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John Williams's Film Music in the Concert Halls

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Introduction

Film music has its roots in late-romantic concert music. A number of composers of so-called “serious music” also composed for the film, such as Igor Stravinsky, Dmitri Shostakovich or Sergei Prokofiev. And some Golden Age film composers such as Erich Wolfgang Korngold and Miklós Rózsa came from the concert-music realm and, once they started their association with Hollywood, continued to pen works for the concert stage too.¹

Film music had to struggle for a long time against the prejudice that saw it as music not to be taken seriously; it was regarded as «neglected art»². Leigh Stevens expressed the opinion that «the problems of promoting the use of film music in the concert hall are manifold, but the most serious deterrent to its use in such surroundings is the theory held by many composers that motion picture music [...] ha[s] [not] anything specific to say»³. Nevertheless, film-music concerts have experienced a blossoming in the recent years. There is a large variety, from programmes that only perform film music in concert halls without any additional element to large-scale events in multi-purpose halls where film music is accompanied by film clips or provides the live accompaniment to entire films. This chapter examines the role of John Williams's film scores in this context. Are there any special features of Williams's film music that make it particularly suitable to the concert hall? How does the performance practice of his film music differ in comparison to classical concerts? Are there any pieces that are played more frequently than others, and if so, why?

Within the framework of this chapter, systematic consideration can only be made to a rudimentary extent. For this reason, I look at the post-Williams era of the Boston Pops

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Orchestra, from 1994 onwards⁴ and the development of the New York Philharmonic's film-music concerts. In addition, I examine 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 represented⁵. My investigation ends with a look at some more recent concerts that show that film music is becoming more and more accepted in the concert programmes.

Can Film Music Exist without Film?

Film is a peculiar art form as it combines a number of pre-existing art forms such as visual arts, photography, drama, acting, literature and music into a *Gesamtkunstwerk*, a sort of total work of art. From this

¹ See Neher 2012, p. 669.

² The quote refers to the title of Prendergast 1977. See also Sullivan 2008, pp. 32-33.

³ Stevens 2006, p. 339.

⁴ Audissino 2013 already provides a detailed analysis of the period in which Williams was music director.

⁵ The Gewandhaus Orchestra concerts are available in the Gewandhaus Archive as programme booklets as well as audio recordings. I would like to thank the Gewandhaus zu Leipzig and especially Claudius Böhm and Thomas Händel, who gave me access to the archive.

point of view, one could argue that film music has a meaning only in relation to the corresponding film, and that it can exist only if it stays in constant contact with its film. On the other hand, film music is an element that is quite easily separable from the completed film. Unlike production design, cinematography, or acting, it does exist separately both as a sound recording and (in many cases) in musical notation as a score. Typically, the film composer is also the first of all the creative collaborators who is able to watch the almost finished film⁶. Seen in this light, the roughly finished film serves as an inspiration for the composer and a film score does not differ much from programme music in the first place. Thus, the film narrative can be considered the music's programme. (John Williams typically starts his work by watching a rough cut of the film⁷.) The extra-musical idea is not only the point of origin, not only the seed from which the music emerges, but its presence constitutes a constant frame of reference⁸. Zofia Lissa argues that «in the film, the picture explains the illustrative musical structures; in the autonomous programme music, this explanation is carried out individually and subjectively by each listener on the basis of the respective sound structure»⁹. Wolfgang Thiel reminds us that «as a rule, there is no soundtrack listener in the true sense of the word, but rather the film

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viewer who receives the multi-layered art form “sound film”»¹⁰. And Kristjan Järvi argues, that «anybody in the concert hall who visit a concert doesn't listen to pure music, absolute music like we have been educated to listen, but they actually see a concert and they listen by looking, you know, not only hearing»¹¹.

Seen in this light, film scores tell a film through musical means.¹² «If the composer has an adequate musical vocabulary, tells the story with taste and care and follows the rules common to both music and drama, the result will be music, good music, and it will be played in concert halls»¹³. Essentially, one could go as far as saying that even music composed directly for the concert hall is designed to tell a story: «What are tone poems or even Mahler symphonies? They are stories»¹⁴.

Williams's Film Music in the Concert Hall

With regard to his film scores, Williams has always distinguished between the music actually used in the film and the album presentations. This is evident, for example, in the fact that his soundtrack albums often contain music in different chronological order than in the film or that individual cues are newly arranged into longer cues. During the recording sessions, Williams sometimes even records individual cues specifically arranged for the upcoming album¹⁵. This way of working shows that Williams

⁶ Although it may happen that some film scores are made before or during the shooting, the composer usually works with a rough cut of the film and not with a script. In this way he already has an idea of what the finished film is going to look like.

⁷ A prominent exception is *Hook* (Steven Spielberg, 1991). Originally conceived as a musical, Williams worked on his score in an early production phase, with the script as a reference.

⁸ See Stoppe 2014, p. 13.

⁹ Lissa 1965, p. 117. Own translation.

¹⁰ Thiel 1981, p. 16. Own translation.

¹¹ Järvi 2014, p. 134.

¹² Of course, there are exceptions like many scores by Hans Zimmer, for example, who is described as «acting more as a music producer, talent scout, and sound designer than as a composer stricto sensu» (Audissino 2017, p. 223). Some Zimmer scores were performed live as a symphonic suite, like *Gladiator* (Ridley Scott, 2000), although «his music had to be substantially adapted for the live symphony orchestra» (Audissino 2017, p. 223). However, even “ambient music” that does not follow traditional compositional techniques should not be automatically disqualified from concert performance.

¹³ Stevens 2006, p. 339.

¹⁴ Järvi 2014, p. 135. See also Winters 2014, p. 134-146.

¹⁵ Both practices are particularly evident in the soundtrack album for *Star Wars Episode I: The Phantom Menace* (George Lucas, 1999) or *E.T. The Extra-Terrestrial*, for example.

does not regard film music as inseparable from the film; the music (at least portions of it) can have a separate existence¹⁶.

Williams had his breakthrough as a film composer in the early 1970s¹⁷, and with *Jaws* (Steven Spielberg, 1975) and *Star Wars* (George Lucas, 1977) Williams became a household name in Hollywood. And *Star Wars* was the first score in the Williams

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canon to be successfully and widely performed in concert as stand-alone music. «On 20 November 1977 Zubin Mehta conducted a thirty-minute-long-suite with the Los Angeles Philharmonic in front of 17,500 people in a sold-out concert at the Hollywood Bowl in Los Angeles. This was the first one of the many “Star Wars concerts” to follow¹⁸. «[...] Between 1978 and 1979 there were around 400 performances of the “Star Wars Symphonic Suite” – Williams’s concert arrangement distributed by Warner Bros. Music»¹⁹. However, Williams did not appear as a concert conductor until after these achievements, considering himself «mostly a recording-stage conductor»²⁰. It is likely that it was the popularity of the *Star Wars* suite performances that led to Williams’s appointment as Arthur Fiedler’s successor at the Boston Pops Orchestra²¹. When he became conductor-in-residence and music director of orchestra in 1980 (a post he held until the end of 1993), Williams had a privileged rostrum on which he could premiere some concert arrangements from his own film scores, and this circumstance certainly promoted an increase in the number of film-music concert arrangements. Williams’s appointment was the first time a Hollywood film composer was appointed music director of an important musical institution like the Boston Pops Orchestra²². Emilio Audissino argues that Williams’s conductorship with the Boston Pops Orchestra has been instrumental in helping the film-music repertoire gain a better reputation. The Boston Pops Orchestra had already performed film music under Williams’s predecessor, Arthur Fiedler, «though Fiedler would select film music akin to the pop-song repertoire»²³. On the contrary, Williams saw film music to be on a par with classical music: «If Fiedler considered film music akin to pop music, Williams thought that the film-music repertoire could provide pieces akin to concert music»²⁴. He brought in philological accuracy in the performance of the film-music repertoire – either contemporary or from the past – by employing the original orchestrations and «if the original was not available, Williams commissioned an arrangement based on the authentic orchestration, reconstructed from surviving orchestral parts and from the film’s original music track»²⁵. In his inaugural Boston concert on 29 April 1980, Williams premiered two concert pieces from the *Star Wars* sequel *The Empire Strikes Back* (Irvin Kershner, 1980), even before the film itself was released²⁶.

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The Post-Williams Era in Boston

In 1993, Keith Lockhart succeeded to Williams as music director of Boston Pops, while Williams assumed the role of “Laureate Conductor”. At this point it is worth examining to what extent the Boston

¹⁶ These kind of adaptations are not unusual. For example, Ennio Morricone arranged a number of his film scores for a separate performance, and Howard Shore adapted his score for the *Lord of the Rings* trilogy into a six-movement symphony, which is intended for a stand-alone performance.

¹⁷ See Audissino 2014, p. 104. In 1971 Williams received his first Academy Award for his adaptation of the music of *Fiddler on the Roof*.

¹⁸ Audissino 2014, p. 81. Mehta also recorded the suite for an album on the Decca label together with an excerpt from the music for *Close Encounters of the Third Kind*.

¹⁹ Audissino 2013, p. 153.

²⁰ Audissino 2014, p. 185.

²¹ See Audissino 2014, p. 82.

²² See Audissino 2013, p. 151.

²³ Audissino 2013, p. 149. Often performed as last part of the programme, it included «show tunes from Broadway musicals-which would increasingly replace the traditional excerpts from operas and operettas-jazz, marches, [...] orchestral versions of popular songs, and, eventually, film music» (ibid.).

²⁴ Audissino 2013, p. 153.

²⁵ Audissino 2013, p. 154.

²⁶ See Audissino 2013, p. 156.

Pops continue to programme Williams's film music. To this end, I have analysed the programmes of both the Boston Symphony and the Boston Pops from 1994 to 2017²⁷. The main question of this research is which pieces by Williams (here limited to the film-music repertoire) have been performed.

Table 1: Overview of the film music works by John Williams performed by the Boston Pops Orchestra since 1994

March from 1941
Swing, Swing, Swing from 1941
For Always from *A.I. Artificial Intelligence* (arr. Karam)
The Duel from *The Adventures of Tintin*
The Sea Battle from *The Adventures of Tintin*
Dry Your Tears, Afrika from *Amistad*
The Lanes of Limerick from *Angela's Ashes* (for solo harp)
Theme from *Angela's Ashes* (arr. for cello quartet Dejardin)
Two Concert Pieces from *Angela's Ashes*
The Battle of Hollywood from 1941
Suite (A Child's Tale) from *The BFG*
The Book Thief
Escapades from *Catch Me If You Can*
Excerpts from *Close Encounters of the Third Kind* (Hal Leonard Signature Edition)
Excerpts from *Close Encounters of the Third Kind* (Pops version)
Overture from *The Cowboys*
End Title from *Dracula*
Night Journeys from *Dracula*
Adventures On Earth from *E.T. The Extra Terrestrial* [= Excerpts from E.T.]
Finale from *E.T. The Extra Terrestrial*
Flying Theme from *E.T. The Extra Terrestrial* [= Title Song from E.T.]
Stargazers from *E.T. The Extra Terrestrial*
E.T. The Extra Terrestrial: The Movie [complete movie, live to projection]
Three Million Light Years From Home from *E.T. The Extra Terrestrial*
Cadillac of the Skies from *Empire of the Sun*
Exultate Justi from *Empire of the Sun*
Jim's New Life from *Empire of the Sun*
Excerpts from *Far and Away* (Pops version)
Suite from *Far and Away* (Hal Leonard Signature Edition)
Suite from *Far and Away* (Manuscript version)

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Theme from *Far and Away*
Film Music Montage I
Film Music Montage II
The Chamber of Secrets from *Harry Potter and the Chamber of Secrets* (Manuscript version)
Fawkes the Phoenix from *Harry Potter and the Chamber of Secrets* (Hal Leonard Signature Edition)
Fawkes the Phoenix from *Harry Potter and the Chamber of Secrets* (Manuscript version)
Aunt Marge's Waltz from *Harry Potter and the Prisoner of Azkaban*
Bridge to the Past from *Harry Potter and the Prisoner of Azkaban* (Tanglewood on Parade 2004 arrangement)
Suite from *Harry Potter and the Prisoner of Azkaban*
Witches, Wands and Wizards from *Harry Potter and the Prisoner of Azkaban* (Tanglewood on Parade 2004 arrangement)
Harry Potter's Wondrous World from *Harry Potter and the Sorcerer's Stone*
Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*
Nimbus 2000 from *Harry Potter and the Sorcerer's Stone*

²⁷ The Boston Symphony Orchestra has made its programmes available in a digital archive at <http://archives.bso.org>. However, Boston Pops concerts are not yet fully accessible: according to the website there are currently about 1000 concerts available.

Suite from *Harry Potter and the Sorcerer's Stone*
Grand Suite from *Harry Potter*
Main Title from *Heidi*
Hell's Kitchen [from *Sleepers*]
Merry Christmas, Merry Christmas from *Home Alone 2* (arr. Bricusse)
Holiday Flight from *Home Alone*
Somewhere in My Memory from *Home Alone*
Home Alone: The Movie [complete movie, live to projection]
Three Selections from *Home Alone* (with chorus, arr. Bricusse)
The Flight to Neverland from *Hook*
Three Pieces from *Hook*
A Whirl Through Academe from *Indiana Jones and the Kingdom of the Crystal Skull*
Irina's Theme from *Indiana Jones and the Kingdom of the Crystal Skull*
Swashbuckler (The Adventures of Mutt) from *Indiana Jones and the Kingdom of the Crystal Skull*
The Crystal Spell from *Indiana Jones and the Kingdom of the Crystal Skull*
Opening Sequence from *Indiana Jones and the Last Crusade*
Scherzo for Motorcycle and Orchestra from *Indiana Jones and the Last Crusade*
Parade of the Slave Children from *Indiana Jones and the Temple of Doom*
Suite from *J.F.K.*
Suite from *Jane Eyre*
Man Against Beast from *Jaws*
Out to Sea / Shark Cage Fugue from *Jaws*
Excerpts from *Jaws* (Pops version)
Jaws: The Movie [complete movie, live to projection]
Theme from *Jaws*
Theme from *Jurassic Park*
With Malice Toward None from *Lincoln*
Theme from *Meet the Press*
Brush on Silk from *Memoirs of a Geisha*
Confluence from *Memoirs of a Geisha*
Sayuri's Theme from *Memoirs of a Geisha*
Suite from *Memoirs of a Geisha*
Three Selections from *Memoirs of a Geisha*
A New Beginning from *Minority Report*

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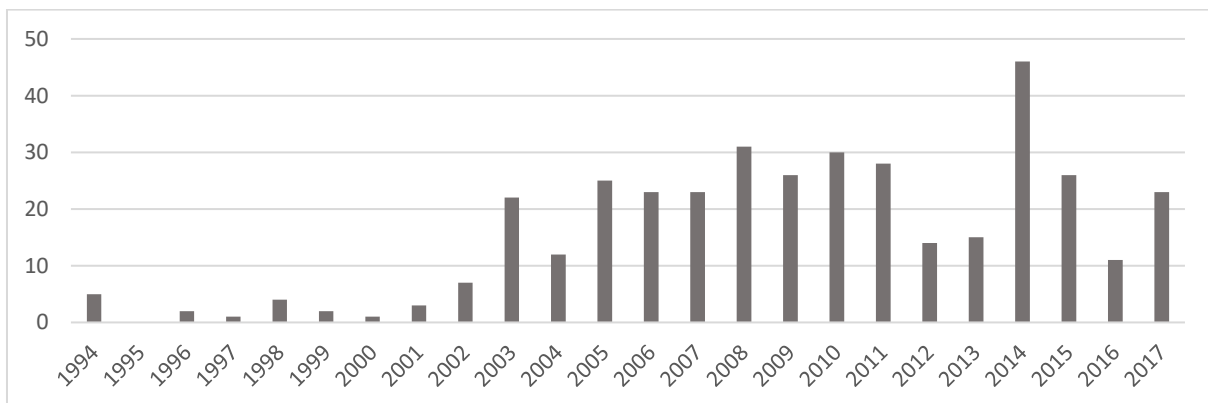
The Mission Theme (Theme for *N.B.C. Nightly News*)
Monsters, Beauties, and Heroes
The Patriot (long version)
Raiders of the Lost Ark: The Movie [complete movie, live to projection]
Marion's Theme from *Raiders of the Lost Ark*
Opening from *Raiders of the Lost Ark*
Excerpts from *Raiders of the Lost Ark* (Pops version)
Raiders March from *Raiders of the Lost Ark*
Suite from *The Reivers*
Piano Solo from *Sabrina*
Hymn to the Fallen from *Saving Private Ryan*
Hymn to the Fallen from *Saving Private Ryan* (arr. for brass ensemble Bocook)
Immolation from *Schindler's List*
Remembrances from *Schindler's List*
Theme from *Schindler's List*
Three Pieces from *Schindler's List* [= Theme, Jewish Town, Remembrances]
Reunion and Finale from *Sleepers*
Star Trek Through the Years Arr: -Calvin
Anakin's Theme from *Star Wars Episode I - The Phantom Menace*
Duel of the Fates from *Star Wars Episode I - The Phantom Menace*
The Flag Parade from *Star Wars Episode I - The Phantom Menace*

- Battle of the Heroes from *Star Wars Episode III - Revenge of the Sith*
- Cantina Band from *Star Wars Episode IV - A New Hope* (full orch. version)
- Main Title from *Star Wars Episode IV - A New Hope*
- Princess Leia's Theme from *Star Wars Episode IV - A New Hope*
- The Asteroid Field from *Star Wars Episode IV - A New Hope*
- Throne Room & End Title from *Star Wars Episode IV - A New Hope*
- The Imperial March from *Star Wars Episode V - The Empire Strikes Back*
- Yoda's Theme from *Star Wars Episode V - The Empire Strikes Back*
- Luke and Leia from *Star Wars Episode VI - Return of the Jedi*
- Star Wars* Trilogy: Film Montage
- Excerpts from *Star Wars* Trilogy (Pops version)
- Grand Suite from *Star Wars*
- March of the Resistance from *Star Wars: The Force Awakens*
- Rey's Theme from *Star Wars: The Force Awakens*
- Scherzo for X-Wings from *Star Wars: The Force Awakens*
- The Jedi Steps and Finale from *Star Wars: The Force Awakens*
- Love Theme from *Superman*
- March from *Superman*
- Pops Excerpts from *Superman* (Pops version)
- Viktor's Tale from *The Terminal*
- Main Title from *Towering Inferno*
- A Tribute To George Lucas and Steven Spielberg [medley including *Jaws*, *Star Wars*, *Raiders of the Lost Ark*, and *E. T.: The Extra-Terrestrial*]
- Dartmoor, 1912 from *War Horse*
- Escape from the City from *War of the Worlds*
- Devil's Dance from *The Witches of Eastwick*

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A review of the programme booklets shows that Williams's film music is still regularly featured; the list above comprises around 120 different titles. Even though Williams has regularly conducted concerts as the "Laureate Conductor" after 1994, Keith Lockhart has also included Williams's pieces in his programmes, and the Boston Symphony Orchestra under Seiji Ozawa has also performed some pieces from *Schindler's List* (Steven Spielberg, 1993), for example. The chart below shows the number of performances in which one or more of Williams's film music has been featured (taking into account performances by both the Boston Pops and the Boston Symphony Orchestra).

Graphic 1: Number of film music concerts by the Boston Pops and Boston Symphony Orchestra since 1994



It is noticeable that a veritable boom in the number of performances began in the early 2000s and the trend continues to this day. Williams's policy to treat film music as serious music and, accordingly, to include it into the concert programmes has had a long-term influence.

Another topical phenomenon of the present time is to perform entire film scores (by Williams and other composers) as a live accompaniment to the films they were written for (this is commonly referred to as "live to projection"). Williams also had an influential role in this "film concert" phenomenon²⁸: in 2002, for the 20th anniversary of *E.T. The Extra Terrestrial* (Steven Spielberg, 1982), he conducted the entire score with a live orchestra at the premiere of the restored version of the film²⁹. From the Williams canon, Keith Lockhart conducted live to projection the score to *Home Alone* (Chris Columbus, 1990) on 26 and 27 December 2014, *Raiders of the Lost Ark* (Steven Spielberg, 1981) on 26 August 2016, and *E.T. The Extra Terrestrial* on 12 and 13 May 2017, and continued these "film concerts" with *Jaws* on 25 and 26 May 2017. However, the question might be whether this live-to-

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film performance can still be interpreted as a film-music concert, since the "concertante" character of the music is lost³⁰. These cases can be compared to ballet music as part of a scenic performance vis-a-vis as a ballet suite arranged for a stand-alone performance.

When looking at the archive material, it is also noticeable that Williams has maintained his habit of performing newly composed film music with the Boston Pops during the post-1994 era. The concerts at Symphony Hall on 1 and 2 June 2012, for example, included "Dartmoor 1912" from *War Horse* (Steven Spielberg, 2011) and "The Duel" from *The Adventures of Tintin* (Steven Spielberg, 2011). In the following 2013 concert, he performed "Three Pieces" from *Lincoln* (Steven Spielberg, 2012); in 2016 Williams arranged his film music for *Star Wars: The Force Awakens* (J. J. Abrams, 2015) into a five-movement suite and performed it at the Tanglewood Music Festival on 13 August 2016. On 19 August 2017, Williams combined forces with Boston Symphony Orchestra's music director Andris Nelsons, who not only conducted the first half of the programme but also contributed a trumpet solo – being an accomplished trumpet player as well – for the piece "With Malice Toward None" from *Lincoln*.

Table 2: Programme of "John Williams's Film Night", Tanglewood, Boston Pops Orchestra, Andris Nelsons/John Williams, 19 August 2017

Korngold, Erich Wolfgang	March from <i>The Adventures of Robin Hood</i>
Herrmann, Bernhard	Scene d'Amour from <i>Vertigo</i>
North, Alex	Forest Meeting/Love Theme and March from <i>Spartacus</i>
Williams, John	The Duel from <i>The Adventures of Tintin</i>
Williams, John	End Titles from <i>Dracula</i>
Williams, John	Adventures on Earth from <i>E.T. The Extra Terrestrial</i>
- Intermission -	
Williams, John	The Adventures of Mutt from <i>Indiana Jones and the Kingdom of the Crystal Skull</i>
Williams, John	Excerpts from <i>Close Encounters of the Third Kind</i>
Williams, John	Parade of the Slave Children from <i>Indiana Jones and the Temple of Doom</i>

²⁸ For an example, see <http://filmconcertslive.com>, accessed 28 November 2017.

²⁹ See Audissino 2014, p. 192. A making-of documentary of this unique concert with the Recording Arts Orchestra of Los Angeles can be found on the *E.T. The Extra Terrestrial* DVD edition from 2002.

³⁰ The term "concertante" refers to the performance of film music as a concert piece without the film being shown synchronously. However, there are also film music concerts in which still images, film excerpts or visual animations are projected onto a screen to accompany the concert suites. I also consider the latter to be a concert performance.

Williams, John	Suite from <i>Far and Away</i>
Williams, John	From Malice Towards None from <i>Lincoln</i>
Williams, John	The Chamber of Secrets from <i>Harry Potter and the Chamber of Secrets</i>
Williams, John	Fawkes the Phoenix from <i>Harry Potter and the Chamber of Secrets</i>
Williams, John	Harry's Wondrous World from <i>Harry Potter and the Sorcerer's Stone</i>
Williams, John	March from <i>1941</i> (Encore)
Williams, John	Theme from <i>Schindler's List</i> (Encore)
Williams, John	The Imperial March from <i>The Empire Strikes Back</i> (Encore)

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Nelsons commented about film music:

«The genre makes the music sometimes to follow certain rules. [...] It is all the same with ballet music by great composers like Tchaikovsky. You can hear when it is a symphony or a ballet music. The ballet music you can hear is written for dancing, and, obviously, it sounds different than a symphony but it is still genius. And I think the same in this case for Korngold. Of course, I have conducted a few of his pieces for symphony [orchestra], then, of course, listened to his film music. The quality of writing is the same. It is really great and I don't divide there for if it's Korngold classical or it's Korngold Hollywood. It's the same composer in a different genre»³¹.

This was the first time ever that the Principal Conductor of the Boston Symphony Orchestra conducted a Boston Pops film-music concert, a sign that film music is now an accepted part of the regular concert repertoire³².

Williams in New York

The first mention of a Williams's film score in a New York Philharmonic programme was on 9 December 1987 in a "Young People's Concert" conducted by Leonard Slatkin³³. Slatkin selected a wide range of different marches from Beethoven's "Turkish March" to the "Wedding March" by Mendelssohn, Tchaikovsky's "Nutcracker March", Siegfried's "Funeral March" from Richard Wagner's *Götterdämmerung*, to Williams's "Imperial March" from *The Empire Strikes Back*³⁴. In the programme booklet itself there is no sign of the need to justify the presence of a film-music piece amongst the other pieces.

Table 3: Programme of «Young People's Concert», New York Philharmonic, Leonard Slatkin, 9 December 1987

Beethoven	Turkish March from <i>The Ruins of Athens</i>
Mendelssohn	Wedding March from <i>A Midsummer Night's Dream</i>
Gounod	<i>Funeral March of a Marionette</i>
Berlioz	March to the Scaffold from <i>Symphonique Fantastique</i>
Tchaikovsky	March from <i>The Nutcracker</i>

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Wagner	Siegfried's Funeral March from <i>Götterdämmerung</i>
Prokofiev	March from <i>The Love for Three Oranges</i>

³¹ BSO music director Andris Nelsons interviewed by Ron Della Chiesa for the WCRB 99.5 broadcast of the concert.

³² The BSO recently announced that the «John Williams's Film Night» will once again be conducted by Andris Nelsons and John Williams at the 2018 Tanglewood Music Festival.

³³ The New York Philharmonic Orchestra Archive is digitally accessible at <http://archives.nyphil.org> and contains more than 13,000 printed programmes among other things.

³⁴ In the internal programme listing the piece is mistakenly called «The Imperial March (Darth Vader's [sic] Theme)».

Williams Imperial March from *The Empire Strikes Back*

Nevertheless, it would take nearly 20 years before Williams's film music is performed again by the New York Philharmonic. On 10 February 2004, Williams himself made his debut as a guest conductor with a programme consisting exclusively of his own works. Particular prominence had the "Harry Potter Suite", the "Tribute to the Film Composer" and "Escapades" from *Catch Me If You Can* (Steven Spielberg, 2002). The "Tribute to the Film Composer" is a medley showcasing Hollywood's most famous film themes, which Williams presented on the occasion of the 74th Academy Awards ceremony in 2002, where he was musical director³⁵.

Table 4: Programme of «The Art of the Score», New York Philharmonic, John Williams, 10 February 2004

Williams, John	Olympic Fanfare and Theme
Williams, John	Selections from <i>Close Encounters of the Third Kind</i>
Williams, John	Suite from <i>JFK</i>
Williams, John	Suite from the <i>Harry Potter</i> films (Hedwig's Theme, Fawkes the Phoenix, Nimbus 2000, Harry's Wondrous World)
arr. Williams, John	Tribute to the Film Composer
Williams, John	Selections from <i>Far and Away</i> (County Galway, June 1892; The Fighting Donnellys, Joseph and Shannon, Blowin' Off Steam [The Fight], Finale)
Williams, John	Escapades from <i>Catch Me If You Can</i>
Williams, John	Theme from <i>Schindler's List</i>
Williams, John	Adventures on Earth from <i>E.T. The Extra Terrestrial</i>
Williams, John	For New York (Encore)
Williams, John	Main Title from <i>Star Wars</i> (Encore)
Williams, John	The Mission (NBC News Theme) (Encore)

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On 12 April 2005, the New York Philharmonic performed another film-music concert under the direction of Leonard Slatkin, with Itzhak Perlman as a soloist.

Table 5: Programme of «An Evening of American Cinematic Musical Magic», New York Philharmonic, Leonard Slatkin, 12 April 2005.

Newman, Alfred	20th Century Fox Fanfare
Rózsa, Miklós	Overture to <i>El Cid</i>
North, Alex	Love Theme from <i>Spartacus</i>
Chaplin, Charles	Smile from <i>Modern Times</i> (arr. John Williams)
Newman, Alfred	Cathy's Theme from <i>Wuthering Heights</i> (arr. John Williams)
Steiner, Max	Theme from <i>Now, Voyager</i> (arr. John Williams)

³⁵This work consists of a medley including "As Time Goes By" (from *Casablanca*, Michael Curtiz, 1942); "Theme" from *Cinema Paradiso* (Giuseppe Tornatore, 1988); "Overture" from *Citizen Kane* (Orson Welles, 1941); "Theme" from *E.T. The Extra Terrestrial*; "Theme" from *Exodus* (Otto Preminger, 1960); "Love Theme" from *The Godfather* (Francis Ford Coppola, 1972); "Theme" from *Rocky* (John G. Avildsen, 1976); "Main Title" from *Out of Africa* (Sydney Pollack, 1985); "Theme" from *Jaws*; "Theme" from *The Magnificent Seven* (John Sturges, 1960); "My Heart Will Go On" from *Titanic* (James Cameron, 1997); "Theme" from *The Natural* (Barry Levison, 1984); "Theme" from *Patton* (Franklin J. Schaffner, 1970); "Theme" from *The Pink Panther* (Blake Edwards, 1963); "The Murder" from *Psycho* (Alfred Hitchcock, 1960); "The River Kwai March" from *The Bridge on the River Kwai* (David Lean, 1957); "Theme" from *The Sea Hawk* (Michael Curtiz, 1940); "Lara's Theme" from *Doctor Zhivago* (David Lean, 1965); "Love Theme" from *Spellbound* (Alfred Hitchcock, 1945); "Main Title" from *Star Wars*; "Tara's Theme" from *Gone With the Wind* (Victor Fleming, 1939); "Twentieth Century Fox Fanfare" and "Warner Bros. Fanfare". With an average performance time of 4.30 minutes, many pieces are only quoted briefly.

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Korngold, Erich Wolfgang	Marian and Robin's Love Theme from <i>The Adventures of Robin Hood</i> (arr. John Williams)
Bernstein, Leonard	<i>On the Waterfront</i> Symphonic Suite from the Film
Bernstein, Elmer	Theme from <i>The Magnificent Seven</i>
Kamen, Michael	Scherzo (Marking Homework) from <i>An American Symphony (Mr. Holland's Opus)</i>
Raksin, David	Theme from <i>Laura</i>
Goldsmith, Jerry	Main Title from <i>Patton</i>
Barry, John	Main Theme from <i>Out of Africa</i>
Williams, John	Theme from <i>Far and Away</i>
Williams, John	Theme from <i>Schindler's List</i>
Gardel, Carlos	Tango (Por una cabeza) from <i>Scent of a Woman</i> (arr. John Williams)
Morricone, Ennio and Andrea	Theme from <i>Cinema Paradiso</i>
Shore, Howard	Symphonic Suite from <i>The Fellowship of the Ring</i>
Williams, John	The Imperial March from <i>The Empire Strikes Back</i> (Encore)

The first half of the programme was dedicated to the Golden Age composers, including three pieces arranged by Williams for violin and orchestra – Charlie Chaplin's "Smile" from *Modern Times* (Charlie Chaplin, 1935), Max Steiner's "Theme" from *Now, Voyager* (Irving Rapper, 1942) and Erich Wolfgang Korngold's "Love Theme" from *The Adventures of Robin Hood* (Michael Curtiz, William Keighley, 1938). In the second half there was a section dedicated to the film composers who died in 2004 – Elmer Bernstein, Jerry Goldsmith and David Raksin – and the concert ended with a selection of contemporary film scores, including a symphonic suite from Howard Shore's *The Lord of the Rings: The Fellowship of the Ring* (Peter Jackson, 2001). In this last section, Williams was prominently featured with pieces from *Far and Away* (Ron Howard, 1992), *Schindler's List*, Williams's own arrangement of Carlos Gardel's tango "Por Una Cabeza" and "The Imperial March".

In the two years that followed, Williams was once again an integral part of the New York concert schedule, this time as a guest conductor himself. On 24 and 26 April 2006, two concerts with identical programmes were held, with Steven Spielberg and Martin Scorsese as hosts.

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Table 6: Programme of «Lights! Camera! Music», New York Philharmonic, John Williams, 24 and 26 April 2006

Herrmann, Bernard	Death Hunt from <i>On Dangerous Ground</i>
Herrmann, Bernard	The Inquirer from <i>Citizen Kane</i>
Herrmann, Bernard	Ballad of Springfield Mountain from <i>The Devil and Daniel Webster</i>
Herrmann, Bernard	Gallop: The Whip from <i>Currier and Ives Suite</i>
Herrmann, Bernard	Scène d'amour from <i>Vertigo</i>
Herrmann, Bernard	Music from <i>Psycho</i> (Prelude, The Murder)
Herrmann, Bernard	Two Selections from <i>Taxi Driver</i> (Night Piece for Orchestra, Prelude/Night Prowl – Blues)
Herrmann, Bernard	Prelude from <i>North by Northwest</i>
Williams, John	Theme from <i>Jaws</i>
Williams, John	Excerpts from <i>Close Encounters of the Third Kind</i>
Williams, John	Out to Sea/Shark Cage Fugue from <i>Jaws</i>
Williams, John	Excerpt from <i>Indiana Jones and the Last Crusade</i>
Williams, John	Theme from <i>Schindler's List</i>

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Williams, John	Finale from <i>E.T. The Extra Terrestrial</i>
Williams, John	Prayer for Peace from <i>Munich</i> (Encore)
Williams, John	Main Title from <i>Star Wars</i> (Encore)
Williams, John	The Mission (NBC News Theme) (Encore)
Williams, John	For New York (Encore)

Williams dedicated the first half of the concert to his colleague Bernard Herrmann, with a sweeping selection from his film-music works. In the second half, the focus was on the ongoing cooperation between Williams and Spielberg. Williams performs his own compositions for *Jaws*, *Close Encounters of the Third Kind* (Steven Spielberg, 1977), *Indiana Jones and the Last Crusade* (Steven Spielberg, 1989), *Schindler's List* and *E.T. The Extra Terrestrial*. As encores, excerpts from *Munich* (Steven Spielberg, 2005), the "Mission Theme" for the NBC News and the "Main Title" from *Star Wars* were performed. A similarly presentation of Williams's film music can be found in the programme of the three concerts from 14 to 16 September 2007; here Williams performed "Sayuri's Theme" from *Memoirs of a Geisha* (Rob Marshall, 2005).

Table 7: Programme of unnamed concert, New York Philharmonic, John Williams, 14-16 September 2007

Williams, John	Sound The Bells!
Williams, John	Flight to Neverland from <i>Hook</i>
Williams, John	Suite from <i>Jane Eyre</i> (Lowood, To Thornfield, Reunion)
Williams, John	Suite from the <i>Harry Potter</i> films (Hedwig's Theme, Aunt Marge's Waltz, Harry's Wondrous World)
Bock, Jerry	Selections from <i>Fiddler on the Roof</i> (adapt. John Williams)
Whiting	Hooray for Hollywood from <i>Hollywood Hotel</i> (arr. John Williams)

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Lane/Lerner	You're All the World to Me from <i>Royal Wedding</i>
DePaul/Mercer	Bless Your Beautiful Hide from <i>Seven Brides for Seven Brothers</i>
Previn/Comden/Green	I Like Myself from <i>It's Always Fair Weather</i>
Fain/Freed	The Worry Song from <i>Anchors Aweigh</i>
Brown/Freed	Singin' in the Rain from <i>Singin' in the Rain</i>
Williams, John	Sayuri's Theme from <i>Memoirs of a Geisha</i>
Williams, John	A Tribute to George Lucas and Steven Spielberg
Williams, John	Theme from <i>Sugarland Express</i> (Encore)
Williams, John	The Olympic Spirit (Encore)
Williams, John	The Mission (NBC News Theme) (Encore)

Since then, Williams has been a regularly performed composer in the repertoire of the New York Philharmonic. In particular, his music from *Schindler's List* is frequently featured, for example, in a concert on 2 December 2009, where it was the only film-music piece to be included in the programme alongside works by Liszt, Bruch and Tchaikovsky.

Williams himself again appeared as a guest conductor on 25 October 2011 with Gil Shaham as a soloist. In this concert Williams once again chose, in addition to his own compositions, to perform pieces by Golden Age composers as well as the aforementioned "Tribute to the Film Composer". Shaham played the violin solo in Williams's arrangement of "Por Una Cabeza", in "Excerpts" from *Fiddler on the Roof* (Norman Jewison, 1971), and in "Three Pieces" from *Schindler's List*.

Table 8: Programme of «John Williams: A Night At The Movies», New York Philharmonic, John Williams, 25 October 2011

Whiting	Hooray for Hollywood from <i>Hollywood Hotel</i>
Korngold, Erich Wolfgang	March from <i>The Adventures of Robin Hood</i>
Herrmann, Bernard	Scène d'amour from <i>Vertigo</i>
North, Alex	Forest Meeting / Love Theme and March from <i>Spartacus</i>
Williams, John	Selections from <i>Close Encounters of the Third Kind</i>
	Adventures on Earth from <i>E.T. The Extra Terrestrial</i>
arr. Williams, John	Tribute to the Film Composer
Gardel, Carlos	Tango (Por una cabeza) from <i>Scent of a Woman</i> (arr. John Williams)
Williams, John	Three Pieces from <i>Schindler's List</i> (Remembrances, Krakow Ghetto Winter '41, Theme)
Bock, Jerry	Excerpts from <i>Fiddler on the Roof</i> (adapt. John Williams)
Williams, John	Main Title from <i>Star Wars</i>
Williams, John	Theme from <i>Sabrina</i> (Encore)
Williams, John	Yoda's Theme from <i>Star Wars</i> (Encore)
Williams, John	The Raider's March from <i>Raiders of the Lost Ark</i> (Encore)
Williams, John	Imperial March from <i>Star Wars</i> (Encore)

Conductor David Newman performed an all-Williams programme on 24 May 2016, where he gave the New York premiere of “Rey’s Theme” from *Star Wars: The Force Awakens*.

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Table 9: Programme of «A John Williams Celebration», New York Philharmonic, David Newman, 24 May 2016

Williams, John	For New York
Williams, John	Excerpts from <i>Close Encounters of the Third Kind</i>
Williams, John	Selections from <i>Jane Eyre</i> (Lowood, To Thornfield)
Williams, John	Sayuri's Theme from <i>Memoirs of a Geisha</i>
Williams, John	Harry's Wondrous World from <i>Harry Potter and the Sorcerer's Stone</i>
Williams, John	The Barrel Chase from <i>Jaws</i>
Williams, John	<i>Born on the Fourth of July</i>
Williams, John	Motorcycle Chase from <i>Indiana Jones and the Last Crusade</i>
Williams, John	Theme from <i>Schindler's List</i>
Williams, John	Rey's Theme from <i>Star Wars: The Force Awakens</i>
Williams, John	Throne Room and Finale from <i>Star Wars</i>
Williams, John	Flying Theme from <i>E.T. The Extra Terrestrial</i> (Encore)

Newman also conducted entire Williams film scores live to film: on 12 and 13 May 2017 *E.T. The Extra Terrestrial*, and in September and October 2017 all the film scores for the *Star Wars* classic trilogy plus *The Force Awakens*. Like Boston Pops, the New York Philharmonic has markedly increased the presence of film music since the beginning of the 2000s.

John Williams in Concert Halls Worldwide

Like Williams, conductor John Mauceri is a pioneer and an advocate of the concert presentation of film music, and he already led numerous film music concerts with the Hollywood Bowl Orchestra in the 1990s³⁶. In the 2000s, Mauceri was a regular guest conductor with the Leipzig Gewandhaus Orchestra and played a major role in the distribution of concertante film music performances worldwide. Like Williams, Mauceri emphasises the value of film music: «movie music is not a genre of music. [...] What differentiates it from other music is its frequent requirement to fit within a specific and pre-existing amount of time to do whatever it needs to do. Great music written for the cinema is great music»³⁷. As an example, he cites Howard Shore's «*The Lord of the Rings Symphony*», which was performed more than 100 times in the first two and a half years after its release³⁸. However, he admits that «most music written for the cinema, like all those forgotten symphonies, string quartets, operas and ballets, is not [great music]»³⁹.

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All of Mauceri's concerts with the Gewandhaus Orchestra had an overarching theme that was personally chosen by Mauceri:

«When I was first invited to conduct Leipzig's Gewandhaus Orchestra [...] I was asked to bring music from Hollywood composed by those Germans who had fled the Nazi era and who brought their European-trained genius to a new medium: sound film. Although my first program was exclusively music written for Hollywood films, I soon began programming concerts that *included* film music, but were based around some idea, like Love and Death, Time and Space, Two Worlds, Big and Little Heroes»⁴⁰.

Like Williams, Mauceri also regards film music as a legitimate repertoire, not only for film-music concerts but also included in concert-music programmes. It is no surprise that all but one of Mauceri's concerts with the Gewandhaus Orchestra also included Williams pieces.

Table 10: Programme of «*Music from Hollywood*», Gewandhaus Orchestra, John Mauceri, 14 and 15 January 2000

Waxman, Franz	<i>Sunset Boulevard</i> - A Sonata for Orchestra (arr. John Mauceri)
Waxman, Franz	Suite from <i>A Place in the Sun</i>
Gershwin, George	An American in Paris
Korngold, Erich Wolfgang	Symphonic Suite from <i>The Adventures of Robin Hood</i>
Rózsa, Miklós	The Prince and the Princess from <i>The Thief of Bagdad</i>
Williams, John	Dinosaur Theme from <i>Jurassic Park</i> ⁴¹
Williams, John	Final Scene from <i>Schindler's List</i> ⁴²
Newman, Alfred	Twentieth Century Fox Fanfare
Williams, John	Throne Room and End Title from <i>Star Wars</i>
Williams, John	Flying Theme from <i>E.T.</i> (Encore)

³⁶ See Audissino 2014, p. 194. Mauceri was also a regular guest conductor with the Boston Pops Orchestra in the 1980s.

³⁷ Mauceri 2006, p. 60.

³⁸ See Mauceri 2006, p. 59. Mauceri also had a significant role in preparing Shore's source material for a symphonic performance.

³⁹ Mauceri 2006, p. 60.

⁴⁰ Mauceri 2006, p. 60. Emphasis in original.

⁴¹ Despite the alternate title, this is actually Theme from *Jurassic Park*.

⁴² Despite the alternate title, this is actually Theme from *Schindler's List*.

As can be seen, Williams is featured rather prominently and shares the programme with film composers from the Golden Age and with George Gershwin's *An American in Paris* – not a film score but an outstanding example of programme music. For the second concert on 20 and 21 December 2001, Mauceri focused on «Love and Jazz» and the only Williams piece was “Cantina Band” from *Star Wars*⁴³. For the third concert, the programme's theme was «American Journeys» and Williams was again on the list.

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Table 11: Programme of «American Journeys», Gewandhaus Orchestra, John Mauceri, 10 and 11 January 2003

Weill, Kurt	The Seven Deadly Sins - Ballet chanté
Williams, John	Liberty Fanfare
	Oh, Shenandoah! (arr. Carmen Dragon)
Newman, Alfred	Selznick International Pictures Fanfare
Steiner, Max	Suite from <i>Gone with the Wind</i>
Morricone, Ennio	Theme from <i>The Untouchables</i> (arr. Henry Mancini)
Barry, John	Music from <i>Dances with Wolves</i>
Bernstein, Elmer	Music from <i>The Magnificent Seven</i>
Williams, John	Suite from the <i>Harry Potter</i> movies ⁴⁴

Carrying on with his inclusive policy, Mauceri not only performed film pieces by Steiner, Morricone, Barry and Bernstein but also included non-film music entries such as the American traditional song “Oh Shenandoah”, Williams's “Liberty Fanfare”⁴⁵ and Kurt Weill's ballet music “The Seven Deadly Sins”⁴⁶. The presence of Williams's “*Harry Potter* Suite” in an America-themed programme might seem unmotivated – being *Harry Potter* quintessentially British – but the film version is American (produced by Warner Bros.).

The presence of Williams was stronger in the fourth and fifth Mauceri concerts from late 2003 and early 2005.

Table 12: Programme of «Myths and Wonder», Gewandhaus Orchestra, John Mauceri, 19 and 20 December 2003

Wagner, Richard	Ride of the Valkyries from <i>The Valkyrie</i>
Holst, Gustav	Jupiter, the Bringer of Jollity from <i>The Planets</i>
Dukas, Paul	L'apprenti sorcier
Williams, John	Music from <i>Harry Potter and the Chamber of Secrets</i> (Fawkes the Phoenix, Dobby the House Elf, The Chamber of Secrets)
Shore, Howard	Music from <i>The Lord of the Rings</i>
Williams, John	Theme from <i>Jurassic Park</i>
Williams, John	Music from <i>Close Encounters of the Third Kind</i> ⁴⁷

⁴³This is a little bit surprising because Williams has been no stranger to jazzy scores, albeit his latest entry in this genre, *Catch Me If You Can*, had yet to be composed at that time. However, Mauceri could have included “Swing, Swing, Swing” from *1941* (Steven Spielberg, 1979).

⁴⁴There is no further indication in the archives which particular film or suite is meant. Unfortunately, there is no archived recording of this concert, so therefore it is not possible to determine which piece has actually been played at this time.

⁴⁵Williams composed this piece in 1986 on the occasion of the 100th anniversary of the Statue of Liberty.

⁴⁶Weill's piece was composed and premiered in 1933 in Paris, France. The ballet tells the story of the singer/dancer Anna (the roles are performed separately on stage) who encounters the seven deadly sins on her journey through seven American cities.

⁴⁷This is actually Excerpts from *Close Encounters of the Third Kind*, published by Hal Leonard.

Rózsa, Miklós Music from *Ben Hur* (Overture, Parade of the Charioteers, Love Theme, Miracle and Finale)

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Williams, John Music from *Harry Potter and the Sorcerer's Stone*⁴⁸ (Encore)

Williams, John Music from *Raiders of the Lost Ark*⁴⁹ (Encore)

Mauceri's theme for the first of these concerts was «Myths and Wonder». Mauceri coupled Wagner with Shore (*The Lord of the Rings*) as well as with Holst and Dukas, adding an extensive selection from the Williams repertoire. Here, Mauceri seemed to be stressing some narrative similarities between Dukas' *L'apprenti sorcier* and *Harry Potter* – who is himself a “sorcerer's apprentice”. Holst was paired with “Excerpts” from *Close Encounters of the Third Kind*, while the Williams set was completed with music from *Jurassic Park* (Steven Spielberg, 1993), *Raiders of the Lost Ark*, and more music from the first three *Harry Potter* films. For the concert called «Big and Little Heroes» Mauceri selected “Somewhere In My Memory” from *Home Alone*, together with “Something Wicked This Way Comes” from *Harry Potter and the Prisoner of Azkaban* (Alfonso Cuarón, 2004) and “Exsultate Justi” from *Empire Of The Sun* (Steven Spielberg, 1987), thus forming a «trptych» – as Mauceri himself called it during the concert – for children's choir⁵⁰.

Table 13: Programme of «Big and Little Heroes», Gewandhaus Orchestra, John Mauceri, 28 and 29 January 2005

Korngold, Erich Wolfgang	Fanfare from <i>King's Row</i>
Wagner, Richard	Siegfried-Idyll WWV 103
Wagner, Richard	Siegfried's Death and Funeral Music from <i>Götterdämmerung</i>
Korngold, Erich Wolfgang	Robin and his Merry Men from the Symphonic Suite of <i>The Adventures of Robin Hood</i>
Williams, John	Bugler's Dream/Olympic Fanfare
Elfman, Danny	Music from <i>Edward Scissorhands</i>
Shore, Howard	Finale from <i>The Lord of the Rings: The Fellowship of the Ring</i>
Rózsa, Miklós	Love Theme from <i>El Cid</i>
Williams, John	Somewhere in my Memory (from <i>Home Alone</i>)
Williams, John	Something Wicked This Way Comes from <i>Harry Potter and the Prisoner of Azkaban</i>
Williams, John	Exultate Justi from <i>Empire of the Sun</i>
Arnold, David	Music from <i>Tomorrow Never Dies</i>

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Again, he combined these film-music pieces with pieces by Richard Wagner and Williams's concert miniature “Olympic Fanfare and Theme”⁵¹. Mauceri's last concert with the Gewandhaus Orchestra in 2008 only featured “Excerpts” from *Close Encounters of the Third Kind* – surprisingly, as in a programme titled «Time and Space» one would have expected more Williams “space” music. Mauceri's pro-film music policy seems to have had little influence on the orchestra, though: after the era of Mauceri's guest conductorship, Williams's and other film music have virtually not appeared again in the programmes

⁴⁸ This is actually Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*.

⁴⁹ This is actually Raiders March from *Raiders of the Lost Ark*.

⁵⁰ On the archive recording, Mauceri explicitly thanks John Williams for the opportunity to perform these pieces and emphasizes that this is a European premiere. It can therefore be assumed that Mauceri, in the same way as Williams frequently did, used a manuscript version and not the published Hal Leonard score for performance. In his Leipzig concerts, Mauceri did this in any case with Howard Shore's *Lord of the Rings* Symphony, from which he performed excerpts in advance.

⁵¹ Composed in 1984 for the Los Angeles Summer Olympics.

of the Gewandhaus Orchestra⁵². Yet, in the following years other important “classical music” institutions would show important changes of attitude towards the film-music repertoire.

In 2014, the Los Angeles Philharmonic scheduled a one-off John Williams Gala Concert at the Walt Disney Hall under the direction of music director Gustavo Dudamel⁵³. Dudamel prepared a selection from both Williams's film-music and concert-music repertoires: “Soundings”, “Three Pieces from *Schindler's List*”, “Cadenza and Variations from *Fiddler on the Roof*” (with Itzhak Perlman as the soloist)⁵⁴, “Escapades from *Catch Me If You Can*”, “The Duel” from *The Adventures of Tintin*, “Dry Your Tears, Afrika” from *Amistad* (Steven Spielberg, 1997), and “Throne Room and Finale” from *Star Wars*. Williams – who attended the entire concert – was invited onstage to conduct the encore, “The Imperial March” from *The Empire Strikes Back*. In 2015, at the Waldbühne arena, the Berlin Philharmonic Orchestra held a concert called «Lights, Camera, Action» under the baton of Sir Simon Rattle. The programme featured rarely performed pieces from *Mutiny on the Bounty* (Lewis Milestone, 1962) by Bronislau Kaper, *The Big Country*

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(William Wyler, 1958) by Jerome Moross, or Scott Bradley's theme from the *Tom and Jerry* animated shorts, but also showcased some of the repertoire's staples like Korngold's suite from *The Adventures of Robin Hood* or Rózsa's selections from *Ben Hur* (William Wyler, 1959). Notably, the programme also included Edvard Grieg's *Piano Concerto in A* with Lang Lang as a soloist, showing that Rattle – like Mauceri – had no particular reservations in combining film music with the traditional concert repertoire. Williams's music was presented at the very end of the programme: *Raiders of the Lost Ark*, *E.T. The Extra Terrestrial*, and *Star Wars* to bring the concert to a rousing end. Talking to the audience, Rattle emphasised that «no film music concert would be complete without John Williams», continuing that «my children said to me that if we did not play *Raiders of the Lost Ark*, they would not attend. However, it's superb music!⁵⁵». On 3 and 6 September 2015 Simone Pedroni conducted Milan's Giuseppe Verdi Symphony Orchestra and Chorus in the first all-*Star Wars* programme featured in a regular “classical” concert season. In July 2016 the concert was reprised, with the addition of new music from *The Force Awakens*. More recently, Keith Lockhart conducted a BBC Proms Concert on 20 July 2017 in celebration of Williams's 85th anniversary.

Conclusion

During his time with the Boston Pops Orchestra Williams has been a major player in making film music a legitimate choice for concert presentations. Williams has been a pioneer and an example for conductors all over the world wishing to include film music in their concert programmes and thus supersede the prejudice that sees it as a minor art form. As Sullivan commented, «No one has been more successful over a longer span than Williams in bridging Hollywood and Carnegie Hall⁵⁶». The Boston Pops Orchestra and the New York Philharmonic in particular, but also other orchestras, have recorded a

⁵² However, the Gewandhaus Orchestra had a one off film-music concert in 2009 as part of its season finale. Here, Williams was featured with his concert arrangements of “Flight to Neverland” from *Hook* and suites from *Harry Potter and the Sorcerer's Stone*, *Star Wars: Episode I - The Phantom Menace*, and *E.T. The Extra Terrestrial*. It is interesting to note that the suite from *Star Wars: Episode I - The Phantom Menace* is rarely performed in its entirety, compared to the material from the other *Star Wars* films. However, the Gewandhaus Orchestra's performance omitted the chorus part in the final piece of the suite, “Duel of the Fates”.

⁵³ In fact, Dudamel is a well-known admirer of Williams's film music and was invited to conduct the end title cues of *Star Wars: The Force Awakens* during the scoring sessions. Dudamel is credited for his conducting duties in the end credits of the film as well as in the album credits. In 2009, Dudamel – appointed the new music director of the Los Angeles Philharmonic – had already invited Williams as guest conductor for a three-part series of film music concerts entitled «Music from the City of Angels». See Audissino 2014, p. 196.

⁵⁴ Despite the alternate title, this is actually “Excerpts of *Fiddler on the Roof*” as published by Hal Leonard.

⁵⁵ Own translation. Rattle made his speech in German.

⁵⁶ Sullivan 2008, p. 32.

marked increase in film music concerts to the last years. And Williams's music is an almost constant presence in both the film-music programmes and in those programmes that combine concert music with film music⁵⁷. Williams has the ability to take a film's story

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and re-narrate it through musical means, which is not different from what happens with tone poems or other types of applied music that are sometimes held in higher esteem than film music.

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⁵⁷ As regards the performance of film music in concert, the biggest difference between film music and "regular" concert music is availability. While concert music is available in practically all cases through music publishers either for sale or rent, this is rarely the case with film music. Usually, the copyright of the film score is transferred to the production company or to the film studio, both for the sound recording and the score itself, and the majority of companies show little interest in the publication of a performable score. At times, copies remain with the composer or other persons involved in the production process, which then are sometimes transferred as an estate to university libraries or private collections (See Pool - Wright 2011, p. 103). In these cases many scores consists only of conductor's scores, a condensed version of the score with the less important parts omitted (See Pool - Wright 2011, p. 97), so that the full scores have to be reconstructed, re-orchestrated, and parts extracted and copied for performances. This is especially the case with many Golden Age music. John Williams is one of the few film composers whose work is widely available from a music publisher for both sale and rental. The "Hal Leonard Signature Edition" offers a series of concert arrangements from his film scores, arranged by Williams himself.

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