### Contemporary Composers

## General editors Massimiliano Locanto Massimiliano Sala

Volume 1

# JOHN WILLIAMS Music for Film, Television and the Concert Stage

EMILIO AUDISSINO



BREPOLS
TURNHOUT
MMXVIII

#### © BREPOLS 2018

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the publisher.

D/2018/0095/89

ISBN 978-2-503-58034-0

Printed in Italy

### Contents

EMILIO AUDISSINO	
Introduction: John Williams, Composer	ix
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	3
Paula Musegades	
John Williams: Television Composer	27
Ryan Patrick Jones	
"Catch as Catch Can": Jazz, John Williams, & Popular Music Allusion	41
Emile Wennekes	
No Sharks, No Stars, Just Idiomatic Scoring and Sounding	
Engagement: John Williams as a 'Classical' Composer	71
Sebastian Stoppe	
John Williams's Film Music in the Concert Halls	95
The Williams Touch: Style and Musical Dramaturgy	
Mark Richards	
The Use of Variation in John Williams's Film Music Themes	119
Frank Lehman	
The Themes of Star Wars: Catalogue and Commentary	153

Ian Sapiro	
Star Scores: Orchestration and the Sound	
of John Williams's Film Music	191
Nicholas Kmet	
Orchestration Transformation: Examining	
Differences in the Instrumental and Thematic	
Colour Palettes of the Star Wars Trilogies	209
Joakim Tillmann	
The Villain's March Topic in John Williams's Film Music	229
Jamie Lynn Webster	
Musical Dramaturgy and Stylistic Changes	
in John Williams's Harry Potter Trilogy	253
Case Studies	
Laura Anderson	
Sounding an Irish Childhood: John Williams's Score for Angela's Ashes	277
Chloé Huvet	
John Williams and Sound Design: Shaping the	
Audiovisual World of E. T.: The Extra-Terrestrial	293
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	309
Irena Paulus	
John Williams and the Musical Avant-garde:	
The Score for War of the Worlds	327
Tom Schneller	
Out of Darkness: John Williams's Violin Concerto	343

Stefan Swanson	
Happily Never After: Williams's Musical Exploration	
of the 'Controversial' Ending to A. I.: Artificial Intelligence	375
The Performer's Viewpoint	
Emilio Audissino — Frank Lehman	
John Williams Seen from the Podium:	
An Interview with Maestro Keith Lockhart	397
Maurizio Caschetto	
John Williams Seen from the Piano:	
An Interview with Maestro Simone Pedroni	409
Abstracts and Biographies	42 I
Index of Names	43 I