Examining the Tradition of Borrowing in the Film Music of John Williams

Jason Haaheim

Music History II, MUS 375
Dr. John McKay
Semester Report
23 April 2001

Examining the Tradition of Borrowing in the Film Music of John Williams

Many musical compositions incorporate previously created material. A composer may draw upon an earlier work by another composer for inspiration; he/she may also borrow material from his/her own works. For most of music history, it was considered an honor to have one's music borrowed. Likewise, it was perfectly acceptable to recycle one's own musical material. Musical borrowing is a venerated tradition that began at least as early as Medieval monophony. It gained momentum through the Renaissance and Baroque eras, being notably capitalized upon by Johann Sebastian Bach. Others continued the tradition: Beethoven, Brahms, Mahler, and hosts of others continued to borrow music from works of other composers. Only recently, with the advent of copyright laws and notions of "intellectual property," has this practice been notably spurned. "Plagiarism paranoia" seems to prevent composers from adhering to a long-standing tradition. Now, the tradition of musical borrowing retreats to a handful of solitary outposts; one lies in the world of jazz. The jazz idiom glorifies this practice—borrowing a previous solo, riff, or tune is "paying homage" to that jazz composer's greatness. Another outpost of musical borrowing is composer John Williams.

John Williams began his career as a jazz pianist. It is not surprising, then, that his compositional style loyally adheres to the centuries-old tradition of musical borrowing. In this paper, I will demonstrate that John Williams not only borrows stylistic traits, but definitively quotes previous works of music in a tradition maintained by such composers as Bach, Beethoven, Brahms, and Mahler. Works such as *Star Wars, The Empire Strikes Back, The Return of the Jedi, Star Wars Episode I: The Phantom Menace, E.T.: The Extra-Terrestrial, Saving Private Ryan, The Patriot,* and *The Lost World: Jurassic Park* demonstrate remarkable musical quotations and distinct borrowings of style from such masters as Igor Stravinsky, Howard Hanson, Richard Strauss, Gustav Holst, Aaron Copland, Béla Bartók, Edward Elgar, Samuel Barber, and Richard Wagner. More than any other contemporary composer, Williams has harnessed and absorbed into his music the Wagnerian style: several themes from *Star Wars* are achingly close to themes in *Tristan und Isolde* and *Götterdämmerung*; Williams' use of highly chromatic harmony is a clear result of Wagnerian influence; and finally, Williams consciously and precisely uses the methods of leitmotif to denote certain characters in the *Star Wars* saga. Like Wagner, Williams employs leitmotif as a pervading device to unify the film scores of four (and soon to be six) full length motion pictures. With nearly ten continuous hours of leitmotif-derived music (and many more to come), only Wagner's own *Der Ring des*

Nibelungen rivals Williams' prolific display. Thus, we see a modern film composer generally regarded as innovative simultaneously following a venerable tradition. It is, then, somewhat ironic that the *Main Title* fanfare from *Star Wars* is probably better known and identifiable to modern western culture than any other piece of the "classical repertoire." However, perhaps it is precisely because of the way that John Williams so deftly incorporates others' music and styles into his own compositions that they are so memorable, so unique, and so highly regarded.

Musical borrowing is a very broad concept. "The use of existing music as a basis for new music is pervasive in all periods and traditions.... Borrowing, reworking and allusion...contribute to the formation of traditions and the creation of meaning" (Burkholder 1). For the purposes of this paper it will be necessary to focus the scope of investigation. There are several fundamental questions to ask when considering the issue of musical borrowing, especially when focusing on specific works and composers. These questions help gauge the validity of the borrowed-material assertion, providing necessary insight into the *connections* between melodies, themes, textures, or entire pieces:

- What is the relationship between the existing piece and the piece that borrows from it? (i.e., Are the two pieces the same genre? Are they the same general texture? Are they by similar composers?)
- What elements of the existing piece does the new piece incorporate? (i.e., Is the borrowing fragmentary or does it envelop the entire texture? Does it relate to a melodic line? A chord progression? A unique combination of instruments? A pervading rhythm?)
- Is the borrowed material altered in its new setting? If so, how? (i.e., By embellishing, ornamentation, melodic paraphrasing, substantial reworking, altering one or two notes of a prominent melody, or placing the new material in a completely different context.)

These questions help the listener construct an aural spectrum of borrowing reference ranging from exact transcription to general stylistic similarities. The same questions will be recalled when examining borrowing in the music of John Williams. While some assertions of true "borrowing" are certainly debatable, even vague commonalities between two pieces might belie a well-hidden, yet sophisticated architecture of musical borrowing intent. Be it an approving nod in the general direction of one composer or a full-blown extrapolation of another's work and musical ideas, borrowing is foundational to the creative act of many forms of music, particularly the film music of John Williams considered in this paper (Burkholder 3-5).

We must begin our examination of the borrowing tradition more than 1000 years ago. "The traceable history of musical borrowing begins in the medieval repertoires of liturgical chant for the Byzantine, Roman and

Ambrosian rites, the first surviving large bodies of music in which individual pieces were in fixed notation" (Burkholder 1). This establishes a rough timeframe of the mid to late 300s A.D. "Commonalities among chants within and across these repertories testify to ongoing processes of reusing and reworking melodic material that probably extend back to the earliest Christian observances and their Jewish predecessors" (1). In one sense, it is meaningless to state that musical borrowing "began" at a certain point in time—it is a ubiquitous element of the creative act throughout history. However, a serious study of borrowing is enabled only by written records. In western culture, this entails chants that were committed to scrolls and manuscripts. Inspecting these medieval chants leads to the conclusion that borrowing was an abundant practice. "Chants of the same mode and type share melodic figures, suggesting processes of improvisation or composition by combining existing units of melody, called centonization" (1).

Polyphony soon grew alongside medieval monophony, and practices of borrowing filtered into polyphonic music. "The major forms of polyphony...were all based on existing melodies, usually chant. Thus the early history of polyphony is largely a history of musical borrowing" (1). Primary forms of music at this time were the mass, the motet, and secular chansons. Music was freely interchanged between all three forms. Motet and mass forms had developed based on the idea of a cantus firmus—a foundational melody sung in the bass upon which the rest of the polyphonic musical texture would be constructed. Rarely, however, did composers actually compose an original cantus firmus. "A large number of masses draw their cantus firmus from a voice, usually the tenor, of a polyphonic work, usually a secular song but sometimes an instrumental work or motet. The original rhythm of the cantus firmus is usually preserved, sometimes with proportional augmentation" (3). Otherwise, monophonic chant always served as an excellent source of canti firmus. "Borrowing was so intrinsic to the motet that it also occurred in the upper voices, which in some cases borrowed from refrains or chansons, sometimes requiring adjustments to the tenor.... During, the later 13th century the tradition of reworking existing motets as if they were common property gave way to the composition of new motets with individual features" (1). This notion of "common property" is a truly crucial idea, one which we will trace all the way to present time. It penetrates to the core of the musical philosophy of composition. It is the idea that "throughout the development of medieval polyphony, borrowing from chant was clearly a given, and the later borrowing of secular tunes for motet tenors or refrains was a variant on the long-established practice of using chant melodies. The medieval concept of music encouraged borrowing.... There was apparently no sense of ownership or deference to the music's original form to impede this process. The constant stream of new music based on old music testifies to a simultaneous regard for tradition and renewal" (4).

As polyphonic music proceeded into the Renaissance, methods of borrowing became even more highly developed...and obvious. "Reworking existing melodies through paraphrase became characteristic of the Renaissance and has continued as a prominent method of borrowing ever since.... The paraphrase mass extends borrowing to some or all voices of the mass, yet draws only on a monophonic model, usually a chant." (1, 4). Instead of drawing on just one cantus firmus, composers would parody or paraphrase entire works, often their own. A prominent example of this practice is seen in Giovanni Pierluigi da Palestrina's works *Lauda Sion* and *Missa Lauda Sion* (CD tracks 1, 2). Palestrina drew the principal melody for his mass directly from his motet. At this time in music history, self-borrowing was part of the composition process.

The Renaissance was also a time of expansion of forms. "[It] saw the development of genres based on quotation...in which recognizing the quoted material is part of the game. The *quodlibet*...combined quotations from several songs, usually with humorous intent" (2). The texture of music was also changing. Instruments were beginning to be incorporated in musical forms, and as one would expect, "much instrumental music of the Renaissance was based on borrowing" (2). As the tide began to turn from vocal to instrumental music in the late Renaissance and early Baroque, borrowing practices followed. The predominance of instrumental music in the Baroque was accompanied by equally extraordinary examples of borrowing.

Johann Sebastian Bach was so unequaled in his prodigious output that his methods of borrowing are striking and merit discussion. In matters of transcription (or borrowing from one instrument to another) critics often discuss the idea of "faithfulness to the original"—how closely the transcription matches the original intent of the composer. As history shows, Bach defined a liberal precedent of "faithfulness to the original" by transcribing his own music routinely. Purists who claim that Bach intended his music to be performed only on "instrument X" would be disappointed by an inspection of Bach's oeuvre. Bach is one of the greatest "self-borrowers" in the history of Western Music. In "Bach the Borrower," Norman Carrel shows that Bach regularly transcribed his keyboard compositions to solo instruments and cantatas. (The *Fugue* in *Suite No. 3 for solo violin* BWV 1005 is a prime example of this practice). Further, by transcribing his own solo keyboard works to vocal cantatas, Bach set a precedent justifying creation of two or more parts from one. Clearly, Bach did not find fault in composing the multi-part Cantata 21 *Ich hatte viel Bekümmernis* from the solo Fugue of *Prelude and Fugue* BWV 541. This evidence, therefore, grants certain liberties when transcribing and interpreting Bach's keyboard works.

However, Bach did not limit his self-borrowing to extrapolating other works from keyboard compositions: he transcribed from non-keyboard solo instruments to other solo instruments (i.e., from *Fugue in G minor* for solo

violin BWV 1001 to *Fugue in G minor* for lute BWV 1000); non-keyboard solo instrument to Cantata (i.e., from the *Prelude* to 3rd Partita in E for solo violin BWV 1006 to "Wir danken dir, Gott" from Cantata 29); instrumental concerto to instrumental concerto (i.e., from *Concerto No. 1 in A minor* for violin BWV 1041 to *Concerto No. 7 in G minor* for clavier BWV 1058); cantata to cantata (i.e., from *Cantata No. 3* "Ach Gott, wie manches Herzeleid" to *Cantata No. 58* "Ach Gott, wie manches Herzeleid"); and from chamber music to keyboard works (i.e., from *Allegro Moderato from Sonata No. 1 in G* for Viola da Gamba and Clavier BWV 1027 to *Trio in G* for organ BWV 1027a). Bach borrowed from his own collection of work in every imaginable way, running the gamut from borrowing small thematic ideas to transcribing lengthy works directly. Examples of this continuing tradition will be seen in the practices of John Williams.

Perhaps more interesting for this discussion, however, is tracing the tradition of borrowing from *others.* (The consequences of borrowing from others instead of oneself transcend notions of unoriginality and become accusations of plagiarism.) Again, Bach's musical practices are an excellent demonstration. Many of the same categories of borrowing remain the same: borrowing from keyboard work to keyboard work (i.e., from *Fugue in D* by Pachelbel to Bach's own *Fugue in D* for organ, from *Prelude and Fugue* BWV 532); keyboard to cantata (i.e., from *No. 91* of "Musicalischer Kirch-und Haus-Ergötzlichkeit" Part II by Daniel Vetter to Bach's own Choral No. 6 "Herrscher über Tod und Leben" from Cantata No. 8); instrumental concerto to instrumental concerto (i.e., from *Concerto in B minor for Four Violins and Strings*, Op. 3 No. 10 by Antonio Vivaldi to Bach's own *Concerto in A minor for Four Claviers and Orchestra* BWV 1065); chamber music to keyboard (i.e., from *Sonata No. 4 for Two Violins and Continuo* by Corelli to Bach's own *Fugue in B minor* for Organ BWV 579); and vocal work to keyboard work (i.e., from *Ich bin so lang nicht bei dir gewest* and *Kraut und Rüben* to Quodlibet (Var. 30) in Goldberg Variations BWV 988).

The works listed here represent only the smallest fraction of Bach's copious borrowing practices. Countless hundreds of his works exist based upon the compositions of others. Bach would not be Bach without this practice. His body of music would be irrevocably altered were he required to obtain permission from a composer and pay royalties before incorporating his/her music in his own. Like today's jazz world, the musical community of Bach's era did not frown upon these borrowing practices. Contrarily, by borrowing from another's work, the composer would be recognizing and praising the music of another. One could be assured his/her music was excellent if others deemed it worthy enough to include in their own compositions.

This tradition survives in today's jazz scene. Elsewhere, however, it seems that a certain copyright-inspired pall has descended upon the composing community. While perhaps justified at times, this philosophy has reached the ludicrous point of copyrighting songs like "Happy Birthday." (It cannot be incorporated in any song, movie, or any other visual or audio form without written consent from its copyrighters, and abominable royalties.) Understandably, composers are afraid of borrowing musical ideas because of consequential lawsuits, fines, or assaults on their reputation and artistic integrity. This idea is central to an examination of John Williams' film music, and functions as a necessary supporting thesis:

> The type of borrowing practiced in the Baroque era that has seemed most foreign to later centuries was the reuse or reworking of entire pieces. *Nineteenth century* [italics added] notions of originality regarded reworking one's own music as unoriginal and taking another's work without due credit as plagiarism. These ideas began to emerge during the 18th century, and their gradual acceptance led to a fundamental change in attitudes towards and practices of borrowing.... As a sign of the change in values, by the early 19th century Handel stood accused of plagiarism for practices that seem today like particularly excellent examples of what had been a long and distinguished tradition of creatively reshaping borrowed material, using a wide range of procedures. (Burkholder 1, 3)

Baroque composers did not claim ownership of musical material the same way we do today. Clearly, there was a turning point. Something sparked a change in attitude, a readjustment of the musical philosophy of composition. What effected such a drastic change in compositional practices?

The Enlightenment philosophers exalted the individual. It is only natural that artists became possessive of their art. Additionally,

> several mutually reinforcing trends dramatically changed musical culture in the 19th century, including a growing market for sheet music and public performances, a new level of connoisseurship, the notion of music as an art practiced for its own sake, identification of the composer as an artist (no longer an artisan) with an individual voice, the rise of a permanent repertory of musical classics and the resulting split between art music and popular music. These changes brought...a greater tendency than ever before to ascribe ownership of a musical work to its composer rather than those who commissioned, performed, or heard it. This was codified in more favorable copyright laws and in a new scrupulousness in playing the notes the composer wrote rather than allowing the performer leeway for embellishment and adaptation. (Burkholder 4)

As composers continued through the classical and romantic periods, these ideas gained more ground, and borrowing ceased to be the rule.

That is not to say, however, that it ceased entirely. Contrarily, musical borrowing was still a vital ingredient in the creative process of 19th and 20th century composers. It would be impossible to banish it. Following are

specific examples of borrowing in the Classical and Romantic eras ranging from direct quotation to stylistic similarities to veiled allusions.

Upon the first performance of Brahms' long-awaited *Symphony No. 1*, many dubbed it "Beethoven's 10th." While Brahms saw this as a shallow comment, he is undeniably indebted to Beethoven. Where others took what they perceived to be the "new paths for music," Brahms held to a conservative, classical approach, at times strongly emulating Beethoven. The principal theme from mvt. IV of Brahms' *Symphony No. 1* is a certain nod to the "Ode to Joy" theme from mvt. IV of Beethoven's *Symphony No. 9* (CD tracks 3, 4). Their similarities are numerous: both are initially stated in low strings, in an easy cut time. Both are 16 measure phrases of the form AABA. Both are in major tonalities, and proceed with very similar melodic lines.

As in so many other ways, Brahms carried on Beethoven's own tradition of borrowing—"More than a third of Beethoven's compositions reworked his existing music in some way" (Burkholder 3). But where Beethoven was a self-borrower, Brahms looked to the past. In his *Symphony No. 4*, Brahms carried this idea to an unprecedented level: "The finale...is historicist on many levels, reviving the old form of chaconne variations, adapting a bass ostinato from the finale of Bach's Cantata No. 150, and using as models for form, procedure, and numerous details Bach's chaconne for solo violin...the finale of Beethoven's 'Eroica' Symphony, Buxtehude's E minor Ciacona, and Beethoven's Piano variations in C minor" (Burkholder 4).

The next example is an absolutely direct quotation. CD track 5 is excerpted from Hans Rott's *Symphony in E*, mvt. III. CD track 6 is an exact duplication of this scherzo theme in Mahler's *Symphony No. 2* "Resurrection", mvt. III. Instead of asking, as our questions prompted, what is similar, we would be wiser to consider if there is anything different. Everything from the scoring, the tempo, the identical use of the triangle to highlight the light rhythmic character, to the dynamics, is the same. Rott's influence can also be heard in the Scherzo of Mahler's *Symphony No. 1* "Titan", mvt. II (CD track 7). Here we can refer to our previous questions related to borrowing: were the musicians in contact? Were they contemporaries? Mahler had studied Rott's score thoroughly before he ever completed a symphony, and the influence is obvious.

Beethoven is again the borrowed composer of the next example. This case, however, is one of mere allusion. The rhythms, melodies, and harmonies are completely different. What is similar is the use of the timpani in a gesture of humor. We hear the way Mahler employs the solo timpani to begin mvt. III of *Symphony No. 2* (CD track 8). At first, one is not entirely sure if the timpanist simply played the first rhythm incorrectly, and tried to

correct the second time through. This musical joke was certainly a nod to Beethoven's good-humored timpanist who, playing the Scherzo from Symphony No. 9, sounds like he missed his entrance (CD track 9).

One cannot escape the discussion of borrowing without also mentioning the Dies irae. "Berlioz's use of the Dies irae...in the last movement of his *Symphonie fantastique* as a signifier of death and the diabolical spawned hundreds of others, including Liszt's *Dante Symphony* and *Totentanz*, Mussourgsky's *Songs and Dances of Death*, Saint-Saens *Danse Macabre*, Tchaikovsky's *Francesca da Rimini* and later works by Rachmaninoff [*Symphonic Dances*] and many other 20th-century composers" (Burkholder 3). Could the 11th century monks have imagined the Dies irae's 20th century pervasiveness? From the cinema, to the concert hall, to dance mixes, it has filtered into the entire collective conscious of Western Music. If only those 11th century monks could receive royalties....

Before turning to John Williams' film music, we can complete the brief examination of borrowing history by looking at Williams' contemporary borrowing parallel: jazz. The idea of borrowing is inherent in the conception of jazz music. However, in studying jazz, the western perspective must readjust its definition of "borrowing":

> Reuse, reworking and extension of existing music are basic elements of West African musical practice and continued in black American music of the 19th and 20th centuries. The concept of borrowing, developed in the study of European written repertories, is less appropriate to these traditions than the concept of sharing materials and traditions. This avoids implications of ownership, singularity, and originality, and acknowledges that there is often no distinct entity from which to borrow. Recent scholarship has introduced the term 'signifying' for the characteristic approach of black American musicians; the materials of music are considered common property, and anyone who engages with those materials in an expressive way is 'signifying' on them.... (Burkholder 3)

In jazz, the philosophy behind the borrowing is different. "Signifying" involves borrowing from a collective musical entity, an entity that is independent, with no one laying claim to its composition. While countless other examples of signifying exist in the jazz idiom, what follows is an interesting case of a jazz-pop crossover. CD track 10 presents the Herbie Hancock tune *Cantaloupe Island*, originally performed by Herbie's late 60s quartet. Then, in the early 1990s, the pop/rap/jazz/fusion group US3 covered the same tune, calling it simply *Cantaloop* (CD track 11). Interestingly enough, "clarification of copyright law in the early 1990s forced rappers to ask permission to use samples and to give credit, stimulating them to reduce the number of samples and to diversify their sources to include classical music, where permissions were often easier and less expensive to obtain" (Burkholder 4). Thus we arrive at the point where the roadblocks to borrowing are no longer philosophical, they are dictated by law.

Signifying, however, is only one of the many ways jazz musicians are involved in "borrowing":

> In the early 1940s, bop artists wrote numerous 'contrafacts', new jazz melodies to the chord 'changes'.... This practice, like the use of the traditional 12-bar blues, allowed the artists to create melodies in the new jazz style yet continue to improvise on familiar harmonic patterns.... The parallels to the 16th and 17th century practice of improvising and composing new melodies and variations over familiar bass lines and harmonic patterns are obvious, with a new twist: a new tune and title meant that no royalties or performing fees were due on the songs from which the harmonic progressions were borrowed. This again asserted the traditional African concept of music as common property within a music industry that tended to devalue and underpay black American musicians. (Burkholder 3)

So in truth, to call it "borrowing" in jazz is to miss the point—"borrowing" loses its meaning as a word when nothing is "owned" to begin with, and since musical property is communal in the jazz world, "borrowing" becomes a meaningless idea. Furthermore, "borrowing" implies a practice separate from the art of original creation, whereas in jazz, the two are seamlessly interwoven. The practices involved are still the same, but the motivating philosophy is completely different. Thus John Williams becomes an even more isolated outpost of the "borrowing" tradition.

"Film music has relied on existing music from the beginning.... After 1905, publishers printed collections of music, keyed by situation, drawing mostly on classical instrumental works, and cue sheets were issued for particular films suggesting which pieces to use for each segment; the result was a pastiche" (Burkholder 4). As early as film music existed, its form was dictated by borrowing. This trend has enjoyed varying degrees of praise and disapproval in the last century, but its presence is undeniable. It is on this thread that, from the 300s A.D., we have woven our way to John Williams.

The son of a timpanist, John Towner Williams (Johnny in the jazz world) was born in New York City in 1932. In 1949, he moved with his family to Los Angeles. There he "studied with the pianist-arranger Bobby Van Eps...then moved back to New York, where he studied for a year with Rosina Lhevinne at the Juilliard School, and played in jazz clubs and recording studios... [while working as a studio musician, he recorded the piano vamp for Henry Mancini's memorable "Peter Gunn" theme] He enrolled at UCLA and took up private composition studies with Arthur Olaf Andersen and Castelnuovo-Tedesco" (Marks 1). He proceeded on to a career in Hollywood music, first receiving a "baptism by fire" in the television comedies and science fiction serials of the late 50s, and eventually moving on to secure a role as a composer for major motion pictures.

"By the time noted jazz musician Johnny Williams appeared on the feature film scene in the early 1960's, the full symphonic score was a rarity and the composer was usually called upon for light but sophisticated comedies... [But] the phenomenal success [of JAWS] created a climate ripe for the return of the symphonic score and

earned Williams a second Oscar..." (Matessino *Star Wars* 5-6). Today however, "The bulk of the successful modern American composers are writing large-scale symphonic soundtracks, a rediscovery owed at least in part to the ambitious scores created by...John Williams in the early and mid-1970s. That this style has stuck and proved popular with producers is evidence enough that the 'big' score is synonymous in many producers' minds with a high-impact movie" (Lack 336-37). Williams can be single-handedly credited with the revival of the large-scale symphonic film score. Prior to his scores of the mid 1970s (and particularly *Star Wars*), film composers had shied away from the epic scores associated with Max Steiner, Erich Wolfgang Korngold, Alfred Newman, and Miklos Rozsa. They had begun to favor smaller orchestrations, less complicated thematic relations, and simple, often unrelated melodies. In a simultaneous display of musical classicism (and therefore conservativism?) and Hollywood radicalism, Williams propelled the symphonic film score to new unforeseen heights. Album sales were enough of an indicator to know that he had revived a good thing: "With sales of the [*Star Wars* album] eventually reaching four million copies and countless re-recordings emerging, *Star Wars* was clearly the beginning of a film music renaissance" (Matessino *Star Wars* 9). No other soundtrack in history had achieved, or has since achieved, the stellar success of *Star Wars*. We are then prompted to ask: what makes Williams' music appealing?

"Williams is fundamentally a romantic traditionalist, but often blends traditional musical syntax and expression with avant-garde techniques and elements of popular music. More than any of his contemporaries he has developed the ability to express the dramatic essence of a film in memorable musical ideas" (Marks 2). Williams' success lies in his use of leitmotifs, and his absolute gift for composing likable, memorable melodies. "[He] weaves these various characters and storylines into a unified musical whole through his use of specific moods and distinct thematic material. This Wagnerian technique...[links] individual characters or story elements which can be repeated and re-orchestrated... The practice was common to the biggest film composers of the 1930's—Max Steiner, Erich Korngold, Franz Waxman—and perpetuated in subsequent decades by their colleagues and successors—Alfred Newman, Bernard Hermann, Miklos Rozsa, and others" (Matessino *Star Wars* 5).

It is a valuable lesson to see that such great success does not grow out of nothing. "Williams freely acknowledges his stylistic debt to various 20th-century concert composers—among them Elgar, whom he greatly admires—and perpetuates the traditions of film-scoring developed by such composers as Korngold, Newman, Rozsa...." (Marks 1). Williams clearly follows in the tradition of the Hollywood Golden Age (c1935-1955) composers (Steiner, Korngold, Newman)—composers who "moved with ease from high Romanticism to Gershwinesque symphonic jazz as required" (Cooke 1). They were the first prominent generation of film composers

to wear the mantle of Wagner: "Steiner preserved a link with silent-cinema traditions by incorporating allusions to easily recognizable melodies such as Civil War songs and national anthems where dramatically justified" (1). This was a form of borrowing that formed the core of the early film composers' tradition; "The conventions of the 'classical' Hollywood film score in the Golden Age [were] essentially a leitmotif-based symphonic romanticism with narrative orientation...Erich Wolfgang Korngold provided flamboyant scores...bringing the romantic-operatic style to its early highpoint" (1). "Max Steiner's music for *King Kong* (1933) adopted Wagner's leitmotif system and echoed the Fasolt and Fafner motif from *Das Rheingold* in King Kong's leitmotif..." (Burkholder 4). In a connection to Williams that will be demonstrated shortly, "Miklos Rozsa...proved exceptionally versatile. Rozsa served as Professor of Film Music at the University of Southern California from 1945 to 1965, and his scores for epic productions in the 1950s were especially influential. [He] developed a manner of underscoring which drew heavily on organum techniques and quartal harmony to create a pseudo-archaic style, backed up by careful historical research, for the Roman epics *Quo vadis?* (1951), *Julius Caesar* (1953) and *Ben-Hur* (1959), and the Spanish epic *El Cid* (1961)" (Cooke 1,4).

In the nascent stages of planning the soon-to-be-epic *Star Wars*, George Lucas had an idea for a full-scale symphonic score "that would create the same kind of atmosphere that the scores of Erich Wolfgang Korngold had accomplished in the swashbuckling epics that had starred Errol Flynn" (MacDonald 260). To balance the original and daring nature of his breakthrough sci-fi motion picture, Lucas wanted "music that should be on a fairly emotional level. He didn't want electronic or concrete music. Rather, he wanted a dichotomy to his visuals, an almost 19th century romantic, symphonic score against these yet unseen sights" (260). When Williams accepted the task of composing the score for the epic *Star Wars*, he deviated "from his usual practice in three ways—he read the script, he visited the set, and he listened to a temporary music track comprised of Holst, Dvořák, Walton, and Miklos Rozsa's score for *Ben-Hur*" (7). There can be no doubt as to the depth and breadth of his borrowings.

It is fascinating to trace the development of Williams compositional style through successive film scores. "In films such as Indiana Jones and the Temple of Doom (1984) and Empire of the Sun (1987), Williams steadily expanded his stylistic range, partly by incorporating choral textures...." (Marks 1), which is also demonstrated in several motifs present in *Return of the Jedi*—notably, the Emperor's theme. Further, recent films such as "[Williams'] score for [*Schindler's List*], along with those for *Born on the Fourth of July*, *JFK* (1991) and *Saving Private Ryan* (1998), display his acute response to tragedy and sense of the epic" (Marks 2).

Any criticism Williams incurs is generally directed at "his liberal borrowing from classical composers such as Stravinsky and Wagner" (Larson 293):

> Criticism leveled at Williams—as well as at Steiner and Korngold and the other earlier film composers—concerns their liberal drawing upon the work of various serious composers for methods of orchestration and even melodic ideas. *Star Wars* is brimming with suggestions or fragments of Holst, Prokofiev, Mahler, Bruckner, Stravinsky, Debussy, and others, as many have pointed out. One critic reviled Williams for failing to look toward avant-garde composers like Varese or Cage for futuristic music, but this reviewer failed to realize that a film such as *Star Wars* wasn't suited to an avant-garde type of score. 'A lot of these references are deliberate,' Williams explained. 'They're an attempt to evoke a response in the audience where we want to elicit a certain kind of reaction....' However it's rationalized, Williams' use of classical music as a reference point hardly detracts from the effectiveness of his scores. (Larson 297)

In fact, Williams' states himself that "making the sound of today's films relevant to the films themselves [involves] borrowing elements, without prejudice, from whatever musical disciplines and traditions suit the purpose" (Larson 304). Had Williams lived 300 years ago, he would have been in his element.

Undoubtedly contributing to Williams' success are his amazingly fruitful collaborations with directors Steven Spielberg and George Lucas. Most of Williams' best known themes are scored in movies by Lucas or Spielberg. However, Williams' prodigious compositional output spans well beyond these collaborations, and the recognition he has received is quite impressive. In addition to his scores for Hollywood, he "has composed several signature tunes for NBC and a series of popular Olympic fanfares.... By 2000 he had received five Academy Awards from 36 nominations and over 30 Grammy awards and nominations" (Marks 1).

Table 1 (below) lists Williams' complete compositions. As seen, the examples to be addressed span a broad range of Williams' compositional output. The selected works (boldface) represent the extremes of Williams' style in terms of drama, length, tone, subject, scoring, and magnitude.

We now turn to examples of John Williams' borrowing. His adoption of the Wagnerian leitmotif practice is arguably his most significant style-borrowing; the pervasiveness of Williams' use of leitmotif can be seen be the wealth of themes noted in Table 2 (below). CD track 12 states the main Star Wars theme—"Luke's theme"—in its glorious, brassy fanfare. Later however, Williams manipulates this theme to convey a calmer, yet expectant mood (CD track 13). This practice of thematic transformation was characteristic of the Liszt / Wagner school, and was employed extensively by Wagner in *Tristan und Isolde* and *Der Ring des Nibelungen*. A similar example is found in "Ben's theme," or the thematic music associated with "The Force." CD track 14 gives a luscious presentation of "The Force theme" as Luke stares out across the dune sea at a binary sunset, contemplating his destiny. Solo horn

states the main melody which is then carried by an overwhelming string crescendo. In a completely different character, the triumphant “Throne Room March” (CD track 15) uses the same theme, but now returned to affirm goodness and victory. Scored heavily in the brass and timpani, this triplet driven fanfare is a significant transformation from the nostalgic strains of the “Binary Sunset.”

Table 2 gives a complete inventory of the leitmotifs used in the *Star Wars* saga to date (CD tracks 12-37), roughly arranged on a spectrum from good (lower numbers) to evil (higher numbers). The transition from good, to neutral, to evil is quite obvious, and is accompanied by a completely different musical character (i.e., scoring, minor vs. major key, dynamic). Each is unique, and effectively characterizes its stated person, place, feeling, or idea. The examples given are approximated as the “standard” leitmotif; many variations occur on each one. (i.e., The menacing brassy power of the “Imperial March” is reduced to solo harp during Darth Vader’s death scene.) It must be again emphasized that these leitmotifs pervade all four *Star Wars* movies. The scale of this leitmotif employment is rivaled only by Wagner himself.

Table 1 – John Williams: the complete opus

143. Because They're Young (1960)
142. "Checkmate" (1960) TV Series
141. I Passed for White (1960)
140. Stark Fear (1961)
139. Secret Ways, The (1961) (as Johnny Williams)
138. Bachelor Flat (1961)
137. "Virginian, The" (1962) TV Series
136. "Wide Country, The" (1962) TV Series
135. Flashing Spikes (1962) (TV)
134. Diamond Head (1962)
133. "Big G" (1962) TV Series
132. "Bob Hope Presents the Chrysler Theatre" (1963) TV Series
131. "Kraft Suspense Theatre" (1963) TV Series
130. Gidget Goes to Rome (1963) (as Johnny Williams)
129. "Gilligan's Island" (1964) TV Series
128. Killers, The (1964) (as Johnny Williams)
127. Nightmare in Chicago (1964) (TV)
126. John Goldfarb, Please Come Home (1965)
125. None But the Brave (1965) (as Johnny Williams)
124. "Lost in Space" (1965) TV Series (as Johnny Williams) (also theme)
123. Katherine Reed Story, The (1965)
122. Rare Breed, The (1966) (as Johnny Williams)
121. "Kraft Summer Music Hall, The" (1966) TV Series
120. How to Steal a Million (1966) (as Johnny Williams)
119. "Tammy Grimes Show, The" (1966) TV Series
118. "Time Tunnel, The" (1966) TV Series (also theme) (as Johnny Williams)
117. Plainsman, The (1966) (as Johnny Williams)
116. Penelope (1966) (as Johnny Williams)
115. Not with My Wife, You Don't! (1966) (as Johnny Williams)
114. Guide for the Married Man, A (1967) (as Johnny Williams)
113. Valley of the Dolls (1967)
112. Fitzwilly (1967) (as Johnny Williams) (also song "Make Me Rainbows")
111. Sergeant Ryker (1968)
110. "Land of the Giants" (1968) TV Series (also theme)
109. Heidi (1968) (TV)
108. Daddy's Gone A-Hunting (1969)
107. Goodbye, Mr. Chips (1969)
106. Reivers, The (1969)
105. Storia di una donna (1970)
104. Jane Eyre (1970) (TV)
103. "NBC Nightly News" (1970) TV Series
102. "Masterpiece Theatre" (1971) TV Series (American Collection theme)
101. Screaming Woman, The (1972) (TV)
100. Poseidon Adventure, The (1972)
99. Pete 'n' Tillie (1972) (as John T. Williams)
98. Images (1972)
97. Cowboys, The (1972)
96. Long Goodbye, The (1973)
95. Man Who Loved Cat Dancing, The (1973)
94. Paper Chase, The (1973)
93. Cinderella Liberty (1973)
92. "Cowboys, The" (1974) TV Series
91. Sugarland Express, The (1974)
90. Conrack (1974)
89. Earthquake (1974)
88. Towering Inferno, The (1974)
87. Jaws (1975)
86. Eiger Sanction, The (1975)
85. Missouri Breaks, The (1976)
84. Family Plot (1976)
83. Midway (1976)
82. Close Encounters of the Third Kind (1977)
81. Star Wars (1977)
80. Black Sunday (1977)
79. Fei taugh mo neuih (1977) (from "Close Encounters of the Third Kind (1977)")
78. Jaws 2 (1978)
77. Fury, The (1978)
76. End, The (1978) (from "Eiger Sanction, The (1975)")
75. Star Wars Holiday Special, The (1978) (TV)
74. Superman (1978)
73. Dracula (1979)
72. 1941 (1979)
71. Star Wars: Episode V - The Empire Strikes Back (1980)
70. Airplane! (1980) (from "Jaws (1975)")
69. Superman II (1980) (from "Superman (1978)")
68. Raiders of the Lost Ark (1981)
67. Heartbeeps (1981)
66. E. T. the Extra-Terrestrial (1982)
65. Yes, Giorgio (1982)
64. Monsignor (1982)
63. Aliens From Another Planet (1982) (TV) (theme) (as Johnny Williams)
62. Star Wars: Episode VI - Return of the Jedi (1983)
61. Superman III (1983) (from "Superman (1978)")
60. Jaws 3-D (1983) (from "Jaws (1975)")
59. Big Chill, The (1983) (from "Raiders of the Lost Ark (1981)")
58. Star Wars (1983) (VG) (from "Star Wars (1977)")
57. Indiana Jones and the Temple of Doom (1984)
56. River, The (1984)
55. Goonies, The (1985) (from "Superman (1978)")
54. "Amazing Stories" (1985) TV Series (theme) (episodes "Ghost Train (1985)", and "Mission, The (1985)")
53. Empire Strikes Back, The (1985) (VG) (from "Star Wars: Episode V - The Empire Strikes Back (1980)")
52. SpaceCamp (1986)
51. Star Tours (1987)
50. Jaws: The Revenge (1987) (from "Jaws (1975)")
49. Superman IV: The Quest for Peace (1987) (themes)
48. Witches of Eastwick, The (1987)
47. Raising Arizona (1987) (from "Jaws (1975)"
46. Jaws (1987) (VG) (theme from "Jaws 2 (1978)"
45. Empire of the Sun (1987) (BFA)
44. Back to the Beach (1987) (from "Superman (1978)")
43. Accidental Tourist, The (1988)
42. Indiana Jones and the Last Crusade (1989)
41. Born on the Fourth of July (1989)
40. Always (1989)
39. Stanley & Iris (1990)
38. Home Alone (1990)
37. Wow! (1990) (V) (from various films)
36. Presumed Innocent (1990)
35. Hook (1991)
34. JFK (1991)
33. There's Nothing Out There (1991) (from "Raiders of the Lost Ark (1981)")
32. Far and Away (1992)
31. Home Alone 2: Lost in New York (1992)
30. Making of Indiana Jed 'Behind the Scenes', The (1992) (V) (from "Raiders of the Lost Ark (1981)")
29. Indiana Jed (1992) (V) (from "Raiders of the Lost Ark (1981)". . .)
28. Jurassic Park (1993)
27. Schindler's List (1993)
26. Sabrina (1995)
25. Nixon (1995)
24. Sleepers (1996)
23. Star Wars: Shadows of the Empire (1996) (VG) (from "Star Wars (1977)")
22. Rosewood (1997)
21. Lost World: Jurassic Park, The (1997)
20. Seven Years in Tibet (1997)
19. Amistad (1997)
18. Star Wars: Jedi Knight - Dark Forces 2 (1997) (VG) (from "Star Wars (1977)")
17. Saving Private Ryan (1998)
16. Rugrats Movie, The (1998) (from "Raiders of the Lost Ark (1981)")
15. Stepmom (1998)
14. Star Wars: Rogue Squadron (1998) (VG)
13. Star Wars: Jedi Knight - Mysteries of the Sith (1998) (VG) (theme)
12. Star Wars: Episode I - The Phantom Menace (1999)
11. Angela's Ashes (1999)
10. Unfinished Journey, The (1999)
9. Trail of Terror (1999) (V) (from "Jaws (1975)")
8. Patriot, The (2000)
7. A. I. Artificial Intelligence (2001)
6. Jurassic Park III (2001) (theme)
5. Harry Potter and the Sorcerer's Stone (2001)
4. Star Wars: Episode II (2002)
3. Minority Report (2002)
2. Memoirs of a Geisha (2002)
1. Star Wars: Episode III (2005)

12. Luke's theme – main title (Star Wars) – 0:18
13. Luke's theme – transformed (Star Wars) – 0:20
14. Force theme – binary sunset scoring (Star Wars) – 0:37
15. Force theme – Throne Room March scoring (Star Wars) – 0:30
16. Rebel Fanfare (Star Wars) – 0:07
17. Naboo Rebel Fanfare (Phantom Menace) – 0:06
18. Yoda's theme (Return of the Jedi) – 0:33
19. Leia's theme (Star Wars) – 0:58
20. Han and Leia love theme (Empire Strikes Back) – 0:37
21. Luke and Leia's theme (Return of the Jedi) – 0:52
22. Anakin's theme (Phantom Menace) – 0:34
23. Shmi's theme (Phantom Menace) – 0:32
24. Jawa theme (Star Wars) – 0:17
25. Droid theme (Star Wars) – 0:07
26. Lando Calrissian / Bespin theme (Empire Strikes Back) – 0:12
27. Jar Jar's theme (Phantom Menace) – 0:16
28. Ewok theme (Return of the Jedi) – 0:17
29. Tusken Raider theme (Star Wars) – 0:15
30. Imperial March / Darth Vader's theme (Empire Strikes Back) – 0:38
31. Death Star theme (Star Wars) – 0:09
32. The Emperor's theme (Return of the Jedi) – 0:31
33. Trade Federation / Empire theme (Phantom Menace) – 0:10
34. Boba Fett's theme (Empire Strikes Back) – 0:18
35. Jabba's theme (Return of the Jedi) – 0:13
36. The Sith / Darth Maul theme (Phantom Menace) – 0:18
37. The "Duel of the Fates" theme (Phantom Menace) – 0:27

Table 2 – Star Wars Leitmotif Index

Before turning to examples of Williams' self-borrowing, we will briefly consider the influence of Berlioz on Williams' score for the movie *Jaws*. Few people would fail to recognize the menacing minor 2nd sound of the shark sawing back and forth in the lowest registers of the contrabasses. Throughout the score to *Jaws*, Williams employs this minor 2nd not only as a motif, but as an actual *idée fixe*. Akin to the theme representing Harriet Smithson in Berlioz' *Symphonie fantastique*, the "Shark theme" is a singularly recurring phenomenon, transformed numerous times in many ways to achieve the desired effect. From the opening credits, to the final scene, the persistent shark *idée fixe* reminds the audience that the shark is still out there, still waiting.

We will now address examples of Williams' self-borrowing. CD track 38 presents a theme from *Return of the Jedi*, stated primarily in the strings and horns. CD track 39 is an astonishingly similar restatement of that theme as the main title to *The Lost World: Jurassic Park*. The first 5 notes of the theme are identical, with the harmonic changes remaining intact. The *Lost World* theme is transposed up to a new key, and is accompanied by "jungle drums"—essentially syncopated eighth note conga rhythms. The theme is stated in a slightly different rhythm, but it is the same theme nonetheless.

A second prominent example of Williams' self borrowing is found in the scores of *Born on the 4th of July* (CD track 40) and *The Patriot* (CD track 41). Of key importance is the comparison of scoring and texture. Both

open with a solo trumpet suspended above a low string drone, evoking a menacing, portentous atmosphere. Each then transitions to a richly scored string theme—the melody and chord changes of this string section are nearly identical in the two scores.

We now move on to examine Williams' music borrowed from others. We begin with "Luke's theme" from *Star Wars,* notably, "the first eight tones of [Luke's theme] bear a striking resemblance to the beginning of Korngold's main theme of *Kings Row*. Whether intended or not, the similarity of the two themes seems an appropriate homage to the earlier genius" (MacDonald 261).

A conspicuous example of direct borrowing is heard in comparing the "Parade of the Charioteers" from Miklos Rozsa'a *Ben-Hur* (CD track 42) and the "Flag Parade" from *Star Wars: Episode I: The Phantom Menace* (CD track 43). This is much more than allusion. Williams uses the exact same scoring in the brass, with the same tempi, rhythm, tonality, melody, and accompaniment. In their respective films, these are both occasional piece—they announce the arrival of heroes in a racing arena with great pomp and circumstance. Their similarity is certainly not a coincidence.

A slightly more tenuous connection is found between Bartók's *Concerto for Orchestra*, mvt. I (CD track 44) and the Sandcrawler theme from "Imperial Attack" in *Star Wars* (CD track 45). While not sharing melodies in common directly, these two excerpts definitely convey a similar character. Achieved through muted trumpet scoring over an ostinato pattern in the low strings, these two excerpts sound like they could be part of the same piece of music. Further similarities involve the highly chromatic (bordering on atonal) nature of each passage. This comparison is an example of borrowing more toward the "allusion" end of the spectrum than the direct quotation.

Another example of stylistic allusion is found in comparing Sibelius' *Symphony No. 2*, mvt. II (CD track 46) and the "Rescue from Cloud City" from *The Empire Strikes Back* (CD track 47). While at first seeming different, the listener is encouraged to hear the way Williams imitates Sibelius' rapid ascending and descending string figurations, overlaying a much slower theme on top of this "airy" texture. Both convey a definite feeling of being ungrounded. The harmony is uncertain; the drama is likewise.

A strong quotation of Richard Strauss is heard in the "Rebel Fanfare" from *Star Wars* (CD track 49). Drawing upon "The Hero's Battlefield" from Strauss' *Ein Heldenleben* (CD track 48), Williams quotes the brisk 3/4 dotted eighth-sixteenth rhythm initiated by the snare drum, and then carried on in the melodic statements by the brass. This is a particularly ironic quote by Williams since "Strauss quoted several of his own pieces in *Ein*

Heldenleben to signify his protagonist's 'works of peace'" (Burkholder 2). Thus it is a quote squared! And a rousing one at that. Both works evoke a sense of "drive," an urgency, and a combative environment.

The next example serves as possibly the longest and most direct quote by Williams. CD track 50 contains "The Sacrifice: Mystic Circles of the Young Girls" from Stravinsky's *Rite of Spring*; CD track 51 contains Williams' depiction of "The Dune Sea of Tatooine" from *Star Wars*. The transcription is undeniable, almost as if Williams copied part of Stravinsky's score and pasted it into his own. Notable elements to listen for are: the repeated two-note flute motif stated above dissonant woodwind chords, this is followed in each by a full chord statement in the lower registers of the orchestra over which descends a chromatic figure, use of atonality, and similar scoring for the woodwinds. The clarinet calls in Williams' version hearken back to earlier movements of *Rite of Spring* and analogous clarinet passages.

The next comparison occurs between Howard Hanson's *Symphony No. 2*, mvt. III (CD track 52) and Williams' "Chase" scene from *E.T.* (CD track 54). The clear similarity is the scoring for high strings—a tremolo type figure repeated in a brisk 4 meter, after which a triumphant brass theme enters. Williams' version is slightly syncopated, and he alters Hanson's 4-note descending string pattern to make it *ascend*. The two are remarkably similar. It would be extremely surprising if Williams had composed the "Chase" never having heard Hanson's 2nd Symphony.

The final aural comparison is between Aaron Copland's *Lincoln Portrait* (CD track 53) and Williams score for *Saving Private Ryan*, "Revisiting Normandy" (CD track 55). Both composers are extremely adept at evoking Americana. Here, Copland writes a half-note two sixteenth motive for flutes that is unmistakably imitated in "Revisiting Normandy." Williams begins by stating Copland's flute motif verbatim. He then proceeds to score it more fully in the brass, accompanying the chorale with snare drum and timpani, eventually developing the motif by continuing its melodic line in the horns.

We have seen that John Williams clearly follows the tradition of borrowing established in the first millenium, and continued by Beethoven, Brahms, Mahler, and hosts of others. The contemporary music scene sees a borrowing duality maintained between the jazz world and John Williams, and very few other places. With roots in the philosophical shifts of the enlightenment that exalted individuality and the human spirit, 18th and 19th century composers began to lay claim to their own music more rigorously. The advent of copyright laws and notions of "intellectual property" have only driven the practice of borrowing further from the compositional norm. "Plagiarism paranoia" currently seems to prevent composers from adhering to a long-standing tradition. John Williams is the

notable exception. We have seen that he not only borrows stylistic traits, but clearly quotes previous works of music by Stravinsky, Rozsa, Bartók, Sibelius, Strauss, Copland, and Hanson. Of great significance is his use of leitmotif as a unifying device throughout the *Star Wars* saga. More than any other contemporary composer, Williams has harnessed and absorbed this Wagnerian style into his music.

Is it ironic that more Americans recognize "Luke's theme" than would recognize Mozart's "Jupiter" Symphony? Williams cannot be blamed for his amazing melodic gifts, and his ability to deftly incorporate others' music and styles into his own compositions. It is a practice engendering film scores that are richly scored, thematically complex, harmonically adventurous, texturally unique, and melodically memorable.

> There can be little doubt that what [John Williams] has contributed to the genre already establishes him as the pre-eminent soundtracker of our day, whose music, as Erich Wolfgang Korngold's once did, communicates the soul of our popular cinema.... It has been rightly pointed out that Mr. Williams is an eclectic, that his muse borrows frequently from the works of well-known composers. What has not been pointed out as often is that Mr. Williams has flair, inventiveness and a genuine melodic gift, and that his music can be surpassingly effective in its evocation of mood.... Perhaps it is time to acknowledge that this success rests on one of the must acute compositional talents in the business. (Libbey 22)

Works Cited

Anderson, Gillian B. *Film Music Bibliography*. Hollywood: Society for the Preservation of Film Music, 1995.

Burkholder, J. Peter. "Borrowing." *New Grove Dictionary of Music & Musicians 2nd edition.* 2001. n. pag. Online. Internet. Available: http://www.grovemusic.com/grovemusic/script/search.asp?section=52918&mode=doc_text&cur_doc=1&session=FTOBLRDPRINF&handle=208678

Caps, John. "[John Williams]." *Soundtrack! The Collector's Quarterly* 3 (Sept. 1984), 22-23.

Carrell, Norman. *Bach the Borrower.* London: Allen & Unwin, 1967.

Cooke, Mervyn. "Film Music." *New Grove Dictionary of Music & Musicians 2nd edition.* 2001. n. pag. Online. Internet. Available: http://www.grovemusic.com/grovemusic/script/search.asp?section=09647&mode=doc_text&cur_doc=1&session=DWWYNYCPRINF&handle=208659

Darby, William. *American Film Music: Major composers, techniques, trends, 1915-1990.* Jefferson, NC: McFarland, 1990.

Doherty, Jim. "Out of This World." *Soundtrack! The Collector's Quarterly* 2 (Dec. 1983), 28.

Eisler, Hanns. *Composing for the Films*. London: D. Dobson, 1951.

"John Williams Cleans Up Again at BMI Film-TV Award Dinner." *Variety* 319 (1985): 90.

Lack, Russel. *Twenty Four Frames Under: a Buried History of Film Music.* London: Quartet Books, 1997.

Larson, Randall D. *Musique Fantastique: a Survey of Film Music in the Fantastic Cinema.* Metuchen, NJ: Scarecrow Press, 1985.

Lehti, S. J. "In the Valley of the Sequels." *Soundtrack! The Collector's Quarterly* 3, No. 11 (Sep. 1984), 16-20.

Libbey, T. W., Jr. "Disks Attest to the Versatile Talents of John Williams." *New York Times* 132 (Feb. 27, 1983, sec. 2), 21-2.

Limbacher, James L. *Keeping Score: Film and Television Music, 1980-1988*. Metuchen, NJ: Scarecrow Press, 1991.

MacDonald, Laurence E. *The Invisible Art of Film Music: A Comprehensive History*. New York: Ardsley Hous Publishers, 1998.

Marill, Alvin H. *Keeping Score: Film and Television Music, 1988-1997*. Lanham, MD: Scarecrow Press, 1998.

Marks, Martin, and Christopher Palmer. "Williams, John (Towner)." *New Grove Dictionary of Music & Musicians 2nd edition*. 2001. n. pag. Online. Internet. Available: http://www.grovemusic.com/grovemusic/script/search.asp?section=30353&mode=doc_text&cur_doc=2&session=EUPTLXCPRINF&handle=208656

Raynes, D. "Star Tracks." *Soundtrack! The Collector's Quarterly* 3 (Dec. 1984), 21.

Scheurer, Timothy Edward. "John Williams and Film Music Since 1971." *Popular Music and Society* 21 (1997): 59-72.

Stolba, K Marie. *The Development of Western Music*. New York: McGraw-Hill, 1998.

Thomas, T. "A Conversation with John Williams." *The Cue Sheet* 8 (1991): 6-15.

Matessino, Michael. Liner Notes. *Return of the Jedi*. By John Williams. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68748-2, 1997.

Matessino, Michael. Liner Notes. *Star Wars: A New Hope*. By John Williams. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68746-2, 1997.

Matessino, Michael. Liner Notes. *The Empire Strikes Back*. By John Williams. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68747-2, 1997.

Discography

Barber, Samuel. *Adagio for Strings*. Cond. Leonard Bernstein. Los Angeles Philharmonic Orch. Deutsche Grammophone, 439 521-2, 1983.

Bartók, Béla. *Concerto for Orchestra*. Cond. Fritz Reiner. Chicago Symphony Orch. RCA VICTOR, 09026-61504-2, 1958.

Beethoven, Ludwig van. *Symphony No. 9 in D minor.* Cond. Nikolaus Harnoncourt. Chamber Orch. of Europe. Arnold Schoenberg Choir. TELDEC, 2292-46452-2, 1991.

Copland, Aaron. *Appalachian Spring*. Cond. Erich Kunzel. Cincinnati Pops Orch. TELARC, 80339, 1997.

Copland, Aaron. *Billy the Kid*. Cond. Erich Kunzel. Cincinnati Pops Orch. TELARC, 80339, 1997.

Copland, Aaron. *Lincoln Portrait*. Cond. Aaron Copland. London Symphony Orch. CBS Masterworks, 1981.

Copland, Aaron. *Rodeo*. Cond. Erich Kunzel. Cincinnati Pops Orch. TELARC, 80339, 1997.

Hanson, Howard. *Symphony No. 2*. Cond. Leonard Slatkin. St. Louis Symphony Orch. EMI Angel, 1991.

Holst, Gustav. *The Planets*. Cond. James Levine. Chicago Symphony Orch. and Chorus. Deutsche Grammophone, 429 730-2, 1990.

Mahler, Gustav. *Symphony No. 2*. With Cheryl Studer and Waltraud Meier. Cond. Claudio Abbado. Vienna Philharmonic Orch. Arnold Schoenberg Choir. Deutsche Grammophone, 439 955-2, 1994.

Mahler, Gustav. *Symphony No. 5*. Cond. Herbert von Karajan. Berlin Philharmonic Orch. Deutsche Grammophone, 447 450-2, 1973.

Rott, Hans. *Symphony in E major*. Cond. Leif Segerstam. Norrköping Symphony Orch. BIS, CD-563, 1992.

Rózsa, Miklós. *Ben-Hur: Parade of the Charioteers*. Cond. Miklós Rózsa. Angel, 65993, 1996.

Strauss, Richard. *Ein Heldenleben*. Cond. Eiji Oue. Minnesota Orch. Reference Recordings, RR-83CD, 1998.

Stravinsky, Igor. *The Rite of Spring*. Cond. Eiji Oue. Minnesota Orch. Reference Recordings, RR-70CD, 1996.

Williams, John. *Born on the Fourth of July*. Cond. John Williams. MCA SOUNDTRACKS, MCAD-6340, 1989.

Williams, John. *E.T.: The Extra-Terrestrial.* Cond. John Williams. MCA SOUNDTRACKS, 1982.

Williams, John. *Return of the Jedi*. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68748-2, 1997.

Williams, John. *Saving Private Ryan*. Cond. John Williams. Dreamworks Records, DRMD-50046, 1998.

Williams, John. *Schindler's List*. With Itzhak Perlman. Cond. John Williams. MCA SOUNDTRACKS, MCAD-10969, 1993.

Williams, John. *Star Wars Episode I: The Phantom Menace.* Cond. John Williams. London Symphony Orch. Sony Classical, 61816, 1999.

Williams, John. *Star Wars: A New Hope*. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68746-2, 1997.

Williams, John. *The Empire Strikes Back*. Cond. John Williams. London Symphony Orch. RCA Victor, 09026-68747-2, 1997.

Williams, John. *The Lost World: Jurassic Park*. Cond. John Williams. MCA SOUNDTRACKS, MCAD-11628, 1997.

Williams, John. *The Patriot*. With Mark O'Connor. Cond. John Williams. Hollywood Records, HR62258-2, 2000.