter» Trilogy*

The Harry Potter films provided a rare opportunity to observe how audio-visual relationships evolved over the course of a film series using different composers and directors. It was Williams's distinction as both the first composer, and the only to work with two subsequent directors to both establish a template and set a course for musical change that ultimately echoed throughout the remaining collaborations. With first director Chris Columbus, Williams's music co-created a classic children's fantasy and his "Hedwig's Theme" became the identifying musical marker for the series as a whole. With director Alfonso Cuarón, his less theatrical underscore included new music applied differently, integrated source music, expanded musical forces beyond Williams's signature style, and humorous examples poking fun at his previous scores. The differences between these scores highlight Williams's relevance for contemporary film scoring through his musical versatility and his adaptability to the needs of different directors, different tones, and different stories.

JAMIE LYNN WEBSTER, Ph.D. (Musicology and Ethnomusicology, University of Oregon) is a performer, choral conductor, and researcher specializing in music for drama and dance, ritual, and expressive folklore on stage, screen, and in cultural contexts. Her work on *Harry Potter* film scores interrogates matters of dramaturgy, folklore, and gender. Other publications and interests explore singing traditions in practice and performance among America's hyphenated ethnic groups (Polish-American, Welsh-American, and Anglo-Saxon) and affinity groups (American women singing Balkan songs), and the interrelationships between music and dance in both classical and folkloric story telling. She teaches music history and world music courses at Pacific University.

CASE STUDIES

LAURA ANDERSON, *Sounding an Irish Childhood: John Williams's Score for «Angela's Ashes»*

Alan Parker's film *Angela's Ashes* adapted Frank McCourt's Pulitzer prize-winning autobiography for the screen, securing John Williams to compose the score. While many audience members interpreted the book as representing a particularly Irish childhood, Parker noted that McCourt intended his book to be about the broader theme of poverty rather than its particular geographical location. Considering issues of Irish identity in film, this chapter explores how Williams created a score that, in contrast to many other contemporary films made about Ireland, does not draw on surface-level Irish musical markers and codes, yet creates a musical language for piano and orchestra that transforms the written text for the screen and makes it accessible to a worldwide audience.

LAURA ANDERSON is an Irish Research Council Post-Doctoral Fellow at Maynooth University. Her interdisciplinary project, 'Disruptive Soundscapes: Music and Sound Design in French Post-War Cinema' offers a new view of avant garde post-war French film sound design by examining its relationship with wider cultural developments. Her main research interests are in the areas of film music, film sound design, and French music. Between 2013 and 2016 Laura was part of the research team on the AHRC-funded project, 'The Professional Career and Output of Trevor Jones' at the University of Leeds.

ABSTRACTS AND BIOGRAPHIES

Chloé Huvet, *John Williams and Sound Design: Shaping the Audiovisual World of «E. T.: The Extra-Terrestrial»*

Despite the importance of *E. T.: The Extra-Terrestrial* (1982) within the Spielberg/Williams collaboration, scholarship on the score and sound design is quite scarce. This lack of in-depth studies is all the more surprising since *E. T.* also has a special status in film history. The scope of this chapter is double: I aim to show how Williams carefully crafts his music of *E. T.* taking the visuals and the sound effects into account and, more specifically, to establish in what ways this personal approach to the image and sound design participate in the subtle mixture of science-fiction, melodrama and fairy tale. I show that the soundtrack strongly supports the reading of *E. T.* as a bittersweet fairy tale, far from the naïve and mushy story often depicted in the literature.

CHLOÉ HUVET obtained her Ph.D. from the Université Rennes 2 (France) and Université de Montréal (Canada). Her research focuses on the evolving relationship between music, sound effects and technology in the *Star Wars* saga, under the supervision of Professors Gilles Mouëllic and Michel Duchesneau. A former student of Lyon's École Normale Supérieure, she was valedictorian of *agrégation externe de musique*, France's highest competitive examination for posts in National Education. Her publications include articles about the music of *Star Wars*, *Eyes Wide Shut*, *Jurassic Park*, *The Pianist*, *The Tudors* as well as composers Georges Delerue, Bruno Coulais and Wojciech Kilar. She teaches film analysis at Université Rennes 2, film music history and analysis at the Université de Montréal.

DAVID IRELAND, «*Today I'm Hearing with New Ears*»: *John Williams's Use of Audiovisual Incongruence to Convey Character Perspective in «Munich» and Spielberg's Historical Films*

Williams's score for Spielberg's 2005 quasi-historical suspense thriller *Munich* presents some departures from the more overtly Romanticised neoclassical style often most readily associated with the composer. Rather than wall-to-wall orchestral accompaniment sharing a close relationship with the images, much of *Munich* remains unscored. Williams's music is arguably most prominent in moments presented as the protagonist's flashback-like memories of the massacre of several Israeli Olympic athletes. This chapter will conceptualize these moments as incongruent: that is where film music displays some lack of shared properties with the concurrent images. Exploring these complementary and contesting audiovisual relationships, this chapter will consider how these scoring strategies in *Munich* and other Spielberg-Williams films that are based on real-life individuals and events, contribute to the emotive properties of these sequences and relate to the presentation of character perspective that challenges the docudrama qualities attributed to *Munich* (Morris, 2007).

DAVID IRELAND is a Lecturer in music psychology at the School of Music at the University of Leeds. His research particularly addresses the role of music in the perception of meaning in, and emotional response to, film. His thesis, supervised by Dr Luke Windsor and Prof. David Cooper and funded by a University Research Scholarship, incorporated approaches from music psychology and film music studies to theorize incongruent film music. David has published on the incongruent soundtrack in *The Soundtrack* and *Music and the Moving Image* journals, and is currently writing a monograph on the topic for Palgrave Macmillan.

IRENA PAULUS, *John Williams and the Musical Avant-garde: The Score for «War of the Worlds»*

The style of John Williams, known for its basically tonal and yet inventive compositional techniques, started to change at the beginning of 2000s. While not becoming unrecognizable, it featured more frequent usage of atonality, dissonances and some rhythmic and instrumental peculiarities. The culmination of

ABSTRACTS AND BIOGRAPHIES

this 'deviation' from the typical Williams tonality-led melodic style which had marked his film music of the 1980s was Steven Spielberg's *War of the Worlds* (2005). Due to its brutal rhythms, complex chords and lack of typical leitmotivic treatment, this score has been typically neglected amongst Williams's analysts and fans. But it interestingly shows 'some other' Williams.

IRENA PAULUS graduated in Musicology at the Music Academy of the University of Zagreb, Croatia; specialized in Film Music at the European Film College, Denmark; and earned her M.A. and Ph.D. degrees from the Faculty of Humanities and Social Sciences of the University of Zagreb. Paulus is a tenured teacher at the Franjo Lučić Art School in Velika Gorica, Croatia. She also teaches film music courses at the Academy of Dramatic Art and the Faculty of Humanities and Social Sciences in Zagreb. She is a long-time collaborator of the Croatian National Radio. Paulus has written four books: *Music from the Screen: Croatian Film Music Between 1942 and 1990*, *Brainstorming: Notes on Film Music*, *Kubrick's Musical Odyssey*, and *Theory of Film Music through Theory of Film Sound*.

TOM SCHNELLER, *Out of Darkness: John Williams's Violin Concerto*

In March 1974, John Williams's marriage to Barbara Ruick was abruptly cut short by her unexpected death. In response to this tragic event, Williams composed what is arguably his most intense and personal concert work: the *Concerto for Violin and Orchestra* (1974–1976). In this chapter, I examine the genesis as well as the performance and reception history of the concerto before providing a structural analysis that focuses on the intricate motivic relationships between its three movements. These motivic links coalesce in the last movement, in which Williams presents an ecstatic transfiguration of the concerto's elegiac opening theme that serves as a culmination of the work as a whole.

TOM SCHNELLER is a Lecturer in music history and theory at Ithaca College. His research focusses on Hollywood music, in particular the work of Bernard Herrmann and John Williams. He has published articles and book reviews on film music in *The Musical Quarterly*, *The Journal of Film Music*, and *Popular Music History*, and recently contributed a chapter on music for Doppelgänger films to *The Routledge Companion to Screen Music and Sound*. Tom holds a D.M.A. from Cornell University, where he studied with Steven Stucky, Roberto Sierra, and David Rosen. He lives in Ithaca, New York, with his wife and two children.

STEFAN SWANSON, *Happily Never After: Williams's Musical Exploration of the 'Controversial' Ending to «A. I.: Artificial Intelligence»*

This chapter looks at how John Williams's score for the 2001 film *A. I.: Artificial Intelligence* supports Tim Kreider's reading of the ending that director Steven Spielberg is ultimately manipulating the audience throughout the film and the seemingly saccharine final act is actually a grim conclusion to David's story. I analyze the controversial finale demonstrating specifically how the juxtaposition and mixing of styles and techniques helps manipulate the audience into seeing what on the surface appears to be a 'happy' reunion, but ultimately reveals the darker truth. Drawing from Caryl Flinn's *Strains of Utopia* and Rebecca Eaton's article 'Marking Minimalism: Minimal Music as a Sign of Machines and Mathematics in Multimedia', I conclude that Williams uses minimalist and neo-romantic styles to represent 'artificial' and 'human' subjects respectively, thus musically setting up the ending as a tragic continuation of David's prior conflicts with humans and emotions.

STEFAN SWANSON is a film/concert composer with a Ph.D. from Rutgers University who currently teaches composition and film scoring at California State University, Northridge and New York University.

ABSTRACTS AND BIOGRAPHIES

He has written over sixty compositions for the concert hall, including commissions from the Harmonium Choral Society and Lakeland College. He has scored nearly fifty films including *Gun Hill Road*, and his music has been heard on HBO, Cinemax, NBC, and BET, as well the Sundance, Tribeca, and Cannes film festivals. He is a recipient of the Susan and Ford Schumann Award, the Film Music Museum Award, and the Singing City Prize.

THE PERFORMER'S VIEWPOINT

EMILIO AUDISSINO – FRANK LEHMAN, *John Williams Seen from the Podium: An Interview with Maestro Keith Lockhart*

In this exclusive interview, Keith Lockhart, the Music Director and Principal Conductor of the Boston Pops Orchestra, who succeeded to Williams in 1995, talks about his predecessor's music, the challenges that conducting this repertoire demands from the orchestra and the conductor, and the technicalities and difficulties of conducting live to films.

MAURIZIO CASCHETTO, *John Williams Seen from the Piano. An Interview with Maestro Simone Pedroni*

In this exclusive interview, world-renowned pianist and conductor Simone Pedroni, a long-time performer of piano transcriptions from the Williams repertoire who has released a CD of Williams piano music for Varèse Sarabande, talks about his encounter with this composer's music. In particular focussing on *Conversations* and his experiences conducting Williams's *Star Wars* music with the Giuseppe Verdi Symphony Orchestra of Milan, Italy, Pedroni provides insights into why Williams's music is so appealing.

MAURIZIO CASCHETTO is a writer/producer for a global entertainment media company and also a long-time 'student' of John Williams's music and film music at large. He's one of the founders and editors of *ColonneSonore.net*, the only resource about film and media music in the Italian language available online. For the *ColonneSonore* website he wrote several articles and conducted interviews with such composers as Howard Shore, Elliot Goldenthal, Alexandre Desplat, Dario Marianelli and conductors Keith Lockhart and Richard Kaufman. A series of writings and reviews dedicated to John Williams and his music are available at www.colonnesonore.net. He lives and works in Milan, Italy.