Contents

List of Illustrations xiii
Acknowledgments xv
Preface on Methodology xix

Introduction 3

Part I: The Classical Hollywood Music Style

2 “The Classical Hollywood Music”: A Stylistic Definition 26

Part II: John Williams and the Classical Hollywood Music Style

3 The “Modern” Hollywood Music Style: The Context of Williams's Restoration 57
4 Star Wars: An Oppositional Score 69
5 Williams's Early Years: Spotting the First Traces of Neoclassicism 86
6 Jaws: Williams's Neoclassicism Floats Up to the Surface 104
7 Williams's Neoclassicism: Style and Habits 119
8 Williams's Naysayers: A Deconstruction of Classical and New Criticisms 134
## Contents

9  *Raiders of the Lost Ark* Background: A Neoclassical Film 145

10 *Raiders of the Lost Ark* Analysis: The Return of Max Steiner 161

11 Beyond the Films: Conductor John Williams 183

Conclusion 197

**Appendix 1: Completing the Picture**
- Williams’s Versatility for Spielberg (and Others) 205
- The Spielberg/Williams Collaboration 207
- Williams’s Eclecticism Besides Spielberg (and Lucas) 222

**Appendix 2: Film and TV Scores, Concert Pieces, and Arrangements**
- Scores for Feature Films 229
- TV Scores 232
- Principal Early-Year Collaborations 233
- Fanfares, Orchestral Miniatures, and Concert Pieces 234
- Catalogue of Film-Music Concert Pieces 237
- Principal Medleys and Arrangements from Film Scores, Songs, and Popular Music 243

*Glossary* 247

*Notes* 251

*Bibliography* 287

*Index* 303