

THE **ENNIO MORRICONE** ONLINE MAGAZINE

inseguendo quel suono

la mia musica, la mia vita

Maestro



conversazioni con
**ALESSANDRO
DE ROSA**

INSEGUENDO QUEL SUONO *Morricone's Autobiography*

THE FIFTIES *The Early Years of Morricone*

INFINITE SPACES *Woodstock of the Third Millenium*

THE RAREST MORRICONE'S ON EARTH

...and more

ISSUE #11

July 2016

Table of Contents

Preface: My Favourite Composer	3
In breve.....	5
Old News.....	11
Additions to Previous Issues	19
Inseguendo quel suono (Pursuing that Sound): Ennio Morricone's Autobiography	20
The Fifties: The Early Years of Ennio Morricone	28
Backstage with Ennio Morricone: From the DVD Bonus of En mai fais ce qu'il te plaît.....	38
Infinite Spaces: Woodstock of the Third Millennium.....	43
Variations on a Theme: Are e-Store Playlists a Qualitative Ranking?	46
Negrin-Morricone, A 25-Year Close Collaboration, Part 3: Famiglia e guerra (2007-2012)..	52
The Rarest Morricone's on Earth	58

License for all articles: CreativeCommons



Cette œuvre est mise à disposition selon les termes de la Licence Creative Commons Attribution - Pas d'Utilisation Commerciale - Partage dans les Mêmes Conditions 2.0 Belgique

PUBLICATION PÉRIODIQUE D'ÉTUDE ET DE CRITIQUE DANS LE DOMAINE ARTISTIQUE. LES TEXTES SONT PUBLIÉS SOUS LA RESPONSABILITÉ DE LEURS AUTEURS, QUI EN CONSERVENT LA PROPRIÉTÉ DES DROITS D'AUTEUR ET INTELLECTUELS.

All the articles are of purely informative nature. We do not own the copyright of the images included in this document or of the audio clips accessible from it. All the rights on the images and the music are the property of their respective owners.

Chief editors: Patrick Bouster and Didier Thunus

Front cover design: Valeria Magyar

Front cover inlay: Anne-Catherine Mortiaux

Front cover and back cover pictures taken from the book “Inseguendo quel suono”, Mondadori editions

—————PREFACE—————

My Favourite Composer

Mozart, Beethoven, Schubert: that's who I'm talking about

by Didier Thunus

At the Golden Globe ceremony this year, when Quentin Tarantino came on stage to take the prize on behalf of Ennio Morricone, he said that the Maestro was his favourite composer, and added: *“When I say ‘favourite composer’, I don’t mean movie composer – that ghetto – I’m talking about Mozart, Beethoven, Schubert. That’s who I’m talking about.”*

Apart from his unfortunate use of the term “ghetto”, which uselessly diverted from the essence of his message, there was some debate about how could someone possibly prefer a film composer over the masters of classical music. It is so much anchored in everyone’s conviction that the best composers ever can only be the likes of Mozart and Beethoven – and of course they are – that such a statement was considered blasphemy, or at best the hasty opinion of an ignorant.

But that’s not the point. When someone tells about what s/he prefers, like Tarantino did that night, s/he inevitably expresses a subjective opinion. And when subjectivity comes into play, s/he is the only one entitled to pronounce a judgment. It is solely a matter of personal taste. How can someone say that he is wrong?

Sure enough, Ennio Morricone is my favourite composer too. And I am also talking about the same league as Tarantino was. Let me put it bluntly: I don’t like classical music. Too polished, too perfect for my taste. I like it better when it upsets, when it hurts, when the weaknesses of the composer can be felt even behind a faultless execution. I do have some inclination towards the likes of Stravinsky or Pendericki, or anyone who had enough cheek to make the music burst out into the ears of the listener. Of course I am able to recognize the perfection in the works of Mozart, and I would be the first one to admit that without Beethoven or Strauss, music would not be today what it has become. I should actually say that I do like classical music, because I like so much what my favourite composers have inherited from it. I find it interesting to listen to classical music, but more from the point of view of the history of arts, because I find it important to understand that the techniques of counterpoint were brought to perfection by Bach, or that Vivaldi played an essential role in the orchestral forms that gave birth to what is known as ‘classical music’. But this is purely for curiosity or educational purposes, it has nothing to do with personal taste. When it comes to my personal feelings towards music, I can assert that, even though I dig Jules Massenet’s *Thaïs* and even though I immensely enjoy Jean-Philippe Rameau’s *Les Indes galantes*, classical music or ‘cultured’ music in general has never succeeded in moving me just a fraction of what film music has been able to, more specifically the one of Ennio Morricone (and of a selected few others). So, yes, most definitely, Ennio Morricone is my favourite composer, compared to *any* other composer that exists or has existed. And no intelligentsia of sorts can tell me that I am wrong: of course I am right! And there’s nothing to be ashamed of – on the contrary, I am very proud of having given priority to my own deepest predilections.

Ennio Morricone’s reaction to Tarantino’s statement was quite funny actually. Saying that the director was going over the top because he is a kind person, he then added: *“We’ll have to wait two centuries to say what he said.”* So he didn’t say that Tarantino was wrong. He said that he could be right but we don’t know yet. And the funniest in all this is that he said this while still sounding modest! I think this is brilliant.

So now you can go ahead and read this fanzine dedicated to (most likely) your favourite composer, and not have any second thought about the pertinence of spending time reading this, as opposed to some erudite accounts about the works of the masters. At least we have made our best to make it a reading

experience which you will not regret. We have decided to dedicate many pages to the book “Inseguimento quel suono”, because we believe it is a major opus, finally a publication about Ennio Morricone deserving the name of reference book. You will find in this issue a description of the book and of what you can expect to find in it, an exclusive interview with its author Alessandro De Rosa, and a dossier that was triggered by reading the first chapter of the book, about the works of Morricone during the Fifties – a first topic which the book allowed us to explore in more depth.

There will be as usual a lot of news, old and new. You will also find a transcription of the “Backstage” bonus of the DVD of **En mai fais ce qu’il te plaît** and a description of the **Infinite Spaces** project. There will be an article about searches in internet e-stores, and one about very rare Morricone albums. And finally, you will find the concluding part of the triptych about the collaboration between Ennio Morricone and Alberto Negrin.

A total of 10 people contributed to this issue: a record worth noting because without those benevolent souls, this webzine would be reduced to its simplest expression.



DOPO AVER VINTO LA STATUETTA DORATA PER LE MUSICHE DI “THE HATEFUL EIGHT” E OTTENUTO UNA STELLA SULLA WALK OF FAME A LOS ANGELES, IL COMPOSITORE MANTIENE LE ABITUDINI SEMPLICI DI SEMPRE, CON IL COSTANTE APPOGGIO DELLA MOGLIE MARIA

—————NEWS—————

by Didier Thunus (D.T.), Patrick Bouster (P.B.), Richard Bechet (R.B.), Frédéric Durand (F.D.),
Bob Hendrikx (B.H.), Milan Zivancevic (M.Z.) and Nicola Schittone (N.S.)

In breve

Awards and Nominations

Back to normal life for Ennio and Maria after the media storm around **The Hateful Eight** and its multiple awards. An Italian magazine spotted this great image of Ennio doing some shopping just a few days after coming back to Rome end of February (see image on previous page). “*The composer maintains the usual simple habits, with the constant support of his wife Maria*”, says the newspaper.

There was yet another nomination for the Maestro in the meantime, at the David de Donatello 2016 for his score to Tornatore’s **Corrispondenza**. Ennio lost to David Lang’s (indeed splendid) score to Sorrentino’s **Youth**. Morricone was not nominated for the Nastri d’Argento this time, and the award went to Carlo Virzì for **La pazza gioia**.

N.S., D.T.

Concerts

Because of problems with his spinal column, Ennio was not able to perform his May concerts. The Paris concerts are now scheduled for September, whereas the ones at the Accademia Santa Cecilia in Rome have been cancelled.

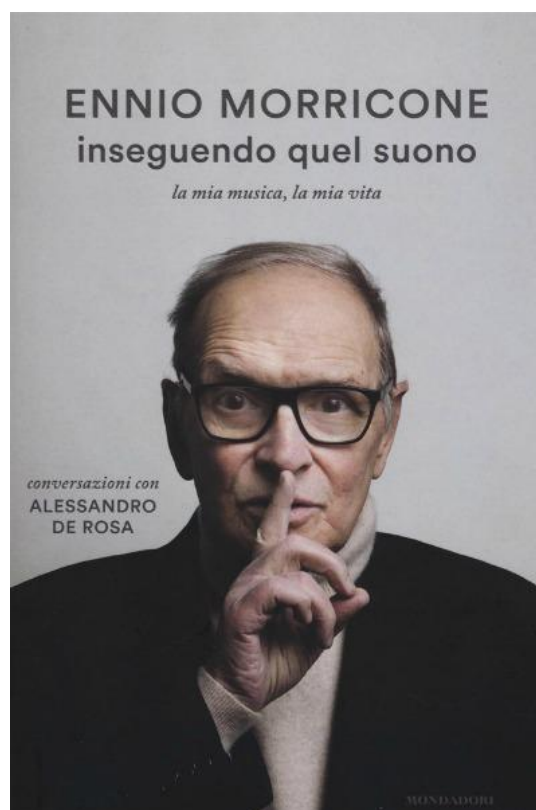
He could resume his planned dates as from mid-June, and a few new dates were added in the meantime, for 2017 already: Prague, Krakow and Vienna in February, Zürich, Munich and Mannheim in March.

M.Z., D.T.

New Books

Inseguendo quel suono

A book presented as Ennio Morricone’s autobiography and called “Inseguimento quel suono – La mia musica, la mia vita” was released on the 26th of April 2016 by Mondadori. Ennio invites us on the cover image to be quiet in order to leave all the space to the music. As mentioned in the preface, we believe this publication is important enough to justify that we dedicate several pages to it in this issue. Please refer to pages 20 and subsequent ones for a detailed account about this book.



P.B., D.T.

La musique de film en France

Awaited by francophone film music lovers, this collective French book has just been published by Symetrie¹. France invented the cinema, so it spans more than a century of applied music, since **L'assassinat du duc de Guise**, the first official music made for a film by Camille Saint-Saëns (1908) (but Miceli found two Italian musicalized films from 1906). This very informative and interesting book details large aspects of music scoring, its characteristics and specialities through the pioneers (1930-1960) from Honegger to Charpentier, the Nouvelle Vague (panorama 1960-1970, Delerue's **Vivement dimanche!** finely analysed, Antoine Duhamel), the contemporaneous tendencies (Lelouch, Sarde, songs, the profession and the «new symphonism form» by Rombi and Desplat). It closes with excellent interviews with Dutilleux, Demarsan, Duhamel, Colombier, Cosma, and Morricone, plus an homage to Jarre.



The Morricone part is however rather thin: a short interview made in 2009 by Mara Lacchè, an Italian college teacher, who used to work in France as well. He briefly evokes his collaborations with Verneuil, Enrico, Molinaro, etc. He more lengthily details his work for Boisset's **L'attentat**, especially the technique he achieved for other films, developed in “Inseguendo quel suono” (see article in this issue). The reading interest is elsewhere, in the deep, well-written travel in this special and difficult art, if the reader can read French.

P.B.

Upcoming Movies

A Rose in Winter

Joshua Sinclair, actor and director, has announced that he would be directing a biopic about Edith Stein. The title of the movie will be **A Rose in Winter**, and the composer will be Ennio Morricone.

This project had actually already been announced as soon as in September 2012, in the now defunct official Ennio Morricone forum, by notorious member ‘Altnikol’². The title was then simply **Edith**, and it was supposed to be released in the summer of 2013. Morricone seems to have already scored at least seven pieces for this movie in 2012, putting aside for a little while the finalization of the score to **La migliore offerta** with which he was busy at the time. It is not clear if the pieces were recorded already. The project then seems to have been suspended, and Morricone once mentioned that he had given up waiting. Will the filmmakers now simply use what had been produced already, or does Morricone still need to work on it this year? This is not known.



¹ <https://symetrie.com/fr/titres/musique-de-film-en-france>

² See http://archive-it-2013.com/it/e/2013-01-13_1133647_45/ENNIOMORRICONE-IT-Leggi-argomento-quot-Ancora-Qui-quot-new-Morricone-song-for-DJANGO-UNCHAINED/

The story unravels the truth behind the extraordinary life of Edith Stein (Wroclaw 1891 - Auschwitz 1942), born a Jew but converted to Catholicism, and executed by the Nazis in Auschwitz after years of standing for the women's rights in Germany. No doubt that such a subject was appealing for our Maestro, who will most likely be able to provide the best musical counter-point to this poignant story.

In 2012, actress Julia Ormond was supposed to play Edith Stein. It is not yet confirmed if it will still be the case.

D.T.

RAI and Morricone

I 57 giorni by Alberto Negrin (TV, 2012) had a bad issue with regards to the music (about this, please read the article Negrin-Morricone part 3, in this issue of Maestro), lacking a proper budget for original music. This had polemical consequences just after the Oscar for **The Hateful Eight**: the newspaper “Il Corriere della Sera” (and then other news websites) transcribed a Morricone interview on 1st of March 2016³:

EM: *“With RAI, it's over. Last time, they called me for a work by Alberto Negrin. They told me: "Now, there are 10.000 euros for you and the orchestra". Even though I can decide to work for free for my country's TV, the musicians should be respected. To record a soundtrack with an orchestra costs at least 20, 30 or 40.000 euros. It was a moment of a big embarrassment. So I had to say: "Enough, it's over".”* What if they call you again? *“I don't believe they will do it. It's a finished story. I understand them. They have restrained budgets, I share this too. But I cannot ask the musicians to play for free.”*

One year earlier, RAI had caused the anger in the press and the political circles for having paid 24.000 euros (via an independent producer though) to M. Varoufakis, former Finance minister of Greece, just for an interview with him. After Morricone's words, among politicians, Michele Anzaldi, secretary of RAI Vigilance Council (he represents the Italian Chamber at RAI, among others), accused RAI of having paid a huge sum for an interview, whereas other channels like BBC got it for free, and to save money on Maestro Morricone.

The reaction to this arrived in the same newspaper on March 2, 2016⁴. Surely embarrassed and shameful, the RAI executive manager, Antonio Campo Dall'Orto, reacted immediately: *“Morricone is right when he says that if RAI doesn't give a hand, it isn't possible to make things in a correct way. The public service has to be able to promote the national talent. RAI has to be the place where things happen, because this is encoded in its DNA.”*

“Il Corriere della Sera” reported it, under the title “We are ready to work together”: *“Campo Dall'Orto contacted Morricone by phone and expressed the best wishes from the public TV and compliments for the Oscar. He invited him at RAI. Morricone accepted “with great pleasure”. The meeting is planned around end of March (2016). Furthermore, the general executive asked Morricone to take part to one of the most important projects of the next 3 years, an international one.”* Then, again according to the newspaper, Morricone wished to explain his statement: *“There was a question of economic cuts, I am able to understand it too.”* Campo Dall'Orto soon replied: *“Know, Maestro, that “this” RAI you are talking about is not the RAI I have in mind. If we are dealing with budget cuts, action must be taken in the waste, certainly not in the valuation of the talents and the excellence of the country, which on the contrary represents one of the priorities of the public TV, as I consider so.”*

³ Testo originale e intero in Italiano: <http://goo.gl/YeETIG>

⁴ Testo originale e intero in Italiano: <http://goo.gl/1CFdJP>

Beyond the political correctness (alas inevitable in institutional communication), the incident and its sequels prove that to treat badly Morricone corresponds to do the same to Italy as a whole. As a public TV, RAI dishonoured itself and had to correct the fault, and couldn't afford to have a public controversy with the Maestro. So let's hope this will be useful for producing some TV fiction of quality and a challenging assignment for the Maestro we eagerly look forward to. To be continued.

P.B.

New Releases

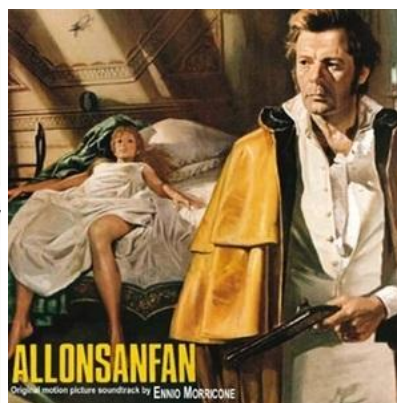
Albums

A same number of reissues as in the previous period saw the light, as well as some LP's, due to the tendency to publish CDs sold-out for 10 years or more.

I... comme Icare (Saimel 3998975) is welcome, the GDM edition being only available at an expensive price. A recommended CD if you don't have it yet, because the expanded tracks from 2001 are well worth the purchase: the two marches (one of them à la Elgar), the mystery-suspense pieces with type-writer and other versions make the whole very enjoyable. Furthermore, this edition changes the track sequencing, an excellent initiative which ought to be more frequent.

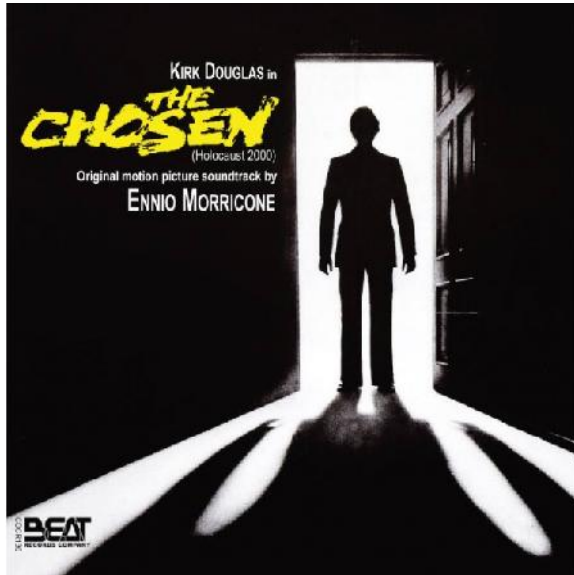
Allonsanfan (GDM 4401) has the same content as the previous GDM since it was already complete, or nearly: we cannot know if the orchestra rehearsal in the main titles is by EM or not. On the contrary, **Ripley's Game** by Kronos (KRONCD070) is a more sluggish edition, the film featuring some unreleased pieces, not much though, but they would have been welcome. A short but interesting CD with uncommon colours (electronic, electric violin, for instance).

Il Maestro e Margherita (GDM 4403) couldn't offer more than the last complete edition, more recent (2008). With 20 tracks, the Cinevox edition of **L'uccello dalle piume di cristallo** (CDOSTPK021) has a same content as well, only missing *Agony and Ecstasy* from the Capitol LP (1970). Same remark for **Anche se velessi lavorare, che faccio?** by the same label (CDOSTPK017). Some collectors were disappointed by the absence of the song *Lei se ne more* by Christy, but we are dealing very probably with a cover version. GDM continues its series of 2 soundtracks coupled in a double CD, slowed down though, this time with **I crudeli/Revolver** (03618), a coherent pair (17 and 24 tracks like their most complete editions).



Two more uncommon CDs appeared, although not automatically interesting. Heristal/Pesi&Misure (a label close to Cometa) issued some tracks mainly from the latter label from **Attenti al buffone**, **L'uomo e la magia**, **Sardegna** and some others under the title "First Time on CD" (with the same content as their e-album from 2009), But apart from **Forza Italia**,

which was indeed not yet released on CD in 2009, it isn't anymore! About the second one, Milan records take the occasion of the Oscar and the 60 years of music tour to publish a compilation called “Jubilee” (399 804-2) available on CD and on LP. They reprise all the chamber and the Roma Sinfonietta revised versions (by EM himself, well-worthy if you don't know them) from 1997-1999, and issued in single CDs and the 4-CD box “Io, EM” (2002) and later on some other CDs. This uncommon content is reinforced by 2 tracks from **Red Sonja**.



At last, finally a label that expands a soundtrack (but only one, just like in the previous period): Beat for **Holocaust 2000**, under the English title **The Chosen** (BTR CDCR 130), with the same haunting cover as the Cerberus LP. Having already 24 tracks with the 2001 Beat CD coupled with **Sesso in confessionale**, we believed it was complete or nearly. This time the number increases to 33 tracks for a total of 67 minutes. So of course it is a definitive edition, not received yet at the publication time. Unquiet, violent, mysterious and haunting, it contains also listenable themes, recommended firstly to those who don't have the previous edition and are not frightened by **The Heretic** or **State of Grace** for instance.

In a rarefied environment, the Mireille Mathieu CD takes the place of a piece of resistance (Sony Music 88875175512). Out on the 29th of April 2016, it reissues, with a new cover and a remastering contrary to the previous CD, the nice 1974 album titles, containing many revisions from films and offers even more. Especially noticed are the versions, totally



different from the Milva ones and other revisions of **Giù la testa**, **La califfa**, **Sacco e Vanzetti**, **Incontro** and **Les deux saisons de la vie**. The latter is transposed into the Italian sung *Da quel sorriso che non ride più* (running 7:10!), a highlight. A colourful version, with numerous soloists, including Edda and a choir, features a poetry, a variety of perfumes making it a pure jewel, a must-have, with an outstanding instrumental bridge of no less than 2:45. The great present of the CD is to add not 2 but 4 songs, so all the EM-Mathieu collaborations. First the Morricone songs that accompany the commercial release of **Le casse**, only present on the “Belmondo-Verneuil-EM” sold-out compilation and the recent Music Box Records reissue of the soundtrack. Then the 2 songs arrangements from the TV series **I nicotera** (1972, music by Piccioni), even more rare and well-worthy. *Nata libera* and *Quando verranno i giorni* after the 45 RPM, were included only in the “Canto EM” vol. 3 compilation. But two songs didn't come from films: the nice *J'oublie la pluie et le soleil* and the tremendous *La donna madre*, specially written for Mathieu. A 12-page booklet reprises the LP stuff: pictures, words by Morricone, Leone.

A collector edition adds more stuff, mainly a different cover, a 24-page booklet, a second CD (single) featuring the former 45 RPM *C'era una volta la terra mia* (same music as *Un jour tu*

reviendras from ...**West**, but in Italian) and a duplication of *Il ne reste plus rien* from **D'amore si muore**. In a nice presentation, the box (889853159727) is expansive (55 €), available through the Sony music website⁵. A Dutch edition differs a little by adding *C'era una volta la terra mia* as a 15th track.

An unexpected LP: “Contemporaneamente”. Cometa announced on its site⁶ a new LP (CMT 45) including unreleased material with absolute music, improvisation (by Nuova Consonanza) and miscellaneous music. There are 11 tracks coming from the 1971-1978 period, maybe partly extracted from obscure film cues owned by Cometa, including library music. There is one track from **Chi l'ha vista morire** and one from **Attenti al buffone**, three from **L'uomo e la magia** (apparently two of them are unreleased versions) and three tracks by the Gruppo Nuova Consonanza (*Dormiveglia*, *Tendresse* and *Volkswagen*) also apparently unreleased. The other two tracks are called *Sport M1* and *M5* – they probably correspond to the Cometa-owned **Invito allo sport**, where the eponymous tracks can indeed be considered “contemporaneous”. Some of it can be heard on a reseller website.⁷



Finally, Decca must have realized thanks to **The Hateful Eight** that Ennio Morricone was still bankable, because they signed a deal with him, which will be inaugurated with an album called “Morricone 60” containing the live versions of the tracks that Morricone has been performing in his recent concerts, recorded in studio. The track list⁸ mentions two totally new pieces: **A Fistful of Dollars** and **For a Few Dollars More**, never played in concerts. It will maybe be the case in the upcoming concerts after the autumn 2016, or maybe they are re-recorded specially for this CD.

DVDs and Blu-Rays: The Hateful Eight



It comes sooner and sooner on video: this time end of March (USA), and end of May (Europe). Nearly all the video products feature the regular film version running 167 minutes as shown in cinemas, and not the extended one, called «Roadshow 70 mm» which maybe will have to wait for a future collector edition. So the video audience cannot enjoy the overture.

The American release on DVD and Blu-Ray (by Anchor Bay) doesn't offer much extras: “Beyond the Eight: a Behind the Scenes Look” (7:49) and “Sam Jackson's Guide to Glorious 70 mm”. But a comment about it reveals that a music selection of 22 cues is hidden in the menu. No other noticeable edition appeared contrary to those for Europe, which is curious, apart from the Target edition, including a few other extras. A basic edition exists both for Italy and France, lasting only 161 minutes, but with extras (trailer, featurette, “Musiche da Oscar”, Sam Jackson's featurette as above) for Italy. The other more collector-oriented editions present the 167 minutes version and the same extras

⁵ <https://store.sonymusic.fr/mireillemathieu/>

⁶ Presentation and samples here : <http://www.cometaedizioni musicali.it/contemporaneamente.htm>

⁷ <http://www.soundohm.com/product/contemporaneamente/pid/26286/>

⁸ See <http://www.music-news.com/news/UK/97910/Ennio-Morricone-lands-record-deal-aged-87> or <http://www.indiewire.com/2016/06/ennio-morricone-greatest-hits-album-composer-1201684945/>

as for Italy. But the French ones display different extras (2 or 4 depending on the versions): interviews with Tarantino and some actors (17:54), the avant-première in Paris (10:47), a short documentary on QT (4:57) and the same Jackson featurette as above (7:30). For what the Morricone music is concerned, a limited edition adds a CD of the soundtrack, for CD player (not a «video» format of same content as the regular CD). Finally, a prestige edition presents the material in a box set (of LP size but thicker) containing the Blu-Ray, the DVD versions (both in double discs, with the extras cited), the double LP in the Decca appearance, the film poster signed by QT and two actors, the book “Tarantino Unchained Cinema” and some gadgets. A sense of exaggeration suiting Tarantino well.

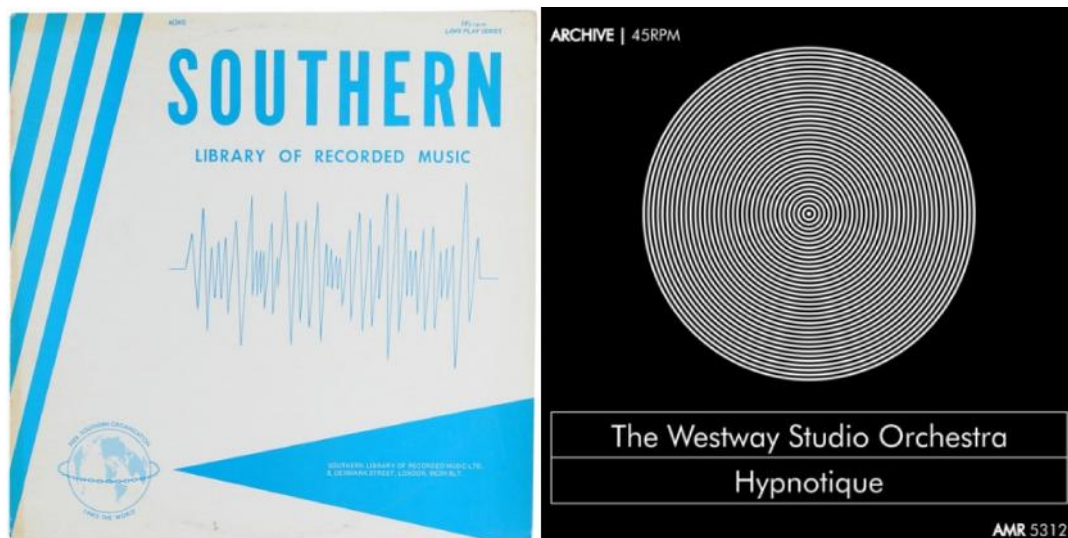
P.B.

Old News

Island Idyll

We knew Ennio Morricone had composed a piece called *Island Idyll*, because it was available on several home-made compilations of library music and because it is documented in the SIAE database, but were never able to locate it on any album. The piece is very lyrical and doesn't sound Morriconian at all. We have now been able to locate it on 2 distinct albums. The first one is a library 45rpm from 1964⁹, called “Quiet Haven”. It is published by the Southern Library of Recorded Music, a British label specialized in library music. All the pieces are performed by the so-called Westway Studio Orchestra, so it could be a cover version, or the original recording which was made without the contribution of the composer – a very rare occurrence. It explains however why we do not find in it any Morricone touch. The cover image was not located, but it seems that all the releases of the Southern Library of the period had the same cover, so we can safely assume that it was this one as well.

The second release is a recent mp3-album of 2015 by Sinetone AMR, called “Hypnotique”, where the piece strangely received the title *Island Doll*. This release doesn't bring us any new information as to the origins of that obscure track. The good news is that it is now widely available, for those of you who didn't have it yet.



D.T., B.H.

⁹ With thanks to Mr Mr.

Lo squarciagola



One of the most obscure Morricone projects is now available on youtube¹⁰: it is a TV-movie called **Lo squarciagola** from 1966, directed by Luigi Squarzina. Broadcast by RAI Sat Premium on the occasion of its 50th anniversary, it is a satire of the Italian discographic scene, depicting the rise and fall of a singer called Dingo (Giancarlo Giannini). It is filmed in black and white as a docu-drama, and its soundtrack is mostly based on original songs penned by Ennio Morricone.

Two of these songs had been published in 1968, in an arrangement different from the original one, penned by F. Tadini. The songs were *Non guardare le vetrine* and *Baby Baby*, both sung by Giannini. In addition to this, the SIAE database had allowed us to identify 3 more songs written for that project: *Casa per me*, *Non sono un cattivo ragazza* and *Mia strada*. We had been able to make the link with this project (because, as you know, SIAE does not always mention the film titles) thanks to the fact that the lyrics were written by director Squarzina, with whom Morricone had only worked on that specific occasion. And indeed all those songs can be heard in the movie.

Two additional pieces of music are also heard: a very short minimalistic piece used over scenes with dialogue, and the final song, heard after the prediction of the featured record company that from now on the singers will be... mute. To illustrate this, Morricone wrote a funny piece where vocals are replaced with moaning, a bit like what he would do in 1971 for the *Titoli* from **Quattro mosche di velluto grigio**.

¹⁰ https://www.youtube.com/watch?v=H_pNDy1aesQ. Many thanks to garyp55 for the pointer.



This film was the one and only time where Giancarlo Giannini, then a rookie, sang. When he was invited in 2012 to a tribute concert for Morricone by Mauro Di Domenico ¹¹, he remembered that episode:

Q: *Morricone was the first one to make you sing.*

A: *I was a little more than twenty, there was this original television show by Squarzina, called **La squarciagola**. Performing with me were Paolo Ferrari and Olga Villi. Morricone, a genius, sat at the piano and taught me my part as a beat singer. The piece was Non guardare le vetrine baby.* ¹²

The paths of the two men would meet on many occasions afterwards: **Arabella** (1967), **Fräulein Doktor** (1968), **La tarantola dal ventre nero** (1971), **Fatti di gente per bene** (1974), **Bloodline**, **Le buone notizie** and **Viaggio con Anita** (1979), **Tempo di uccidere** (1989), **La lupa** (1996),

There is also a couple of winks at the Ringo movies: an unidentified singer is seen in a studio singing a few lines from the **Pistola per Ringo** song, and the pseudonym chosen for the singer (Dingo) is clearly inspired by those westerns from 1965.

In total, there is about 15 minutes of music in **Lo squarciagola**:

- *Mia strada* (used for the pseudo main titles) 2:57
- *Non guardare le vetrine* (Morricone's version, different from the one on disc) 1:39 (slightly butchered in the film; it is also first heard in a version *a capella*)
- *Una casa per me* 0:48 (seemingly complete)
- *Non sono un cattivo ragazzo* 1:06 (faded out)
- *Baby Baby* 4:20 (heavily butchered)
- Music for the dialogue scenes 0:15 (maybe complete)
- Music for the mute singer 0:45 (faded out)

On the 45rpm, *Non guardare le vetrine* lasts 3:00, and *Baby Baby* 2:14.

You can listen to all this music (except for the disc version of *Baby Baby*) by following these links:

Mia strada: <https://drive.google.com/file/d/0Bz23aDRA9jgiTTdOcTRSM05QNUU/view?usp=sharing>

Non guardare le vetrine :

(45rpm): <https://drive.google.com/file/d/0Bz23aDRA9jgiSG9ONTBreHZzeFU/view?usp=sharing>

(film vers.): <https://drive.google.com/file/d/0Bz23aDRA9jgiWtpdEdyclZNcDA/view?usp=sharing>

Una casa per me: <https://drive.google.com/file/d/0Bz23aDRA9jgiQlhFTIBUQXUxLTg/view?usp=sharing>

Non so un cattivo ragazzo : <https://drive.google.com/file/d/0Bz23aDRA9jgiT3FLSjRnQW9Da00/view?usp=sharing>

Baby baby (film vers.): <https://drive.google.com/file/d/0Bz23aDRA9jgiNk40ekJIaWU0dWM/view?usp=sharing>

Dialogue scenes: <https://drive.google.com/file/d/0Bz23aDRA9jgiMUw5OUJySHBpOTA/view?usp=sharing>

Mute singer: <https://drive.google.com/file/d/0Bz23aDRA9jgiQilTcTduZVJaTG8/view?usp=sharing>

¹¹ See <https://www.youtube.com/watch?v=fWf5eSsQo64>

¹² See <http://www.iltempo.it/cultura-spettacoli/2013/12/16/quando-diventai-beat-per-morricone-1.1199392>. It's funny to see that Giannini is merging the two titles in one (or maybe it was an editorial mistake).

Lo squarciagola is one of the many projects of Morricone which were more related to his “musica leggere” activity of the Sixties (the best examples of which being the Gianni Morandi movies of the same period), than to his activity as a movie composer. However, even if it does not completely qualify as “applied” music, it definitely belongs to his filmography because there is no reason to make a distinction between those two assignment types.

D.T.

Rita Pavone

A few discoveries were made on Rita Pavone’s very complete official website¹³, in the section “45 giri”:

- In 1962, Ennio is listed as part of the authors of the song *Come te non c'è nessuno* (heard in the Morricone-scored **Il successo**): <http://www.ritapavone.it/more-text.php?id=128>, together with Enrico Polito (arranged and conducted by Luis Bacalov). It actually even seems to insinuate that Morricone made that contribution under the pseudonym of “Vassallo”. This would make him also the composer of Rosy’s *Quando finisce l'estate*. But Oreste Vassallo is properly credited in the SIAE database, which means that he is a “real” person (pseudonyms such as Dan Savio or Leo Nichols are never credited in SIAE). You can listen to *Come te* here: https://www.youtube.com/watch?v=RZZRU_ffmc4.
- In 1967, the song *Un poco di zucchero* was arranged and conducted by Ennio Morricone: <http://www.ritapavone.it/more-text.php?id=274>. The arrangement used to be credited to Ruggero Cini. No conductor was credited. The song can be heard here: https://www.youtube.com/watch?v=Krs1Y_wclg4. The style is not characteristic enough to make any judgment.
- The same applies to the song *Sul cucuzzolo* of 1968: <http://www.ritapavone.it/more-text.php?id=275>. It is said to be arranged and conducted by Morricone, whereas the conductor credit used to go to Luis Bacalov. No arranger was previously credited. The song can be heard here: <https://www.youtube.com/watch?v=wd0JSh80g8E>. Definitely a Morricone touch here.



We should keep an eye on that website because it is still under construction and new surprises are likely to appear.

R.B., D.T.

¹³ <http://www.ritapavone.it/it/carriera/musica/>

Ninna nanna per un negretto

In “Inseguendo quel suono” (p.33), the Maestro says a few words about his work as a ghost-writer. For Vittorio De Sica’s movie **Il giudizio universale** (1961), whose composer was Alessandro Cicognini, he arranged and conducted the song *Ninna nanna per un negretto*, performed by Alberto Sordi¹⁴. This fact had actually already been documented by Sergio Miceli in 1994, but it seems to have eluded us. Miceli even gave a very detailed description of the piece, concluding: *“Having said all this, it is not difficult to see how Cicognini’s original sketch of the melody could not possibly have contained such close adherence to the mise en scène itself. Veritable interpretation of the melody was required if the arrangement was to be flexible enough to reflect the wry overlapping of narrative levels, the shifting ambiguity of register. In effect, therefore, for reasons of technical construction and interpretation, the music could not have been the fruit or the culmination of an interpersonal collaboration. In fact, it was Morricone himself who conducted it in the recording studio for the film directors.”*¹⁵

The piece was released in 2 versions: a short one of 2:22, appearing on the compilation album “Musica in celluloide” (alongside with a few other Morricone-arranged tracks), and on the 45rpm of the movie; and a longer one of 4:35, available on the successive album releases of Cicognini’s score. It is not clear if both versions are to be ascribed to Morricone, but it is most likely the case. The film version lasts 3:00. Morricone is never credited on any of the official releases.

Here is a link to the album version:

<https://drive.google.com/file/d/0Bz23aDRA9jgQ1FwWWdvVXExWTA/view?usp=sharing>

R.B., D.T.



¹⁴ See <https://www.youtube.com/watch?v=J0JggKNIZw> for the sequence from the movie where the piece is heard.

¹⁵ In Sergio Miceli: “Morricone - La musica, il cinema” Ricordi Mucchi, 1994. Partially reprinted as “L’arte di arrangiarsi – l’arte di arrangiare” in “Cinema e oltre” Electa, 2007. English translation by Jeremy Scott.

Jazz in Italy, with Mario Morricone

For *Mamma Bianca*¹⁶, Ennio was 21 and a half, during spring 1950. Here for this new discovery, he was 4 and a half, during spring 1933. But unfortunately, this is not about Ennio, but about his father Mario. We weren't aware that there had been recordings of the progenitor. By looking for info about the 78rpm of *Mamma Bianca*, I stumbled upon this article of almost 11 years ago: <http://www.lagazzettadelmezzogiorno.it/news/puglia/35799/Ennio-Morricone-in-Puglia-tra-premi.html>. The funny thing is that I had already found it before but overlooked it. It says that Ennio has received a recording of 1933 of his father taken from a 78rpm.

Let's try to find out which piece it is. A journalist Adriano Mazzeletti, born in 1935 and still alive, crazy about jazz, has released two CDs in 2004:

Vol 1: <http://www.jazzexpo.it/product/il-jazz-in-italia-dalle-origini-alle-grandi-orchestre-3/>

Vol 2: <http://www.jazzexpo.it/product/il-jazz-in-italia-dalle-origini-alle-grandi-orchestre-2/>

The following link has a track listing of volume 1 and confirms that Mario Morricone was involved: <https://goo.gl/yLZzvo>. Mazzeletti also released in 2004 a book about jazz (631 pages) which can be read partially on the internet and thanks to which I was able to locate the piece:

<http://www.jazzexpo.it/product/il-jazz-in-italia-dalle-origini-alle-grandi-orchestre/>

<https://books.google.fr/books?id=24Hj8xt3u-0C&pg=PA517&lpg=PA517&dq=mario+morricone+costantino+ferri&source=bl&ots=spbFwf12rJ&sig=VXeA-1smia5YtucG-xewB5ws4Ho&hl=fr&sa=X&ved=0ahUKEwiixdmeLOTMAhWLnBoKHdkLCXkQ6AEIHZA#v=onepage&q=mario%20morricone%20costantino%20ferri&f=false>

The book mentions the following 78rpm's (p.517):

Costantino Ferri

Orchestra jazz dir. Dal M° Costantino Ferri : Italo Scotti, Mario Morricone [...] Roma primavera 1933:

<i>KR 192 - Visione</i>	<i>Fono Roma V 1017</i>
<i>KR 193 - Nikelota</i>	<i>Fono Roma V 1017</i>
<i>KR 194 - A Berlino</i>	<i>Fono Roma V 1018</i>
<i>KR 195 - Hylton Stomp</i>	<i>Fono Roma V 1018 (Ricordi MRJ 8007)</i>

Note that it is not sure if Mario Morricone played on all 4 pieces. The mentioned reference (Ricordi MRJ 80007) is a vinyl that was released in 1963 by the same Mazzeletti:

<https://www.discogs.com/fr/VariouS-40-Anni-Di-Jazz-In-Italia-A-Cura-Di-Adriano-Mazzeletti/release/6927539>



¹⁶ See Maestro #10

Of the 4 pieces listed in the book, only *Hylton Stomp* appears on this album. Mario Morricone might be the one on the bottom-right picture taken from this album.

Hylton Stomp also appears in the track listing of volume 1 above, as track 25. We can therefore safely conclude that this is the piece we were looking for.

And then another surprise on p.529 of the above-mentioned book:

Armando Fragna

Jazz sinfonico del M° A. Fragna : Ulisse Siciliani, Mario Morricone [...] Roma primavera 1933 :
KR 203 - Parole D'amore Fono Roma V 1011
KR 220 - Mare Blu Fono Roma V 1011

Same remark here: maybe one or two pieces played by Mario. But now that we see the name of Armando Fragna associated to Ennio's father in 1933, we understand better how Ennio ended up collaborating with Fragna in 1950 on *Mamma Bianca*.

And finally on p.537:

Milano 13 novembre 1935

CB 7236 - Aurore (M. Morricone) Columbia DQ 1720

This is maybe a solo trumpet by Mario without orchestra.

These vinyl records are nowhere to be found for the time being. The name of Mario Morricone is also mentioned on p. 238 (no preview available though). It is probably mentioned elsewhere as well, but the book is not completely available on the net. Mazzoletti also released in 2010 a second book about jazz (1640 pages): <http://www.jazzexpo.it/product/il-jazz-in-italia/>. Probably many surprises to be expected there too.

R.B. (translated from French by D.T.)

One last thing about Mario Morricone, this link shows that there was a foxtrot piece called *Lisa e il cane* associated to Morricone's name in 1935:

<http://goo.gl/3nDZQY> (2nd column, 6th line from the bottom)

F.D., D.T.

Lucertola Acetate

An acetate album of **Una lucertola con la pelle di donna** (1970) has appeared on discogs, supposedly one of only two copies known to exist: <https://www.discogs.com/sell/item/331013265>.

It was released in February 1971 and was most likely meant to be the basis for a 33rpm release at the time, which never saw the light. The soundtrack was only released in 1996 on CD and in 2000 on LP. But the track listing is very different. The seller provides a mapping with the official release:



Side A:

Tema Maddalena 1^a vers. (non balla) => Unreleased

Una lucertola con la pelle di donna 1° pezzo #9 (2) => La lucertola (6:29)

Una lucertola con la pelle di donna 2° Pezzo #14 => Sole sulla pelle (4:23)

Side B:

M 27 #3 => Unreleased

M 5 - 2^a vers. #2 => Giorno di notte (4:46)

Based on the typical duration of a 33rpm at the time, we can assume that the *Tema Maddalena* lasts about 5 minutes, whereas *M27 #3* lasts about 10 minutes. The term “unreleased” is probably used here for pieces which are not present in that form on the official releases, but it is very likely that they correspond to a collage of known pieces. It is not clear either if the seller is in the possession of the latest expanded double CD released by Beat Records in 2014, which



was adding about 15 minutes of previously unreleased music. In any case, it is very unlikely that there was even more music than the almost 90 minutes released so far. The title *Tema Maddalena* is most intriguing however, because of its clear link to the movie **Maddalena** scored the year after. Even if we know that some music from that other film was already scored in 1970, there is no reason why it would have ended up on this album. There is no character called Maddalena in **Lucertola**. Adding to the riddle is the fact that this track was placed before the two highlights of the score (*La lucertola* and *Sole sulla pelle*). If you want to find out, it will cost you more than €1,000.

R.B., D.T.¹⁷

Absolute Music

Another piece of absolute music was located on youtube: **Questo è un testo senza testo**¹⁸, an unreleased piece which we had not been able to hear so far. It is performed here by the well-known Voci Bianche dell'Arcum conducted Paolo Lucci at the Conservatorio Santa Cecilia in 1992. The text is by Sergio Miceli, and the music is a choir-only piece, reminiscent of the score from **Chi l'ha vista morire**, but more in line with *Tre scioperi* in terms of listening experience.

R.B., D.T.

¹⁷ Also see Steven Dixon's article on p.50, who says a few words on this disc too.

¹⁸ See https://youtu.be/zN_NIXvmHvU?t=20m05s

Additions to Previous Issues

Invention

In Maestro #9, I invited you to try to recognize the melody of *Invention*, a piece composed by Morricone in 1958, since I was convinced it had been used elsewhere but was unable to locate it. Well, Enrico Tichelio managed to identify it: it is *In un sogno il sogno* from **La donna invisibile**. Well done Enrico!

Riflessiva

Claude Berdal reminded me of a little-known fact about the album mentioned in the Old News of Maestro #10: “Espressioni”. If your memory fails, this is the album officially ascribed to Bruno Nicolai, but whose pieces are credited to both Nicolai and Morricone in SIAE. Exactly like for the “Controfase” and “Dimensioni sonore” albums: each of them is ascribed to one composer only but SIAE credits them all to both composers.

Confirming this riddle – and this is where Claude comes in –, the track called *Riflessiva* is actually nothing else than *Arpa - Fata Morgana* from **I bambini ci chiedono perchè** (1972), also used on the original album of **Le professionnel**. So we have one piece of music which on some albums is unequivocally credited to Morricone, and on another one to Bruno Nicolai.

The fact that Morricone included the piece on the **Professionnel** album is a very strong hint that the piece is by him. Why would he include a Nicolai piece on one of his albums, while he has so many unreleased pieces to choose from? Even more so during the post-Nicolai phase of his career. So this affair simply confirms that “Espressioni” has pieces by Morricone. It’s like the two composers came up with a very big number of library pieces, which were all put together in a pot before they were distributed throughout 12 albums. Both signed all pieces and these were registered to both composers at SIAE, maybe just to make things easy. Morricone has repeated many times that he never worked with Nicolai on individual pieces: they were both working on their side and crafting entire pieces each.

SIAE Updates

In Maestro #10, we spoke about the new ad scored by Morricone for MSC Crociere. This music has now been registered in the SIAE database, in the form of 3 entries: MSC CROCIERE N 1, N 2 and N 3.

The pieces from **The Hateful Eight** are now also registered in SIAE, but strangely, all the pieces from both the official albums and from the promo CD have been entered. This comforts the impression that the individual pieces of the promo CD (COM’E IL CAFFE, ANDIAMO UN PO’ IN DIETRO, etc), and heard in the movie in that form exactly, are genuine pieces on their own and not just excerpts from the longer pieces of the official CD. Even the TITOLI PRINCIPALI and TITOLI FINALI are referenced, even though they do seem to be collages. No definitive conclusions can be drawn however: there have been strange titles published in SIAE already in the past (such as the titles used on the “Le Louvre” CD, even though they all existed already with their original titles).

Those pieces have been shared with you in Maestro #10. Following the link below, you will also find two tracks from the Abbey Road album:

<https://drive.google.com/folderview?id=0Bz23aDRA9jgiMm5Kdjg5ckF6RIE&usp=sharing>

D.T.

—————BOOK REVIEW—————

Inseguendo quel suono

(Chasing that Sound)

Ennio Morricone's Autobiography

by Patrick Boustier



The book, subtitled "La mia musica, la mia vita", is presented as Morricone's autobiography, and it is true indeed, but in the form of long interviews with a composer, Alessandro De Rosa, former student in Rome¹⁹.

Be already aware that we are dealing with an important book, a milestone for numerous people interested in Morricone's music and career. Important because his words are precise, still accurate, argumented and pertinent. Important because it covers the longest period of time ever, from early years 1950's to nowadays in 2016. The other books by or on Morricone's music were dedicated to some parts: soundtrack music learning, conferences, musicology studies with Miceli, and some other specialized books²⁰, a little book of interview as "Lontano dai sogni", already interesting but more anecdotic, for instance. Important too because it goes deeply into some elements of career never developed. He explains the significance (both musical and cinematographic) of a musical and technical choice for the film.

The present article is not a summary. It just picks up subjectively some noticeable elements and the book structure, quotes some informative words of Morricone, and encourages to read the book.

Big chapters divide the book: "A composer Dedicated to the Cinema", "Music and Pictures", "Mystery and Craftship", "«Absolute» music", "A silent Understanding towards the Future", for a whole of 373 pages, to which are added appendixes (see end of the article). After a prologue about chess, only the first chapter takes the career chronologically with the very early days in 1950 and the arrangements works²¹.

A 16-page insert of pictures adds a human touch, sometimes private and partly unpublished so far. Some of them will be reproduced here.

¹⁹ De Rosa indicates the dates in his preface: between January 2013 and May 2015. So a period of forced reduced activity partly due to health troubles and their sequels, after **Come un delfino La serie** and before **The Hateful Eight**. Although some complements were brought later, as witnessed by the presence of the Tarantino movie and the Oscar in 2016.

²⁰ "Comporre per il cinema/Composing for Cinema", "La musica, il cinema", both by Sergio Miceli, "Musica e oltre" (interview with D. Caramia, partly evoked in Maestro #3), "Pura musica pura visione" by Tornatore and EM

²¹ Read the comments by Didier Thunus and Frédéric Durand in another article in this issue.

Un compositore prestato al cinema

Then comes Luciano Salce as the first director to have hired Ennio, for whom he has beautiful words. Of course the Dollar trilogy and Leone are discussed. « *Leone was very involved about the music, proving that component was very important for his first western.* » Three facts illustrate it, reported by the composer. Leone insisted on Alessandrini to give his best in the whistle parts. While the recording turned bad, he tried to intervene in the music, but was immediately thwarted by Franco Tamponi, first violin player. Third fact, Leone suggested that EM be with him in the mixing room and leave the conducting to another musician. Morricone reacted as follows: « *The idea seemed good to me, so much so that I took the habit of doing like that, even with other directors. And for the conducting I called a great musician and friend: Bruno Nicolai, who conducted nearly all my music until 1974.* » It won't be the sole occurrence of speaking appreciatively about Nicolai, contrary to some echoes or comments in the past. He congratulates Tamponi too as the best violin player he met, and recalls that he made him work until the end.

He explains the choice of the organ as leading instrument in **Per qualche dollaro in più** (For a Few Dollars More), not only for the church cruel scene: Volonté's character appearance evoked to him the painters Rembrandt and Vermeer, praised by Leone too.

A long part is dedicated to Pasolini, in which he develops **Uccellacci e uccellini**, **Teorema** and **Salo'**. Moving and sensitive statements form the composer on the poet-director, which easily could be qualified as mutual too: esteem, delicacy, cerebrality were shared between both artists. Beyond the films, are commented the geneses of *Meditazione orale* (1970), *Caput Coctu Show* (1969), all on texts by Pasolini, with more complications with the second title. He recalls a try-out of a synopsis he wrote, he told one day in a restaurant to Pasolini: **La morte della musica**. EM: « *The director remained silent, thoughtful, during*

*a moment and then said to me that it seemed to him very interesting, but however he couldn't develop it because, for him, there would have been too many technical difficulties to overcome in order to make it a film. He told me that he studied and gathered information for a film on Saint Paul, that eventually he never made. But I didn't give up there. He stood up and went to the phone: shortly after, as I said, Fellini arrived. He asked me to tell again the story and Fellini initially said he was interested but then he didn't make a film from it. After some years, I resigned myself: **La morte della musica** will never be made. But it was an unbelievable evening.* »

Then, Pontecorvo, De Seta and Bellochio are evoked. He tells again the story about the genesis of **La battaglia di Algeri**. He was very sad that Pontecorvo didn't manage to make another fiction film after **Ogro**, only documentaries. He worked with De Seta only once for **Un uomo a metà**, of which he is proud to have experimented « another » music for a film, transposed into *Requiem per un destino* for the stage. EM: « *Some years ago, he called me for **La lettera del Sahara** (1985), but with regrets I refused: he asked me to use African music, and according to me, it wasn't opportune.* » On the occasion of **La Cina è vicina** by Bellochio, he met Silvano Agosti, editor for this film. So he would illustrate later his first film, **Il giardino delle delizie**.

Two strong, less episodic, collaborations and friendship follow: Bolognini and Montaldo. With the first one, if it was chiefly a great honour to work with an already renown director, they soon became friends, with trust and sincerity. It didn't prevent some disagreement and misunderstanding, as the works for **L'assoluta naturale** and **Metello** witness (two savoury anecdotes about the process). Morricone adds that Bolognini one day met Carlo Rustichelli, within the « Morricone period » and suddenly decided to hire this other composer for his next film, like a pause in their collaboration. « *Bolognini: I should do a film with Rustichelli, he said with his frankness. Me: Of course, Mauro, go ahead.* »²²

²² The film was **Bubù** (1971). Bolognini called

another composer again in 1977 for **Gran bollito**



With Montaldo, the same feelings and closeness appear (and both directors called EM for the first time in the same year 1967). EM: «After some years, he confessed to me that, to select the pieces I proposed him at the piano, he watched me, searching to guess what piece pleased me the most. A total trust. »

Returning to Leone, about **Giù la testa** (Duck you, Sucker!), he details

Invenzione per John, one of the main themes (as well the opening one and present several times in the 2nd half of the film). EM: «It exploits a different principle [contrary to another theme like *Marcia degli accatoni*] based upon stratification obtained through techniques of writing and recording I experimented with the multi-tracks superimposition. Thanks to a harmonic and contrapuntic control, the session could superimpose in a way each time different, but in a “paratonal” context, and the partiture became a “potential-project” ». In another chapter he adds that he applied this method for **Frantic**, among other films.

On Bernardo Bertolucci: «I was very disappointed to not have made *The Last Emperor* (1987). I find Bertolucci to be one of the finest Italian directors ever. » According to him, he had a special way of expressing and describing the music he would like: with notions of colours, of savour, etc. There is then a good part on Elio Petri. He had in common with Leone (and Morricone) the love for art. So they usually visited together, with their respective wives, painting galleries and antiques shops.

Once Upon a Time in America: tempo and dilatation of time was asked to the music too. A necessity, according to the composer, mainly because of the flashback and flashforward structure of this film. «I brought my music on the set, taking even a lot of implicit synchronism, imperceptible but decisive to emphasize some passages, as that where Noodles (De Niro) arrives at Fat Moe's and meets his friend. A movement of camera starts from the De Niro's glance who has an eyelid movement. »

Musica e immagini

Morricone explains, through numerous soundtracks, the techniques of creating music for films: the De Palma movies, the role and level of the music, the relationship with the directors.

Bruno Nicolai

Morricone clarifies the doubts or the controversy brought by some «journalists» about the collaboration between both of them, «once and for all». For **100.000 \$ per Ringo**, EM declined Alberto de Martino's request but advised him to call Nicolai. The director called Morricone again for **Dall'Ardenne all'inferno**, and the two composers agreed together to make the music fifty-fifty. «Since [this film] we co-signed all the De Martino's movies in which he called either of us, apart from **Femmine insaziabili** (1969). One prepared by Nicolai, another one entirely by me²³, but we chose to sign together these ones too. » Another director wanted the same duo for the music, but this time EM refused: «I clarified immediately with him [Nicolai] my point of view and added that according to me, each of us ought to take his own way. By an agreement together, we followed this line, but our friendship remained always intact and unchanged. »

(Black Journal), the unknown Enzo Jannacci, and at last Riz Ortolani for **La famiglia Ricordi** (1995).

²³ The phrasing is a little bit curious, suggesting that BN «prepared» (but not totally completed if we

literally translate the exact words) some scores whereas EM worked «entirely» on the assignment. Anyway, the novelty here is that not all the co-signed soundtracks were actually achieved by both artists.

Giuseppe Tornatore

Talking about **Malèna**, EM explains how he has tried to use the music in order to move away from the clichés about women. He cites the following Tornatore movies as having reached the maximum musical level:

La leggenda del pianista sull'oceano, **La sconosciuta**, **La migliore offerta**, and **Una pura formalità** too.



Temporality and E.S.T.

About the relationship between pictures and music, he insists on the *temporality*, as « *a controlled distribution of information in a defined time* ». He develops his principle, applied for a soundtrack: EST (Energy, Space, Time). Apart from the directors he knew, he cites rather often Claude Lelouch, and praises his sense of using music, in isolating it (or noises) inside the silence in order to enhance the significance of a sequence.

Some very important TV movies and mini-series are commented afterwards: **Mosè**, **Marco Polo**, **La piovra**, **Il segreto del Sahara** (« *one of the nicest Italian TV series* »).

« Refusals » and disappointments

About Faenza, at the end he says he refused **Marianna Ucria** (1997) because the music didn't please much to the otherwise faithful director, so he quitted. And he even adds that the same went about **The Scarlet Letter** by Joffé (same year).

Another disappointment: **State of Grace**. The composer tells that Phil Joanou didn't like much the music (especially *Hell's Kitchen*) and used it sparsely. When **Bugsy** was nominated for the Oscar, Joanou accused EM to have copied the initial idea he created for **State of Grace**. « *I replied to*

him that I of course couldn't remove any experiment only because it didn't please to him. »

Q: « *How much films you refused?* » EM: « *At least as much as those I have done.* »

Mistero e mestiere

In this chapter, the themes of inspiration vs work/craft are discussed and developed, moments of crisis (of creation), the influences, the mystery of creation. Save some anecdotes, this chapter, shorter than the other ones, is more technical. So little of it will be discussed here.

About “Per un pugno di Samba” (Sambas Do Brasil, 1970): « *In the whole album, I gave a hand to experiments, often using unconventional solutions: harmonic « dirtyness » produced sometimes by pointillism from the strings or by the entering of the vocalists. Tracks like Il nome di Maria and In te contain more obvious solutions whether Tu sei una di noi inserted the dodecaphonism. But the most explanatory track of what we speak about, that is to say this balance-sheet between audibility and novelty, between acknowledgement and « unusuality », I believe that it is Lei no, lei sta ballando, for which I used a series of 6 sounds, and not 11. The text tells about a girl dancing alone at the carnival of Rio [...]. I used for that the series and gave it to the Edda dell'Orso's voice, which gradually « contaminated » the strings to go to the woodwinds and returned to the solo voice. I convinced myself that the proceedings generated a characteristic savour, slightly dissonant, well expressed by the madness from this personal chant in the void and linked to the world of nostalgic dreams.* »

Una musica assoluta?

Several pages are focussed on instrumentalists (from the past and from now) he used a lot, and chiefly D. Asciolla (viola), A. Graziosi (piano), F. Tamponi (violin, cited above), but also Baldo Maestri (clarinet), F. Anzelmo (viola), N. Civitenga (electric guitar), among others.

He explains a difficult point: the atonal suspension and the « sound reduction », if all is understood (which is doubtful) by us not musicians, a tonal line in an atonal environment of some chords become less tonal. The musical phenomenon he discovers surprised him.

In a part entitled “Produzione mistica”, he comments an unknown piece, not published: *Jerusalem per baritono e orchestra* (2010), a cantata just like *Vuoto d'anima piena*, *Cantata per l'Europa* and *Voci dal silenzio*, discussed as well, and *La voce dei sommersi* (2013) too. *Jerusalem* is on the theme of Peace, and based upon Ancient Testament, the Gospels and Coran. *Missae Papae Francisci* is explained in detail (we will return on in a future issue).

Q: « *How did you learn about the Twin-towers attacks? Do you remember where you were?* » EM: « *How could I forget? I was at the recording studio in Rome. We were recording music for **Ripley's Game** (2002) by Liliana Cavani. Someone entered the studio, we stopped and he told what happened. We put the TV on and we watched the direct broadcast, distressed and petrified.* »



Con la moglie Maria, per la quale scrisse una poesia poi messa in musica nel brano *Echi* (1988).

Q: « *Did you ever write a text which you then put in music?* » EM: « [...] Only once, in 1988, I wrote myself a text that I

musicalized: a poetry I thought for my wife Maria and that I dedicated to her. Just after the writing, I put it in music in a piece I entitled *Echi per coro femminile (o maschile) e violoncello ad libitum.* »²⁴

His need to perform for the public is evoked, a late but important aspect of his career, above all since 1998 with an impressive series of concerts. Q: « *In all these concerts, is there some controversial performances or some that didn't go well?* » EM answers with a funny anecdote about a concert in Milan where the audience never applauded, until he understood why...

Testimonials

Seven friends of Morricone then give their thoughts about their prestigious colleague. Boris Porena, composer, formerly student as Ennio under the Petrassi's teaching at Santa Cecilia evokes his colleague and friend. Sergio Miceli, musicologist, Morricone-expert and co-author with him of hard, specialized books about music and film, recalls some aspects dear to him, like *Invenzione per John* from **Giù la testa**, *Se telefonando* and examples of Morricone's musical techniques. Luis Bacalov tells his early years as arranger, arriving in Rome, at the RCA studios, where Ennio was already working. He notices with cleverness that EM's renouncement to « pure music » by necessity, leaving traces of suffering, reinvents himself as an arranger. Carlo Verdone remembers his first two films, under the « Godfathership » of Leone and Morricone. Montaldo comments a good part of their 11 films together. Bertolucci tells how he met him for **Prima della rivoluzione**, and points out that there are « several » Morricones. Of course, his masterpiece **Novecento** is evoked, a huge work, for which the composer arrived after the film was shot. Bertolucci is very proud of the music, which needed one month of recording. The director explains why he didn't hire Ennio for **The Last Emperor** (at

sommersi, and *Missae Papae Francisci*.

²⁴ Unreleased so far, as well as *Cantata per l'Europa*, *Vuoto d'anima piena*, *Jerusalem*, *La voce dei*

least indirectly). Finally Tornatore, with the longest interview (and the latest in April 2016) that comes back to some films and anecdotes. We learn that they sometimes don't agree, always in friendship and respect.

Appendixes

The book ends by two last appendixes, dedicated to lists of works: “Musica assoluta” and “Applied music”. Nothing really new is to report in the first list, except that it updates the previous one included in the 4-CD box “Io, EM” (Compagnia Nuove Indye and Milan, 2002). But like this last one, the recent list gathers a selection of the most important or significant pieces by the author instead of an exhaustive one. So let us point out only the absence of: *Catalogo*, 5th study for piano solo from 2000, *Variazione breve (da Bach a Mozart)* from 2004, *Icaro secondo* from 2008 (an up-tempo piece, very rejoicing and strong, alas unpublished), *I Vangeli*, unknown piece from 2013 (or is that, because of the same subject, another name for *Jerusalem?*), *Totem terzo* and more surprisingly the however cited in the book *La voce dei sommersi* (2013). We could add the following pieces for events or ordered to the composer: *Il canto del Dio nascosto*, a concert adaptation (from religious TV-films, see Maestro #1), and the excellent *Elegia per l'Italia* (2010, programmed as part of a varied concert for the Italian unification's 150th anniversary), *La via della croce* (a segment part of the **Stabat Mater Dolorosa** event (2015). Maybe the genre of the events would deserve a special category: not film music *stricto sensu* nor « absolute » music because applied or ordered for one special purpose.

The applied music list, more complex to analyse, appears to be better than all the previous official ones, but contains « other » elements than films. But it voluntarily avoids all the arrangements

alone without composition, for each category, allowing to not mention the ghost-writings, alas, a surely abundant and surprising work, useful to explore in the future for the music memory and patrimony. It also features the theatre-plays, the shows and « variety » entertainments (for TV), the musicals, all mentioned with initials (TT, VTV, etc). Appearing for the first time²⁵ are the TV variety broadcasts **Le canzoni di tutti** (1958), **Musica hotel** (1963), **Biblioteca di studio**, **Ma l'amore no** (1964), **Senza fine** (1965), and the theatre-plays **Rinaldo in campo** (1961), **Caccia ai corvi** (1962), **Orgia** (1968), **Rose caduche** (1980), and **Riccardo III** by Ranieri (2013), a nice confirmation. But **Il beretto a sonagli** (by Bolognini, 1996) isn't mentioned, so we don't know today if original music exists or not.

It adds even some « significant » films containing previously existing music, with initials MP, as announced in the foreword. It works for **Le Ricain**, but the rule isn't respected for **Wer war Edgar Allan?** or **Don't Kill God** (both from 1984), **Le Louvre** (1985), or **12 registi per 12 città** (1990), **Laguna** (1996), or the recent **Il suono delle fontane di Roma** (2012), all with previous music from other films. Things become more complex and don't bring clarity and accuracy to the whole with **Viva la muerte... tuya !** (1971, without even mentioning Gianni Ferrio), as well as **Il giorno del giudizio** mentioned « *con Claudio Tallino* », implying a collaboration, which isn't true because Morricone's music previously released was simply juxtaposed to the originals. On the contrary, some movies are credited to Morricone without mentioning the official composer (or co-composer) as **Corri uomo corri**, or **Maria Goretti** (original music by Andrea Morricone) without knowing if it is a mistake or not. Besides this, anyway, let's confirm that the filmography is solid, avoiding even to display **Alla scoperta**

²⁵ Compared to the official lists like these by Miceli in his books, the 4-CD box from 2002 already cited, the former official website, and above all the "Ennio Morricone Musicography" by Henk J. de Boer,

Martin Van Wouw, Sijold Tonkens and other people, the most serious and complete so far among the publications (1990).

dell'America in 1961 (incredible, isn't it? since the mistake was widely spread). It fortunately adds **Gli italiani e le vacanze** (1963), **La squarciagola** (1966) and the recently discovered documentaries **Un nuova fonta di energia** (1964), **Giotto-Il libro dell'arte** (1967) and **Forma e formula** (1970), all present in www.chimai.com due to the researches by D. Thunus and others. All this stuff present and absent or partly incorrect proves, if needed, that a fair filmography is a very difficult task and still to build.

The book contains a lot of information, deep thoughts, experiences and precisions, all elements to think about his music, his films and more generally the relationship between music and pictures as well as « pure » music processes. Just like Ennio, the book is versatile, high-scaled, large, accurate, serious and dedicated to work as opposed to personal aspects of the daily life. So please take it as very important, especially for the admirers that we are. It requires to learn enough Italian to read it and read it again.

Interview with Alessandro De Rosa

After the publication of the book “Inseguendo quel suono”, its author Alessandro De Rosa contacted Didier in order to thank him for the precious information he could find on www.chimai.com, which helped him a lot in the writing of the book, especially for the filmography. This gave us the opportunity to start a discussion with him, and he was very much willing to provide backstage information for our fanzine. This took the form of the interview you can find below.



Q: Could you give a couple of examples of information you found on the fan site www.chimai.com?

First of all, I would like to say that I am a fan myself! Your site was very useful to compare the data I collected from different sources. One is able to lookup where a track was recorded, I found out who conducted it, if there were soloists, who wrote the lyrics, and so on.

In a certain sense during all those years, your site was for me like a reference connecting the dots in the space time, dots that I sometimes combined with a thought, with stories I was told by Morricone himself... much of which has ended up in this book, which is in any case a part of what we collected.

Q: Did the Maestro seem to know the website?

Sure the Maestro knows your site, but I would say he is usually more focused on making new things, on continually improving. More than focusing on the valorization of the ‘memories’, he keeps looking to the future. And he is also very modest, afraid of any “monument” on/about him.

However I think that your website is important for anyone interested to search and research the work of Morricone.

Q: Can we say that the idea of the book came from the conjunction of two things: (1) Ennio was observing you as a young composer which reminded him of his own youth that he decided to retell and (2) he felt enough at ease with you to decide that you would be the one with whom that book would be written?

It could be, but I also think there was not a moment when Ennio took a real decision, in which he ‘chose’ me. During all these years we were having our conversations, knowing each other, talking about music and I think there was since the first moment a ‘harmony’, a sort of ‘link’

*between us. The process was gradual, I was determined because I had in mind the project of this book and Ennio told me to work in liberty ("lavora in libertà": the same sentence that Pasolini told him when they started to work on **Uccellacci e uccellini**).*

So I think the project came out from a combination of factors: will, ambition, respect, timing, commitment, mutual interest, friendship... and gradually we got this book.

On the following website you can find the English version of Ennio Morricone's declaration about this, as well as other info in English:

http://www.alessandroderosa.com/en_GB/

http://www.alessandroderosa.com/en_GB/inseguendo_quel_suono

Q: How does this book relate to the English language book that came out just before, called "Life Notes", that recounts the same events but in a much shorter format?

I think that book was written by Giovanni Morricone, Morricone's son. I bought it when it came out and I read it. It shows a lot of beautiful pictures of the Maestro and his family. I think that it's another kind of project, it recounts other things.

Q: You were smart enough to understand that the official filmographies were wrong and you went through the tedious work of rebuilding it from reliable sources. Was the Maestro involved in that process?

Thanks! I did it by myself, and once I finished the list, I spent some hours with Ennio checking what was right, what was wrong.

Q: We are very glad to see titles such as "Una nuova fonte di energia" in the filmography, at last. But can you tell us why you haven't included "Nessuno deve sapere"? There is evidence enough that he wrote original music for that TV-series.

*Of course in the beginning I included **Nessuno deve sapere**, the music this series contains is also important for a certain research that Morricone was leading. If it's not there, there can be two reasons: (1) the editor removed it accidentally, (2) but less likely, Morricone in that moment deleted it.*

Anyway thanks for this information, I hope we can correct it in the next edition.

Q: Can you say more about the research you just mentioned, that Morricone was leading?

You can find info about that that research in the book when we talk about the "multipla" scores he was using with Argento and others. But I think also when we talk about Nicolai.

Q: Another important movie in the filmography you made is **Corri uomo corri, because it is officially credited to Bruno Nicolai. Only Sergio Sollima once said that the music was actually composed by Morricone. I suppose that based on your book we can now say that this was indeed the case?**

At the moment, about the presence of this title in our list, I'm more oriented to think about a mistake that was generated in the process of revision. So I recommend to you (and I will for sure continue myself) to still research about this fact.

Q: Our impression is that the book is a major opus that will become THE reference on Ennio Morricone for many years to come.

I think only the future will tell if the book will remain a 'reference point' about Morricone. I did my best and Ennio is very happy about the result.

Finally, I would also like to say that in the coming months, "Inseguendo quel suono" will be translated in other languages as well.

D.T.

Trailer of the book : <https://youtu.be/1nQvvKVDJo8>

Facebook community around the book: <https://www.facebook.com/InseguendoquelsuonoMorriconeDeRosa>

Youtube channel: <https://www.youtube.com/channel/UCuGXzawOXmMVh6QD0r809Kw>

—————DOSSIER—————

The Fifties

The Early Years of Ennio Morricone

by Frédéric Durand, Didier Thunus and Richard Bechet

The recent publications “Life Notes” and “Inseguendo il suono” have shed quite some light on the early years of the career of Ennio Morricone, before he became a film music composer. Additionally, while making some research on this information, we stumbled on this website²⁶: the on-line publication of the entire issues of “Radiocorriere”, the weekly paper of the Italian radio and television shows between 1925 and 1995. A search on «Morricone» returns 1971 hits from the issues between 1956 and 1995. Two notes from 1935 and 1937 concern his father Mario. Furthermore, it will most likely also contain the shows to which Morricone contributed as an arranger without being credited. This means a lengthy inspection work, of which we are going to provide the results in several steps – the first one as part of this dossier. Sergio Miceli’s account cited above (see footnote 15 on p.15) is also a very good source for information about this early period, as well as an interview from 2009 by the Italian magazine “Musica leggera”²⁷.

This all prompted us to write this digest separately from the traditional “Old News” of the preamble. We will cover the years 1950 through 1960, trying to summarize all that has been discovered up till now. A summary table will be proposed at the end of the dossier.

Looking at this period is not only interesting from the Morricone standpoint, but also helps understand how Italy became the cradle of the Euro cult film music in the Sixties. Indeed one can wonder why it was Italy of all countries that came up with such an astounding production during the so-called Silver Age, probably one of the most interesting scenes in the film music history. But we see now that there was clearly a lot of passion and excitement going around in the studios of RAI or RCA, and a lot of the names that will make history in the next decade were obviously already in the starting blocks. Something was brewing in Italy in the Fifties.

In the Beginning

Ennio’s career as an arranger started around 1950, for which we have already identified (see Maestro #10) the piece *Mamma Bianca* which he arranged for Narciso Parigi.

On the occasion of the so-called “Holy Year” (1950) – the first media jubilee – Diego Carpitella, ethnologist and ethnomusicologist, and Giorgio Nataletti entrusted Morricone with harmonization and arrangement, in all liberty and for a decent wage in those difficult years, of a long series of popular religious songs for radio purposes. It is indeed in the context of a project commissioned by Giulio Razzi, director of the radio programmes for RAI, that the composer made what must be his first arrangements to be broadcast. In 1950, Radio Roma airs in 32 languages, with programmes targeted at 52 countries, and on October the 1st the broadcasts of the 3rd channel started. The songs orchestrated by Morricone are performed by the orchestra and choirs of Torino and of RAI in Rome, and aired on the radio. Until now, no trace of this was located in “Radiocorriere” because it would require to read the whole of the issues of that year. Probably more information would be found in the yet-to-be-located “Trasmissioni radiofoniche per l’Anno Santo 1950”, published by RAI in 1950.

²⁶ <http://www.radiocorriere.teche.rai.it/Search.aspx>

²⁷ https://issuu.com/maurizioecker/docs/musica_leggera_morricone

On December 30, 1951, a reform of the Italian radio broadcasts took place: the «Rete Rossa» and the «Rete Azzura» were replaced by the «Programma Nazionale» (national channel), the «Secondo programma» (second channel) and the «Terzo programma» (third channel).

Morricone tells Alessandro De Rosa (p.18) that the first one to ask him to work with him is Carlo Savina for a radio production, Savina being then under contract with RAI. The Italian television didn't exist yet. It is a programme of songs aired twice a week. His work consists in writing some arrangements for the orchestra that accompanies the four singers performing live from the studios of Via Ariago. Ennio had met Savina via his contrabass player of the time, Giovanni Tommasini, friend of his father's who had told Savina that Ennio was studying composition. Tommasini had asked him for help already. In 1952, the orchestra of Carlo Savina shows up on a regular basis on the radio but "Radiocorriere" doesn't indicate which pieces were performed and hence potentially arranged by Morricone.



Carlo Savina on guitar with singers Gianni Ravera, Bruno Rosettani, Vittorio Tognarelli and Nella Colombo in 1954

Rosso e nero

Later, other conductors started to call for Morricone, such as Guido Cergoli, Angelo Brigada, Cinico Angelini and especially Pippo Barzizza and his «Orchestra Moderna», the biggest formation of all with its 50 members. He collaborates with him between 1952 and 1954 for the show **Rosso e nero**, a radio cycle hosted by Corrado Mantoni, aired every Saturday on the second channel. Directed by Ricardo Mantoni, this «panorama of commercial music» is sponsored by the brand Palmolive. The pieces are performed by the orchestra conducted by Barzizza.

Barzizza was one of the composers/conductors to be involved, alternating with the burgeoning talents of the likes of Riz Ortolani or Armando Trovajoli. It became a real cult radio programme, launching the careers of Sophia Loren, Alberto Sordi, etc... It is also possible that Morricone was the arranger of the television version of **Rosso e nero**, eight episodes aired between January 13 till April 28, 1954, with the orchestras of Gorni Kramer, Pippo Barzizza and Carlo Savina, as directed



Pippo Barzizza

by Daniele D'Anza, Guglielmo Morandi and Antonello Falqui, and hosted by Corrado with Flora Lillo. It was also turned into a movie directed by Domenico Paolella in 1955, with music by Carlo Rustichelli.

It is possible that Morricone worked with Barzizza on other projects as well.

Nati per la musica

In 1953, in a room where he is with his classmates (Firmino Sifonia, Aldo Clementi, Domenico Guaccero and Boris Porena), somebody proposes Morricone as arranger to Gorni Kramer and Lelio Luttazzi, in order to orchestrate in the «American way» a successful radio show: a cycle of entertainment shows aired every Tuesday at 8:30pm on the second channel under the title **Nati per la musica**. Ennio Morricone makes here his first arrangements of light music. In addition to the presence of Jula De Palma, Teddy Reno, the Quartetto Cetra, and the two orchestra «ritmo-sinfonica» and «di ritmo moderni» of Kramer and Luttazzi (respectively), the 18 broadcasts presented by Isa Bellini welcome special guests.²⁸

The “Musica leggera” interview includes a discussion with Luttazzi in 2009 that sheds some light on this collaboration: “*It was a weekly programme, says Luttazzi, made with two orchestras, one dominated by the strings and one by the woodwinds.*” The music was made up of “*some popular Italian songs but especially American pieces arranged the American way, as we used to like it.*” Luttazzi was originally taking care of all the arrangements, Kramer being only interested in conducting. Until some day when they needed someone to arrange a piece in a classical way, and Morricone was proposed to him. “*He was very shy, Luttazzi*



Gorni Kramer and Lelio Luttazzi

remembers. *He was looking at me from top to bottom, but it was normal that he was like that: to his eyes I was an established name, whereas he was only a guy who was studying the trumpet.*” Morricone told Luttazzi that he indeed knew a bit of classical music, and he came up the week after with an arrangement of the song (probably Eros Sciorilli’s *Solo me nè vo per la città*) as if it was a Bachian fugue. “*It was perfect. A quite incredible thing.*” The young Maestro was able to convert the banal song into a cultured piece without changing the melody. “*The structure of the arrangement was exactly like Bach would have conceived it. I was astounded to see how such an unknown young man was able to do that: I would not have dreamt of doing such a thing myself.*” From then on, Morricone was called for the subsequent episodes of the programme, for the classical arrangements – never for the American jazz pieces.

²⁸ After the first three episodes (on December 1, 8 and 15, 1953), on December 22: Lily Bontemps and Franco Mannino; on December 29: the Peter Sisters, together with the choir La Campanella; after the sixth episode (on January 5, 1954), on January 12: Odoardo Spadaro; on January 19: Alirio Diaz, together with the choir of Franco Potenza; on January 26: Alberto Semprini; on February 2: Carlo Croccolo, together with the choir of Franco Potenza; on February 9: Alberto Sordi; on February 16: Alberto Rabagliati; on February 23: Katina Ranieri; on March 2: Macario; on March 9, Armando Travajoli; on March 16: Achille Togliani and Dany Dauberson; on March 23: Solange Berry; on March 30: Alberto Rabagliati and Antonella Lualdi, together with the choir of Franco Potenza (these details come from Miceli’s book, p. 69).



Lutazzi lost sight of Morricone after the latter became a film music composer. He only met him once more, during the funeral ceremony of Piero Piccioni. Ennio came to him, still in a very humble posture, even though he had become a celebrity in the meantime. He thanked Lutazzi for the old days, hinting at the fact that without him, all this would not have happened. But Lutazzi is sure that if he had not called him, somebody else would have. He added that he should even have apologized to Morricone: *“There is something that still today provokes a sense of guilt in me:*

his name had never been credited at any moment during the whole broadcast.”

It is very likely that the double CD “Nati per la musica” published by Via Asiago in 2006²⁹, with some of the best recording taken from the show, contains music arranged by Morricone. But due to the lack of crediting, even today, it is not possible to know which ones. At least we know we can already exclude the jazz pieces.

Musiche presentate dal Sindacato Musicisti Italiani

On January 3, 1954, RAI inaugurates a regular television service in Italy. There will be only one channel until 1961. The RAI (previously “Radio Audizioni Italia”) now becomes “Radiotelevisione Italiana”.

In 1955-1956, Morricone gets married, moves from Via delle Fratte to Via Mattia Montecchi and goes through his military service. He was able to join a regiment orchestra and to arrange military pieces. Possibly the 3 pieces credited to him on this album come from that period: <https://goo.gl/d4tLQF>.

His concert works start to benefit from the honors of the radio. The first time on September 19, 1955: on the national radio, between 6pm and 6:30pm, the **Musiche presentate dal Sindacato Musicisti Italiani** proposed his *Sestetto* performed by the Gruppo Strumentale da camera di Torino della Radiotelevisione Italiana, with Renato Biffoli on violon, Ugo Cassiano on viola, Giuseppe Petrini on cello, Arturo Danesin on flute, Giuseppe Bongera on oboe and Gianluigi Gremaschi on bassoon. It is broadcast again on February 11, 1956 on the third channel, between 7:15pm and 7:30pm.

On June 17, 1957, on the national channel, between 6pm and 6:30pm, **...Sindacato...** airs the *Sonata per pianoforte*, with Lea Cartaino-Silvestri on piano. It will be aired once more on October 26, 1959, on the same channel, between 5:30pm and 6pm.

On June 1958, on the national channel, between 4:30pm and 5pm, **...Sindacato...** proposed *Dodici variazioni per oboe d'amore, violoncello e pianoforte*, with Pietro Accorroni on oboe

²⁹ <http://www.twilightmusic.it/IT/store.php?id=19>

d'amore, Bruno Morselli on cello and Mario Caporali on piano. On March 13, 1959, the third channel proposes at 7pm *Tema e Variazioni per oboe d'amore, violoncello e pianoforte*. It is most likely the same piece.

First Television Works

In 1958, the Maestro managed to be hired as musical assistant for the first musical quiz of the history of television, based on an idea by Garinei and Giovannini, the legendary competition **Il Musichiere** aired since December 7, 1957, every Saturday on 9pm. He was supposed to search the archives for the names of the music publishers for all the songs which Mario Riva performed with the orchestra of Gorni Kramer. But he resigned after only one day of work.

It is finally with a cycle of «musical reconstructions» of Luciano Salce and Ettore Scola that Morricone puts his talents of arranger to work for the television. Indeed, Franco Pisano, in charge of the musical adaptations and of conducting the orchestra, asks him to assist him for **Le canzoni di tutti**, aired every Wednesday from the TV studios of Rome. The choreographies are by Paul Steffen, the sets and costumes by Pier Luigi Pizzi and the directing by Mario Landi. Seven episodes would see the light³⁰. The cast is composed of many names that will cross the career of Morricone in years to come: actors Bice Valori, Paolo Panelli and Laura Betti, singers Fausto Cigliano, Nilla Pizzi...

The same year 1959, the name of Morricone is directly associated to a new show on the national channel, sponsored by the liquors G. B. Pezziol and aired in the early afternoon on April 5, June 21 and December 6, 1959: **Fantasia della domenica**. The sole mention is «musical entertainment by Ennio Morricone, orchestra conducted by Carlo Savina», showing that Morricone's name was very prominent for this show that lasted half an hour. No content is specified.

Follows **Piccolo concerto** (1960), for conductor Carlo Savina again, directed by Enzo Trapani. Since Morricone is the author of two pieces called *Piccolo concerto* (a vocal version performed by Fausto Cigliano and conducted by Puccio Roelens³¹, and an instrumental version conducted by the Maestro himself, both dated 1961), we can assume that they were written for that show.

Morricone then composes the music for a new Wednesday evening entertainment show, without songs or ballets but with texts adapted for the television by Belisario Randone, Franca Cancogni and Fiorenzo Fiorentini. The title is **Gente che va, gente che viene**, directed again by Enzo Trapani, with sets by Sergio Palmieri. On September 14, 1960, the writings of Eduardo De Filippo (**Pericolosamente**), Anton Tchekhov (**Il tabacco fa male** and **La storia del contrabbasso**) and Giuseppe Marotta (**La banca esposito**), are performed by Antonella Steni, Gianrico Tedeschi, Raffaele Pisu, Franco Scandurra, Giulia Lazzarini, Francesco Mulè, Gianni Bonagura and Nino Taranto. On September 21, 1960, Gianni Bonagura, Diego Michelotti, Francesco Mulè, Raffaele Pisu, Franco Scandurra, Monica Vitti and Lia Zoppelli play the texts of James Thurber (**L'uxoricida**), Franz Kafka (**Il trapezio**), Anton Tchekhov (**Il vendicatore**) and Giuseppe Marotta. On September 28, 1960, all-time humoristic texts gather Gianni Bonagura, Francesco Mulè, Raffaele Pisu, Franco Scandurra, Monica Vitti, Lia Zoppelli, Gianrico Tedeschi and Antonella Steni; then the next episodes with the same cast on October 5, 12, 19, 26. It seems that Morricone was also the conductor for that show.

³⁰ on January 15, 1958, **1908-1913** «... benigno è il vento, e dolce la stagione...»; on January 22, **1918-1918** «...È giorno di battaglia per il mio figlio alpin...»; on January 29, **1919-1921** «Un ciondolo d'or...»; on February 5, **1922-1924** «...io scettico son...»; on February 12, **1924-1928** «...Cantano mille capinere...»; on February 18, **1929-1932** «...Solo per te Lucia...»; on February 26, **1932-1935** «... tutta la mia vita sei tu...»

³¹ This version was finally located on soundcloud (thanks to Claude Berdal): <https://soundcloud.com/dorela22/fausto-cigliano-piccolo-concerto>. It is very different from the instrumental version, with an introduction reminiscent of Sinatra's *I've Got You Under my Skin*.

Concerto per orchestra

Luckily, in issue #32 on page 20 of "Radiocorriere", it is the consecration: on August 7, 1960, the national channel airs at 5pm his *Concerto sinfonico* conducted by Erminia Romano, with the Orchestra del Teatro «La Fenice» di Venezia. Morricone's *Concerto per orchestra* is performed and the composer even enjoys the publishing of his first picture in the magazine. He is 31 years old. The concerto will be aired again on December 5, 1960, on the third channel, at 6:30pm.

RCA Italiana

In parallel, Morricone started his arrangements for discographic purposes for the RCA in 1958, with the well documented album "Ila 'Sagra della canzone nova' - Assisi 1958". We had also identified in Maestro #9 the piece called *Invention* composed for the Piero Soffici Quartet the same year (albeit for Philips this time). Followed a number of LPs for Mario Lanza (1959) and the impressive series of 45rpm and LPs started for good in 1960: Miranda Martino, Dino Giacca, Tony del Monaco, Fausto Cigliano, Maria Monti, Renato Rascel, Gianni Meccia and many more. This provided him regular credit in movies where those songs were used, such as **La duchessa di Santa Lucia** (1959), **Via Margutta** (1960) and **Il rossetto** (1960).



Il compositore Ennio Morricone
autore del *Concerto per orchestra*
compreso nel programma delle 17

Fonit Cetra

The Cetra label, which merged with Fonit in 1957, also used Morricone's talents on several occasions. Fausto Cigliano was a fan of the songs in French of Jacques Prévert (lyrics) and Joseph Kosma (music), originally sung by Yves Montand in the 40s. We already knew his version of *Les feuilles mortes* from 1960, arranged by Morricone. The two men actually worked on two other Prévert/Kosma songs the same year: *Et la fête continue* and *Les enfants qui s'aiment*, released on a 45rpm by Cetra. Even if cover songs were to become customary in the Sixties, it is remarkable to see that Cigliano was keeping the original French lyrics, instead of providing an Italian version.

Additionally, the web page below says that around 1960, the singer/guitarist Franco Nico performed four songs for Cetra, one of them having been orchestrated by Ennio Morricone:

http://www.teatrosancarluccio.com/Pagine%20Secondarie/Franco_Nico.htm

The song is called *Addurmenneme*. No further information could be located.

We also remember the doubt about the "Otto versetti del Maginifcat" album published by Fonit in 1957, where Johann Pachelbel's music was arranged by Marcello Giombini according to the official credit on the album, or by Ennio Morricone if we rely on the handwritten credit found by Steven Dixon on an acetate copy of the album (see MSV #111 and 112).

Ghost Writer

We will not be able here to unravel the mystery around the work of Morricone as a ghost writer. This topic is of course delicate and requires some more serious research, at least for his interventions as a composer for the account of the officially credited composer. As an arranger however, some information has been brought to the light already. As soon as 1955, Morricone arranged Giovanni Fusco's score for **Gli sbandati**, as testified by Fusco's official website³². Later, it is also very likely that Morricone was not only the conductor, as credited, but also the arranger for Mario Nascimbene's **Morte di un amico** (1959). See also the "Old news" above (p.15) for a description of his work as a "ghost arranger" for Cicognini's **Il giudizio universale** (1961).

First Works as a Composer

We know Ennio Morricone worked for a few years in the early Fifties, for the Compagnia Renzo Ricci & Eva Magni, composing and playing the trumpet for performances of several Shakespeare plays³³.

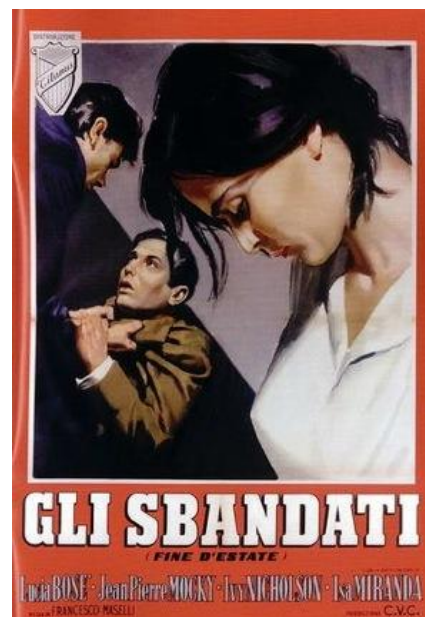
Sergio Miceli must be mistaken when he writes that Morricone composed his first applied music for **Ventimila leghe sotto i mari**, a drama radio show broadcast in 8 episodes from March 27 to April 22, 1952. This genre was very fashionable at the time, performed by the theatre companies of Florence, Rome, Turin etc. Miceli admits however that for this show for kids, adapted from Jules Verne's novel and directed by Alberto Casella, Morricone is not credited as collaborator and that the score is nowhere to be found. So there must be a confusion with Francesco Ghedini's version broadcast in 1961 whose music composed by Morricone was released on disc by RCA.

Miceli also wrote (on p.69) that Morricone's television debut was with the composing of the score for trumpet, piano and percussions for **Le fatiche di Arlecchino** in 1957. However, for this «commedia dell'Arte» on a canvas by Alessandro Fersen, broadcast on February 12, 1957, the score seems to have been written by Francesco De Crescenzo. A study by Roberto Cuppone, "Alessandro Fersen e la Commedia dell'Arte", available on the Internet, confirms this fact³⁴. A footnote by Miceli indicates that Morricone remembers that the title was actually **Le Metamorfosi di Arlecchino** in 1954. But nothing was found in "Radiocorriere" about this in 1954.

It seems that Morricone writes his first score for a drama radio show aired on January 8, 1959, for the «evening show» on the second channel, between 9pm and 11:15pm: **Le miserie d' Monsü Travet**, a comedy in three acts and five scenes of Vittorio Bersezio, performed by the Compagnia Italiana di Prosa directed by Fausto Tommei, starring Fausto Tommei (Monssü Travet), Amelia Zerbetto (Madama Travet), Miriam Crotti (Mariannina), Giuliano Maltesi (Carlino), Ruggero Paoli (il Commandatore), Enrico Margarini (il Cavaliere), Giulio Brogi (Barbarotto), Adriana Pelso (Montoni), Ildebrando Biribò (Rusca), Andreina Carli (Brigida), Carlo Montini (Giachetta), Umberto Ceriani (Paolino) and Antonio Inzadi (an



Fausto Tommei



³² <http://www.giovannifusco.com/Studi0101.asp>. Also mentioned in the book "Lontano da sogni" by Antonio Monda (see P. Boustier's article in MSV 114).

³³ Also see "Insequendo quel suono" p.176, and Maestro #4 p.10 (where it was wrongfully dated 1956).

³⁴ <http://www.aracneeditrice.it/pdf/9788854826724.pdf> (see p.17)

usher). As there is some uncertainty around this, we should also keep an eye on an older version of that film, broadcast on March 30, 1952, on the second channel, between 3:30pm and 5pm: **Le miserie del signor Travet**, in three acts, by the Compagnia di prosa di Torino della Radio Italiana, as directed by Eugenio Salussolia.



Easier to ascertain are the two theatre plays by Luciano Salce, both in 1959: **Il lieto fine** and **La pappa reale**. But Morricone starts the new decade with two failures as a composer for the cinema. Luciano Salce having enjoyed his music for the theatre plays, naturally turns to him for the score of his first Italian movie, **Le pillole di Ercole**, released in 1962 but shot in 1960. Morricone will be replaced by Armando Trovajoli because the producer Dino De Laurentiis refused to work with an unknown composer. Salce will however manage to impose him for his second movie in 1961 (**Il federale**). That same year 1960, Morricone's music for Mario Bonnard's **Gastone** was rejected for the same reasons – the producer being Mario Cecchi Gori this time. He will be replaced by Angelo Francesco Lavagnino and Gorni Kramer. This title is not new to us, but it wasn't clear that a score had actually been

written, until Ennio stated it explicitly in "Inseguendo quel suono" (p.37). Incidentally, the 45rpm with the instrumental version of *Piccolo concerto*, mentioned above, has a song called *Gaston* on side A, but it is composed by Nico Fidenco, and only arranged and conducted by Morricone. So it is probably only a coincidence. A vocal version also exists, performed by Miranda Martino.

Ennio Trumpeter for Aldo Clementi

Based on the (very partial) info found here ("Il fronimo n°66", 1989, page 8):

[https://books.google.fr/books?hl=fr&id=-](https://books.google.fr/books?hl=fr&id=-DI9AQAAIAAJ&dq=tromba%2C+morricone%2C+clementi&focus=searchwithinvolume&q=Morricone)

[DI9AQAAIAAJ&dq=tromba%2C+morricone%2C+clementi&focus=searchwithinvolume&q=Morricone](https://books.google.fr/books?hl=fr&id=-DI9AQAAIAAJ&dq=tromba%2C+morricone%2C+clementi&focus=searchwithinvolume&q=Morricone)



we can safely conclude that Ennio Morricone played the trumpet, maybe as soon as 1955, for the *Sonata per tromba, chitarra et pianoforte* by his friend Aldo Clementi, together with Mario Gangi on the guitar and probably the author himself on the piano. The piece was written between 1954 and 1955, then published by Suvini Zerboni in 1957.

Recap

The tables below summarize the known activity of Ennio Morricone between 1950 and 1960, divided in 3 categories: activities as an arranger, as a composer, and as a performer.

It is likely that we will have to amend those tables with the additional information we are likely to find in the future – especially for the last column which is very meagre for the time being.

	Arranger			
	Scores*	Shows (Radio/TV...)		Light music***
1960	Via Margutta (Ms); Il Rossetto (Ms); L'Avventura (Ms)	Piccolo concerto **		Tony del Monaco (2), Fausto Cigliano (7), Maria Monti (2), Renato Rascel, Gianni Meccia (4), Enrico Pianori, Enzo Samaritani, Isabella Fedeli, Alida Chelli, Alberto Pavoncello, Miranda Martino, Franco Nico; Dino Giacca (1LP)
1959	Morte di un amico (M); La Duchessa di Santa Lucia (Ms)	Fantasia della domenica **		Fausto Cigliano, Domenico Modugno (2), Enzo Samaritani; Mario Lanza (3LP)
1958		Le Canzoni di tutti		"Ila 'Sagra della canzone nova' - Assisi 1958" (1LP)
1957			<div>Absolute music</div> <div>Otto versetti del Magnificat</div>	
1956				
1955	Gli Sbandati (M)	Military pieces		
1954		Arrangements for Carlo Savina, Guido Cergoli, Angelo Brigada, Cinico Angelini...	Rosso e nero; Nati per la musica	
1953				
1952				
1951				
1950		Religious pieces		Narciso Parigi

* Legend:

(M) Movie

(P) Theatre Play

(R) Radio Broadcast

(T) TV Movie

(Ms) Movie songs only

Grey font: unconfirmed

** Probably composer as well



	Composer			Performer
	Scores*	Light music***	Absolute music	Absolute music
1960	Le Pillole di Ercole (M, rejected); Gastone (M, rejected); Gente che va, gente che viene (T)	Edoardo Vianello, Nora Orlandi	<i>Stornello dell'estate</i>	
1959	Il Lieto fine (P); La Pappa reale (P)			
1958	Le Miserie di Monsù Travet (R)	Piero Soffici	<i>Distanze; Tre studi</i>	
1957			<i>Concerto n.1; Quattro pezzi</i>	
1956			<i>Dodici Variazioni; Invenzione, canone e ricercare; Trio</i>	
1955			<i>Cantata; Sestetto; Variazioni su tema di Frescobaldi</i>	Trumpet for <i>Sonata per tromba, chitarra et pianoforte</i> (Aldo Clementi)
1954	Le Metamorfosi di Arlecchino (T)		<i>Musica; Sonata</i>	
1953			<i>Distacco; Verrà la morte; Oboe sommerso</i>	
1952	Shakespeare plays by the Compagnia		<i>Barcarola funebre; Preludio a una Novella senza titolo</i>	Trumpet for the Compagnia Renzo Ricci & Eva Magni (also composer)
1951	Renzo Ricci & Eva			
1950	Magni (P)			

*** The term “light music” refers to what is called “musica leggera” in Italian (“variétés” in French), i.e. basically commercial music.



————TESTIMONIAL————

Backstage with Ennio Morricone

From the DVD Bonus of *En mai fais ce qu'il te plaît*

transcribed by Frédéric Durand



translated from French by Didier Thunus

Original French text available here:

<https://drive.google.com/file/d/0Bz23aDRA9jgR2VrZ2JFRHh3VHM/view?usp=sharing>

DVD bonus written and directed by David Dessites, images David Dessites and Cédric Lorans, additional images by Christian Carion and Pascal Mayer, editing by David Dessites, 2015.

Christian Carion: *I remember the first contact where it was, not a catastrophe, but where I said to myself that it wouldn't make it, it wouldn't work. Because he welcomed me to his big apartment in Rome and he first shouted at me. He told me that he had been doing this job for 60 years and he doesn't come in at this stage of the process, meaning this late in the post-production. He told me he usually meets with the director, the director tells the story and he writes the music while the director and filmmakers write the movie and he records it before the film starts. That's what he did on many occasions. He provides the music, that's what he did with Sergio Leone, and some of them even play the music during the shooting. And he said: "Then we meet after the shooting and since the shooting brought some new things or because there was editing ideas, then we start again but based on a huge foundation". Well I said: "OK but I didn't know you and I never thought of coming a year ago". So then I said: "I understand you are used to doing like that, but here it's not possible. History cannot be redone, so if you want I go and never mind,*

it's ok". We took a coffee. He said: "No no no, you came, so let's talk".

Pascal Mayer, musical supervisor: *Christian had brought two versions of the film: one, the one he was working on with a temp-track including one piece of Ennio Morricone and others. There was music by Howard Shore I think, by Hans Zimmer.*

CC: *I wanted to show to him the movie without music. We started to discuss and he said: "No no no, I want to see the musical choices you've made".*

PM: *We went to the room next door, we watched the movie. It was a bit special. Christian sat behind Ennio Morricone watching Ennio Morricone watching his movie and looking out for any reaction.*

CC: *The hell with it, the first piece was not by him. That was not really the problem, what he hated was that choice number 1. So there, I was sitting behind him – I couldn't watch the movie next to him, that was not possible – I was sitting behind him and he turned back, and he literally trashed me, destroyed me, telling me he didn't*

understand, it was pure nonsense, etc. I got it in the neck!

PM: *There I said to myself: it's gonna be tough, it's gonna be real tough. So that was the first, the very first minute. And then we didn't hear him anymore. The film ended, and there was a long silence. He turned again to Christian, we could feel he was moved, and he said all the good he thought of the movie, that he thought it was really excellent. Then he added: "The movie is perfect like this. You should buy the rights to the music you've used, even mine, all is just fine". So we were a bit... disconcerted, especially Christian. Christian answered tit for tat: "This is not an option. Using these pieces is not an option, using **Once Upon a Time in the West** in another movie! My movie will have an original score, even if you don't – and it seems that you don't – want to do it, if you have no time, but there will be one". And there, he looked, and he said: "No, I'll do it, I'll do it". And so this is the moment where everything turned upside down. And the climax of that first day was when he stood up and said to Christian: "When I read the screenplay in Italian, I had an idea, an idea for a theme, and if you wish, I can play it for you on the piano."*

CC: *So it was triggered. And it built, it built, more and more...*

CC: *At the first recording session, he started straight off with the big pieces. It is special, because it is a real journey. Those recordings last for 4, 6, 8 minutes. Personally I like to be in the room, sitting in a corner and trying to grab the whole magnitude of the orchestra before seeing what it gives with the images. I forget the movie, I don't think about the place where this piece will go, not at all, I take it for what it is, in the first degree I'd say, without reflecting, and I let myself being touched... or not, but I give free space to the things, to the emotion, I am simply available.*

CC: *For me, Morricone it's first this: the emotion. Of course, the talent too, but first it is the emotion and there is really something that is exclusive to him, a signature, just a few notes and suddenly, it*

takes you. I know these moments, I wrote, I shot them, edited them. However, when he comes in, with his notes and his own emotion, it's an energy, a huge add-on.



Ennio Morricone: *I didn't want to make one more war movie, I've done enough of those, films with hatred, with war, with blood and weapons. I didn't want it anymore. But this movie convinced me because it is not a war movie, war just passes it by. We see blood, we see some murders but fortunately it is very brief. It is the story of a group of persons who goes towards freedom. At some point, they split, then three of them go to the North looking for tranquillity, finally.*

Christophe Rossignon, producer: *He had heard of the exodus because you must know that in Belgium there were a lot of Italians before the war, due to the fact that Italy was very poor, Northern Italy at some point, and many migrants went to Belgium in iron and coal mines. So Morricone, in his relations has somebody who during the exodus crossed the whole of Europe not stopping in a free zone in France, he said to himself: "well I'll go a bit further, I'll go back home".*

CC: *In spite of all he was able to do, in spite of all the years, of all the movies he worked on, there is no tiredness. I stumbled upon someone who is full of energy, very much desiring to make the music for this movie and so very attentive, i.e. really trying to understand what I expected from his work and everything. My problem was indeed to forget who is Morricone and to forget his music, I mean he is one of the last giants in the field, so that's the difficulty and I said to myself that he was there to bring the music to the movie and I closed the auricles*

*somehow, I focused on Morricone for **En mai fais ce qu'il te plaît**. I'm not a musician alright, but we still managed to go in the details and then poof, here he goes again and I see him scribble on his desk, discuss with the first violin players, etc. and pop pop pop pop pop he goes again, real fast. [Backstage images. EM: Ready when you are Fabio.] CC: Here he goes again and poof, he does like we said.*

EM: It's normal to rectify a number of things, the cinematographic work belongs to the director. All the other components, including the music, are applications that serve the work. The director is entitled to ask for logical and just things. If I believe that I don't agree, I tell him and I don't obey the orders. I listen to the request, if it is musically possible, if it respects the agreements we had, of course I will follow him. If not I try to convince him otherwise. [The sheet music is entitled "Esodo".]

Luigi Lanzillotta, founder and artistic director of the Roma Sinfonietta orchestra: Sometimes we make corrections because it can happen that the editor or the copyist who transcribed the score made a couple of mistakes that we realize only during the rehearsal or the performance and there we solve the problem. But that's for the simple things. The most important thing is when the composer transcribes immediately: he grasps the request of the director and so transforms the piece or invents something new.

Fabio Venturi, sound engineer: He and other musicians founded a publishing house, with which they founded this studio in 1969. He, Trovajoli, Bacalov and others. They created the studio with a sound technician who became my mentor.

*CR: **Once Upon a Time in the West**³⁵, **Once Upon a Time in America**, **The Good, the Bad and the Ugly**³⁵, they all came here. All these great filmmakers, all these scores*

were recorded here, exactly where we stand now. It's the same walls, the same place.

CC: This studio is under the Sacred Heart church of the Piazza Euclide in Rome, so there is an incredible dimension. We were already up for a crazy moment, we went around the church and then went underneath. Furthermore the place is "inhabited" since Morricone recorded several dozens of soundtracks, many albums were recorded there. All this together plus the orchestra itself, since we recorded with the Roma Sinfonietta i.e. the orchestra that has been accompanying Morricone for decades.

LL: In 1994, I put together the Roma Sinfonietta based on the same model as the London Sinfonietta. Since then, the Roma Sinfonietta started to work intensely with Maestro Morricone. First by playing concerts at the University of Tor Vergata where the orchestra was put together. Then in Southern-Central Italy, then since 2000, 2001, we followed the Maestro in the biggest and most prestigious concert halls of the world, Tokyo, Osaka, in Chile, in South America, San Paulo, New York and the whole of Europe. Practically, the Roma Sinfonietta travelled the entire world thanks to the music of Ennio Morricone.

EM: In Rome, I always work with the Roma Sinfonietta who has extraordinary elements, who used to play in the great orchestra of RAI in Rome. At the time of that orchestra, we had those elements and many others. Our violin soloist is extraordinary and all the others too. It is superfluous for me to try to describe the Roma Sinfonietta because I feel very well with them.

CC: He explains to me how he works for the films, how he imagines, conceives the music. He very rightly says that the music doesn't have to be glued to the film, it must embrace it, it must take it in its arms in order to love it, to carry it, to support it. [Backstage

³⁵ As this score dates from before 1969, it cannot have been recorded there. It was actually recorded at

the International Recording Studio, Rome.



images: Morricone explains something to Carion at the mixing table.]

FV: The Maestro often explained to me that his way of writing music for film is also very much linked to the recording room and so to certain tricks and techniques for which I never went into detail, but which are linked to the sound recording, to the search for technical solutions that support his demands, his artistic experiments when writing.

LL: In my opinion, Maestro Morricone has revolutionized the music applied to the image. If you take for example some sequences of endless close-ups, without dialogues, Ennio's music became at that moment a fully-fledged protagonist, the image was having a dialogue with the music. And it is extraordinary how Morricone uses all the musical instruments, including those never used in a concert hall.

FV: There is no doubt, he is very faithful to his collaborators. The reason for this is, as he says, that he doesn't like to change, to move, because the artistic travels are inside him and not outside. I really think that this is the reason, and he knows that better than me. What I can see at technical level, at the level of the studio, of the people and of the musicians, is that he is absolutely faithful.

PM: One of them came to see me telling me that the first time he worked with the Maestro in that studio, in 1984, he was 18, he was called, he was in the last row of violins. He didn't know why he was called.

*Pierluigi Pietroniro, violin soloist [speaking French]: I asked for whom we were supposed to play. They told me it was Maestro Ennio Morricone and a new movie of Sergio Leone that will be called **Once Upon a Time in America**. [He shows a*

score sheet] This is what I tried to jot down on the pentagram and they are the notes from Deborah's Theme because I loved that theme so much, I didn't know it would become one of the most famous pieces in the world, I jotted it down because I didn't want to ever forget this. And this sheet is 31 years old [laughs]. That was in October 1983 and I noted this and after many years I gave a copy to Morricone as a homage for my madness, for my love for him in fact. It was a unique experience because the pieces, they were so beautiful and profound and moving. I can say that it actually changed my life.

CC: During the recording, he actually told me that it disturbs him when they keep on talking when it stops, etc.

FV: When he gets worked up, I did see people crying. I don't know if you had a different impression, but he is very tough. It is first because he is very tough and very demanding towards himself. He never did a job just like that, «en passant». I always saw him put a lot of energy, of implication in his works. Therefore, as he is first of all very demanding towards himself, he is like that with the others too. He can be very tough in his expressions if something is not to his taste, but more like a father... Yes that's it, like a father, but a very stern one. CC: That's it, he is a school teacher or a father for his children. FV: Like a father who loves his children and wants to educate them well.

PP: So he is very concentrated and very demanding exactly because his method of working is like no other anymore in the music recording methods. It is actually a method we could call artisanal.

CC: He is a very hard worker. He is someone with a discipline, an exigence which makes that when you find yourself in

front of such a person, well you are obliged to be equally present, equally available. His level of demand actually impresses.

PM: *He proved to us during this recording – you must remember that he is 86 today – to what extent he is a hard worker.*

FV: *What fascinates me the most in Ennio, is that he is in perpetual concentration, whatever he does, he doesn't accept to loose time. Of course he is able understand that a problem can happen, but he cannot tolerate loosing time lost for nothing, because he is always in a state of maximal concentration. It is visible even in the relatively easier moments, like during the mixing when he is less strained than during the recording. However he ends up very tired in the evening, because he spent the whole day listening, hearing. It always surprises me and gives me the strength too to be concentrated and to always give the maximum, seen the person with whom I work. It is a great example in my career to have a person who, in spite of the large number of achieved projects, always has the same drive, as if it were his first movie or the first concert he gives, always in a passionate way.*

CC: *The place where he fascinated me the most is here, at the mixing table. He is always busy revising his score. He still changes things and with Fabio, the mixing engineer, they manage to still modulate a lot with the recordings where he made different versions, etc. He was able to afford the means of having a very rich palette actually.*

FV: *When we are at the mixing table, I realize he always has a very precise idea of the balances and of the sound which he has already been thinking about during the writing phase. What I like, is that he is also very open and available to listen to the proposals that can be made by me or by*

whoever next to him, even if the idea changes, he always has a very precise idea he knows very well. So the mixing is the final phase where we will realize, by doing all the corrections in case of recording problems, what was already present during the process of writing the score. As soon as he writes we understand what he has in mind, the balance and the sound he is looking for, all this through the musical writing and then through the mixing, i.e. with the reverbs, the equalizer, everything that is made available by the technology, for an idea that existed already. So the technology never bypasses this musical idea. We never do what we can do, only what Ennio has in mind since the beginning of the writing.

CC: *Nothing is set in stone, ever, so it requires first an outstanding intellectual freshness, and some sort of, how shall I say, being always alert – he is extremely alert.*

[Backstage images: during the mixing, EM explains something to CC.] *Translator: He realized that the music was working as a unit in spite of the cuts, in spite of the editing. He even theorized what he just said. He observed... and by observing how Bach, Mozart and other composers have been used, he asked himself: how come that it works since the music was of course written long before. It works absolutely perfectly because it has its own autonomy. These are the theories he developed all along his long career by observing this phenomenon.*

CC: *It was beautiful because the musicians were primarily very happy to work again with him, as he had to stop for a while for health reasons, there was a feeling in that room, I found, like a re-union, and there was that pleasure in him too shared with the musicians to work again, to bring something to a movie. Well, I'm lucky it was my movie.*



-----ODDITY-----

Infinite Spaces

Woodstock of the Third Millennium

by Sandro Cecchi



Sandro Cecchi is responsible for the institutional and industrial relations of various aerospace companies, and is the director of the “Sguardi sonori” Sound Art Festival³⁶. In this quality, he is leading the project **Infinite Spaces** aiming at sending a musical message to the universe, together with the next mission of the Italian astronaut, Paolo Nespoli, that will take place in May 2017. The music will be the *Concerto per astronauta e orchestra* of Ennio Morricone, together with music by other composers. The concert will combine for the first time ever a live performance on Earth of Maestro

Morricone with pictures and sounds transmitted and modulated by astronauts aboard the shuttle. This is how Morricone himself describes his concerto: “*An astronaut like an orchestra soloist of “Concert for Astronaut and Orchestra”, with short interventions of space sounds and noises introduced in the score though never dominating over music.*”

A preview of the project had taken place on July 20, 2009, at the Piazza del Popolo in Rome on the occasion of the 40th anniversary of the first trip to the Moon. The Maestro himself participated to the event, together with the astronaut Roberto Vittori. The video of the event³⁷ shows that the main body of the music is actually the piece *Where?* from **Mission to Mars**, but with a much longer introduction made of celestial sounds aimed at reproducing sounds from outer space. Morricone mentions this special concert in “Inseguendo quel suono” (p.144), when talking about the new technologies for the sound mixing: “*I remember the stupefaction of the people who one evening, a few years ago, at the Piazza del Popolo, attended an incredible installation. There were loud speakers and amplifiers everywhere that were airing a piece I had written for Brian De Palma’s Mission to Mars. Even myself, even though I am used to listening to my music in very disparate contexts, I realized the perfection with which this installation was done: the volume was sweeping, the body was vibrating and the sound was moving through space*”.

An aborted attempt of the concert already took place in 2011. Cecchi’s challenge is to convince the authorities, Minister Franceschini in the first place, to adhere to the project. He is trying to put in place an honorary committee of promoters with personalities from the world of arts, culture, science, industry, politics and of the associations.

The project was also presented at the Planetarium of Rome in 2011 again in the presence of Maestro Ennio Morricone. See brochure in Italian and English (including Morricone’s view on the project, see p.6): <https://drive.google.com/file/d/0Bz23aDRA9jgiTVNvengtcUdhVTQ/view?usp=sharing>

The text below is the English version of the press release. For the Italian version, see here:

<https://drive.google.com/file/d/0Bz23aDRA9jgiUy1MVWE3NnNSbWc/view?usp=sharing>

D.T.

³⁶ <https://www.facebook.com/groups/sguardisonori>

³⁷ <https://vimeo.com/55069959>



What is it?

Infinite Spaces is a happening between the Earth and the Cosmos that centers on a universal concert conducted by Maestro Ennio Morricone with the participation of an astronaut, who modulates the sounds of the stars from the International Space Station sent with a radio telescope toward the closest planet that we suppose might harbor life in the Galaxy.

During the concert, the greatest musicians in the world will join us in the choral message from Earth to the whole Universe. In addition to Maestro Ennio Morricone, we contacted Maestro Nicola Piovani, the American composer Gary Chang, and they have already given their availability to compose a 3-5 minute piece for the occasion, along with the greatest composers of the world to provide a score to be performed in this universal concert which will be irradiated to the entire universe through a radio telescope pointed toward infinite spaces.

The project, the brainchild of the engineer Sandro Cecchi and artist Carlo Fatigoni, creators of the Sound Art Festival “Sguardi sonori”, has been proposed to Maestro Ennio Morricone in 2009 and he has agreed to work for its realization with the astronaut Roberto Vittori during the flight on the Shuttle mission STS-134.

After making a spectacular demonstration July 20, 2009 in Piazza del Popolo in Rome

on the occasion of the 40th anniversary of the moon landing, everything was ready for the realization of the project on May 1, 2011 from Piazza San Giovanni in Rome on the occasion of the 150th anniversary of the Unification of Italy. Unfortunately 3 hours before the launch, there was a technical problem on the shuttle that delayed the launch to May 16, missing the opportunity to do the concert. The project was then postponed to May 2017 when the next mission of an Italian astronaut, Paolo Nespoli this time, will be launched for a 6-month expedition to the International Space Station.

Everything will be enriched by various exhibitions, sound and video performances in preparation of the event.

This universal happening lasting about two hours with contributions by 3-5 minutes of the greatest musicians in the world would take place between May and November 2017, broadcast worldwide and all the universe as an homage of the Arts and Italian estrus to the whole Humanity. The concert could take place with the contribution of other orchestras connected from the most beautiful Italian squares as proposed to ANCI (the Italian Municipality Association) if they find sponsors and funds to make it happen.

For example, from the Coliseum or other symbolic places of Rome, the Eternal City, the cradle of civilization, or even better from St. Peter's Basilica or S. Francis

Basilica in Assisi, or with the participation of other orchestras in the world as a message of peace from the Earth to the entire Universe, for future memory of our brief passage on the planet. At this happening between the Earth and the Cosmos will participate in world vision the greatest international musicians in the event that will be remembered as a Woodstock of the Third Millennium. We aim to involve in the project great musicians and international artists (such as Bruce Springsteen and others who have always shown their interest to play along with the Italian stars), so raising the fundamental role of Italian creativity, art and professionalism in the world. Among these it is assumed, together with Springsteen, Laurie Anderson from the USA, Brian Eno from London, Partho Sarothy from India, Yossou N'Dour from Africa, Lang Lang from China and Nick Cave from Australia.

Throughout the event we would like to make a documentary film that highlights the artistic excellence, cultural and landscape of Italy with images from space and bird eye by our wonderful monuments, our real big beauty.

Program

The whole project will take place in three phases:

- An official presentation of the project in May-September 2016 in Rome or another city that financially supports the initiative with an exhibition and a concert titled “Infinite Spaces: the Absolute Sign” and the projection of the Infinite Spaces preview;
- The universal concert “Infinite Spaces” to be performed between May and November 2017, if there are sponsors and funds allowing for it, linked from the 5 continents in this universal happening. The concert will be broadcast with a radio telescope to all over the universe with the known characteristics (a marker) of our solar system that will make it intelligible from the most remote civilizations of the universe;

- From May 2016 to November 2017 with the creation of a documentary film with this incredible soundtrack on the whole enterprise that could be remembered as the Woodstock of the Third Millennium: from Italy to Infinite Spaces. This will be a fresco on artistic excellence and Italian natural and worldwide beauties like Milan Cathedral, Piazza San Pietro, the Coliseum with the most beautiful images of Italy and the world from a bird eye and space (such as the Basilica of Assisi, Piazza San Marco in Venice, the Stones of Matera and all other World heritage) with the music of all the musicians of the world that will participate to this universal concert. A film directed by a great Italian director to choose along with the producer (for now we are in contact with Gianfranco Rosi of Sacro GRA, recent winner in Venice and Berlin with his two last films, and with Giuseppe Tornatore).

Patronages already obtained

- Ministry of Public Administration and Innovation for participation from 24 July to 7 August 2010 at the Italian Pavilion at the Shanghai World Expo in the exhibition Italy of Innovators.

- MiBACT, Ministry of Youth, Italian Space Agency, EUTELSAT, City of Rome, Province of Rome, Lazio Region.

Organization: Association FaticArt (www.faticart.org)

For info: ing. Sandro Cecchi

Chairman of the promoter Honorary Committee and SGUARDI SONORI Festival director

(www.facebook.com/groups/sguardisonori)

cell.3489355169 e-mail: scechi@tiscali.it

tel./ Fax: 06.44292634 Via Lodovico Pavoni 28 00176 Roma Italy

www.linkedin.com/in/sandrocecchi

www.facebook.com/sandro.tre

—————ANALYSIS—————

Variations on a Theme

Are e-Store Playlists a Qualitative Ranking?

by Enrico Tichelio


Abstract

The fruition of “liquid” music³⁸ via Internet has become in the last decade a magmatic phenomenon almost unfathomable. A socially relevant aspect is the expansion to the smartphones with their ability to get the favorite music from many different databases, or online music stores. The offers of telephone companies include this service, particularly desired by customers. These aspects of the phenomenon are object of the study here presented. First, we’ll deepen the e-stores ranking; then, we’ll analyse with attention the results and finally we’ll draw useful conclusions.


RICERCA

metti una sera a cena


Album >




Metti una sera a cena -
Ennio...




Metti una sera a cena
Fly Project




Metti una sera a cena -
Double Zero...



Nuovo cinema
Ennio Morricone




Ennio Morricone
Ennio Morricone




Ennio Morricone
Ennio Morricone

Brani >



Metti una sera a cena
Milva



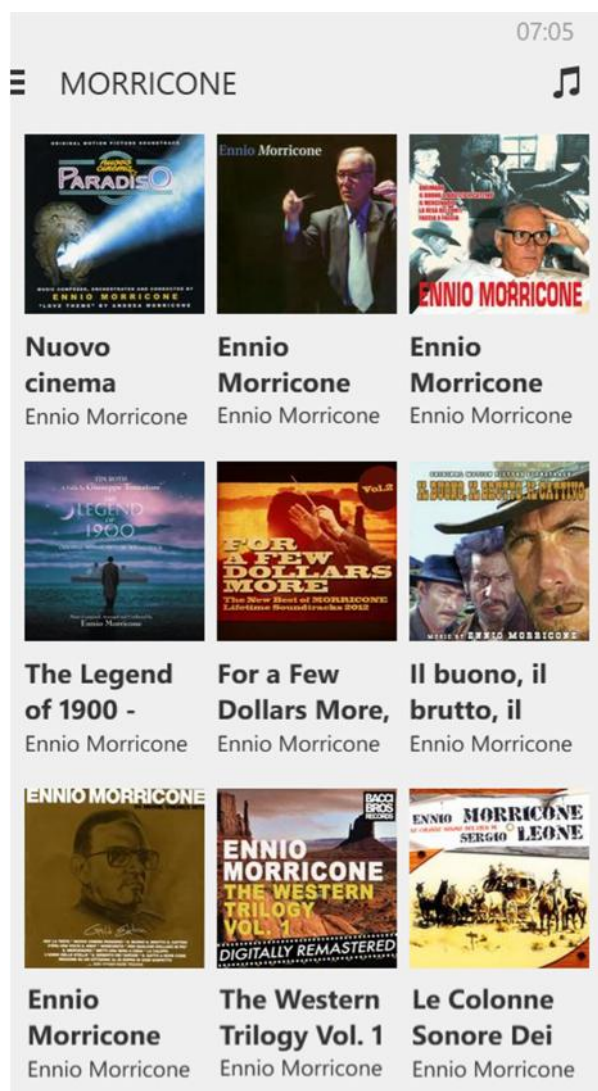
La solitudine (with Ennio Morricone 2013)
Laura Pausini

³⁸ see https://en.wikipedia.org/wiki/Zygmunt_Bauman for explanation of the term “liquid”.

Playlist Research

We queried the database available on the service Tim Music for smartphones³⁹. The research touched both the query fields: ALBUM and PIECE. As can be seen from the screenshots in sequence we put the name MORRICONE in the query for ALBUM; for the query field PIECE we put METTI UNA SERA A CENA. Then we quantified the harvesting of results so obtained and considered analytically the responses received. Here below we'll discuss the item ALBUM. Farther we'll pass to the item PIECE.⁴⁰

Album



TOP: eStore-Album EMI - Italy - 2006, 2CD Milan - France - 2005, eStore-Album Replay - Italy - 2010;

MIDDLE: CD Sony 66767 - 1999, eStore-Album Believe - 2012, CD GDM Edel 0156982 - Italy - 2004;

BOTTOM: 3CD GDM Edel 0160592 - Italy - 2005, NYD [http://www.timmusic.it/www/album/275468852], CD Butterfly - 2005.

This first screenshot is significant. The order of appearance, scrolling from left to right is devoid of any propaedeutic or educational logics. The *ranking* is generated by the server according to computer logics, on which it should be discussed, maybe with the competent contribution of some keen computer expert.

In the top row is shown a soundtrack, then at its right two covers of "celebratory" albums. A parallel comparison from the database of www.chimai.com is set next to each screenshot, and gives further details for an interesting critical evaluation, even more analytical. In the second row, we see another famous soundtrack then are following two historical music for western movies. Then, on the third row (we're just at the beginning... get ready, the total is 50!) a roundup of three compilations, the first being generalistic, the last two again of westerns.

Let's have a first assessment of this kind of offer. What factors will the service take into

account? What seem to be the main recipients? What sources have priority and why? Are the signs sufficient for an informed intelligent choice? What kind of information has more prominence? Text or image? In short, is there a strategy behind this first "musical showcase"? The complete search results of these Albums, chosen by the query "Morricone", can be found at:

<https://drive.google.com/file/d/0Bz23aDRA9jgJSnZrRjdUb1Y3M0U/view?usp=sharing>

³⁹ This paper doesn't have the purpose to direct towards this or towards other web services for music download.

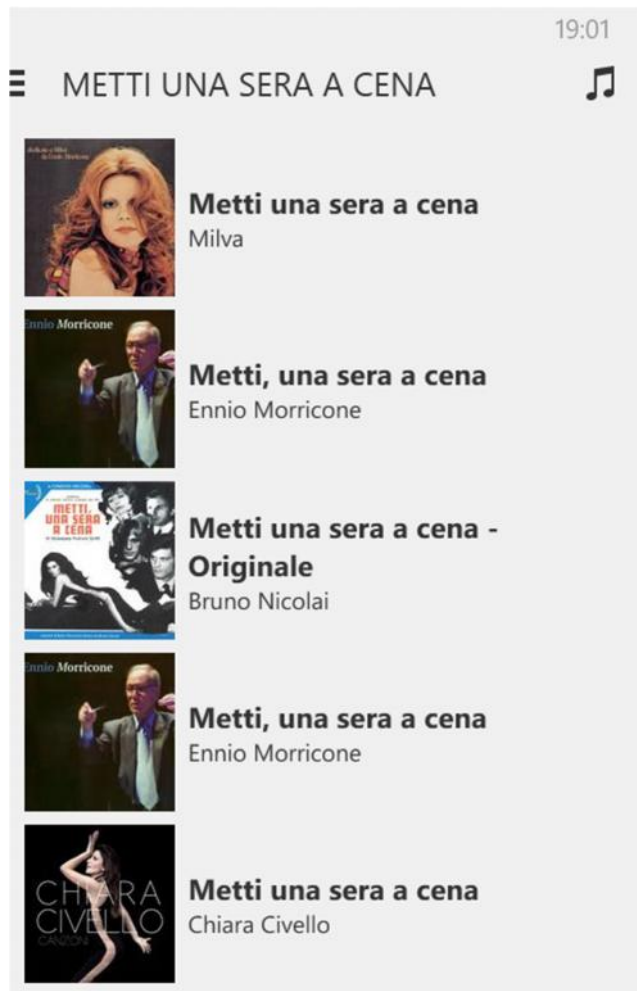
⁴⁰ The initials NYD is for NOT YET DEFINED (Album or piece not yet defined on www.chimai.com ("The most comprehensive repository of information about Ennio Morricone, his music and his movies"). The other descriptions are from the database of www.timmusic.it.

Piece

This search based on “Metti una sera a cena” was also generated by the server according to computer logics, maybe with an attempt to show a complete catalogue but there are some insider releases that repeat the same music with different covers!

Results on the first page:

- 1.: CD BMG Ricordi 74321664102 - Italy - 1999
- 2.: 2CD Milan - France - 2005
- 3.: CD Cinevox MDF 610 - Italy – 2006
- 4.: 2CD Milan - France – 2005 (Same as 1.2)
- 5.: Chiara Civello – Canzoni - [Okeh – 88843063812] - 8, 2014

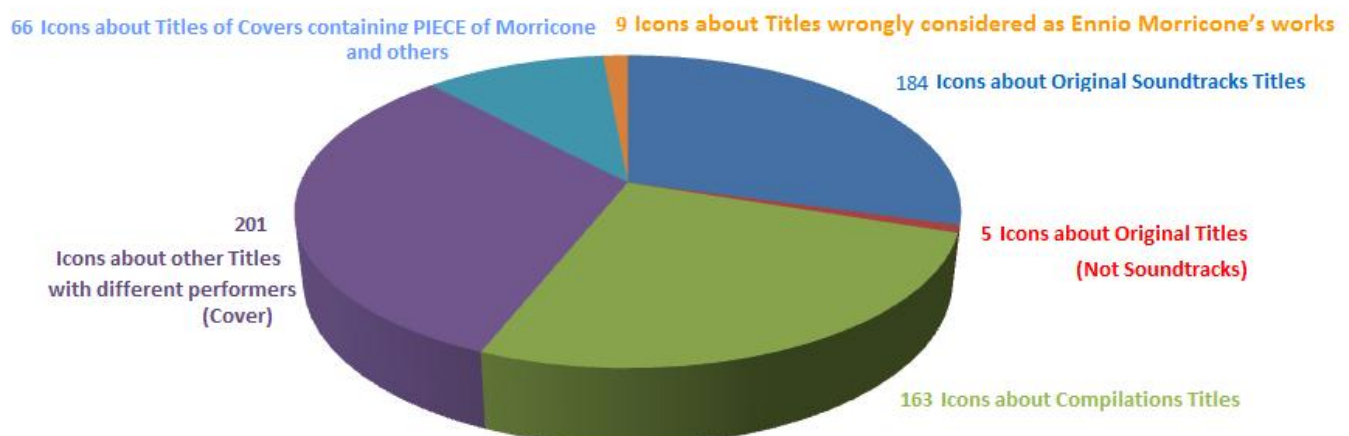


For the other pages, please see:

<https://drive.google.com/file/d/0Bz23aDRA9jgJVIBSdjIROS1hU28/view?usp=sharing>

General Considerations: Album

Interesting results were obtained from the query MORRICONE / ALBUM. We try to resume them in the following picture (Histogram A), which condenses the 48 pages having each one 9 icons plus 1 page with 5 icons plus 1 page with 6 icons (for a total of 443 icons about ALBUMS).



Histogram A

Icons about Original Soundtracks Titles: 184 (29 percent)

Icons about Original Titles (Not Soundtracks): 5 (1 percent)

Icons about Compilation Titles: 163 (26 percent)

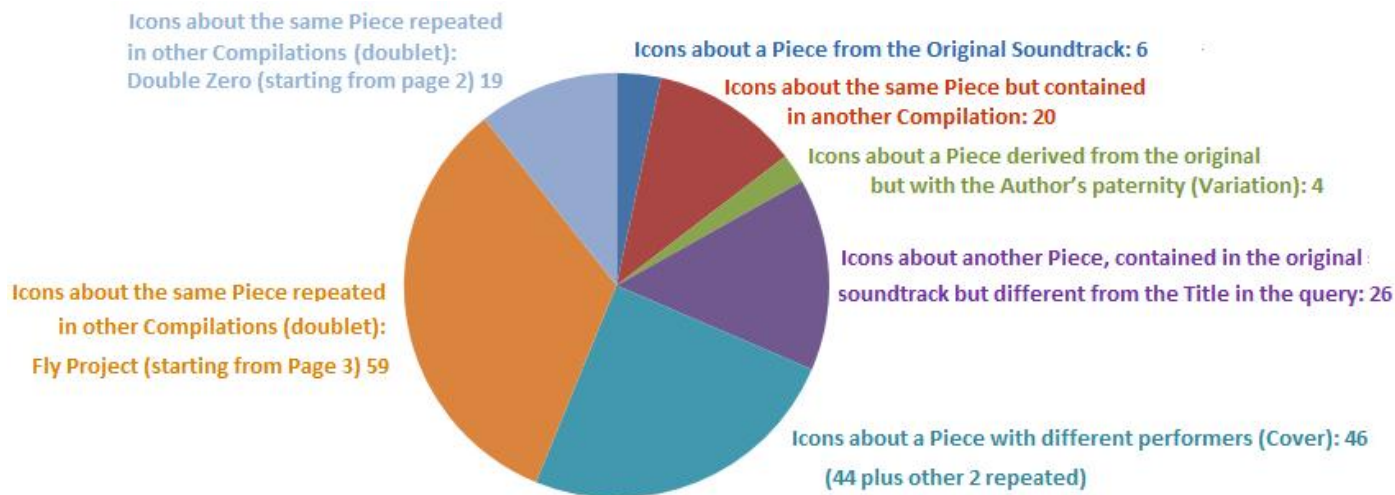
Icons about other Titles with different performers (Cover): 201 (32 percent)

Icons about Titles of Covers containing PIECE of Morricone and others: 66 (11 percent)

Icons about Titles wrongly considered as Ennio Morricone's works: 9 (1 percent)

General Consideration: Piece

Also the query METTI UNA SERA A CENA / PIECE gave astonishing results. We try to resume the following picture (Histogram B), which condenses the 37 pages with 5 icons and one page (page 38) with 4 icons (for a total of 189).



Histogram B

Icons about a Piece from the Original Soundtrack: 6 (3 percent)

Icons about the same Piece but contained in another Compilation: 20 (11 percent)

Icons about a Piece derived from the original but with the Author's paternity (Variation): 4 (2 percent)

Icons about another Piece, contained in the original soundtrack but different from the Title in the query: 26 (14 percent)

Icons about a Piece with different performers (Cover): 46 (44 plus other 2 repeated) (23 percent)

Icons about the same Piece repeated in other Compilations (doublet): Fly Project (starting from Page 3) 59 (31 percent)

Icons about the same Piece repeated in other Compilations (doublet): Double Zero (starting from page 2) 19 (10 percent)

Main Errors

The following list provides the main errors that were displayed by the server after the query:

- It is not an album but only a single piece with cover
- With a different album cover
- Only two tracks
- With an error in the title
- With an error in the text description
- It's wrongly attributed to Ennio; the real Author is another
- Part of another CD

- The cover is the same in
- The Publisher is different from other editions

Final Considerations

We examined the achievable musical offering by using a service from online music store for smartphone. The research has included two query fields: ALBUM and PIECE. The selection focused on MORRICONE (ALBUM) and METTI UNA SERA A CENA (PIECE). Both positive (PROS) and negative (CONS) values have emerged.

PROS: The positive points are the huge offer coming up from a very rich and various catalogue, with the valuable surprise of the presence of soundtracks mostly unknown to the general public or difficult to find even for the fans; another index of variety of choice is the inclusion of the most complete editions of the same original soundtrack, among which one can find many historical editions (that is the first ed. on LP or more recently the first ed. on CD). From the technical point of view, once “opened” they show a rich and complete performance, without imperfections from bad dubbings. Such matters must be taken into account if one intends to enrich a specific database of an Author, such as – for example – the already exhaustive www.chimai.com which gathers the *opera omnia* of Ennio Morricone.

CONS: Drawbacks of this offer come from a garish phenomenon of server-generated recursion which pumps the so-called Covers, thus promoting the download of pieces by an almost unknown Author who isn’t surely the original Author. This sort of offer is also made pushy by the use of winking icons, each of them leading to the same download, not original. The ranking mechanism is imponderable and does not follow historical criteria and even less artistic criteria. There’s no priority for the original execution, drowned as it is with other competing choices. There’s a general sensation of crushing down, as if each icon/album/piece had equal value. Allegorically it is like seeing many dwarfs (performers) and no giant (the Author). The preponderant use of images (virtual covers) is the main information medium, while the text description errors occur even coarse naming, not corresponding to the original. Further disorientation is due to incompleteness of the text field. Service quality: PIECES are compressed in the mp3 format, both for a better download speed and for web space requirements. The headphone listening is maintained at standard levels of this format. The typical compression 11:1 (.mp3 format) greatly harms for those who want a more faithful listening, as in a hi-fi equipment. Lossless listening is instead available on Beatport, Qobuz, Tidal; partially on Deezer, Groove Music, SoundCloud.

Conclusion

Online music stores as social phenomenon represent the most individual offer for music fruition; they give a variety of choice expanding the limits to almost everything that has been published, and hidden pitfalls that a final user not knowledgeable could not recognize, mainly due to the lack of a previous qualitative ranking by the store. Furthermore there’s a constant masking action towards the original piece, which is flushed and minimized to parity with cover imitations, false reissues, remixes and unrealistic attempts of revival. In view of this it is believed helpful to report to the managers and insiders the shortcomings revealed by this study, so that they use qualitative databases to supplement the meager displayed data. Therefore a future paper on this topic, deepening this study, now seems to be important. Authors too would receive a more respectful treatment of their work, if they were made identifiable – as it should – well above the competition triggered in these virtual storefronts. In this direction a key role can be played by the fan groups databases and their qualitative treatment of the Author’s music.

Technical data of the Research: we made use of a Windows Phone - Nokia - Model Lumia 635 as research smartphone; the connection was of 4G level, with very fast download times; all images are of property of the respective Authors. A computer version of the results is at the site www.timmusic.it. For

practical reasons we divided the results in pages (each of them being a screenshots of the smartphone); the actual scrolling is continuous.

ONLINE REFERENCE SOURCES

https://en.wikipedia.org/wiki/Comparison_of_on-demand_streaming_music_services

BIBLIOGRAPHY

Do Artists Benefit from Online Music Sharing?

Ram D. Gopal, Sudip Bhattacharjee and G. Lawrence Sanders

The Journal of Business Vol. 79, No. 3 (May 2006), pp. 1503-1533

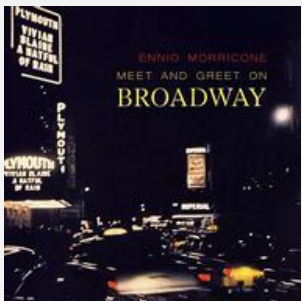

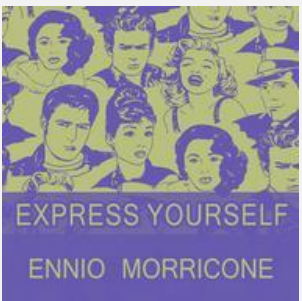

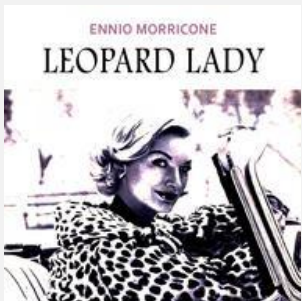

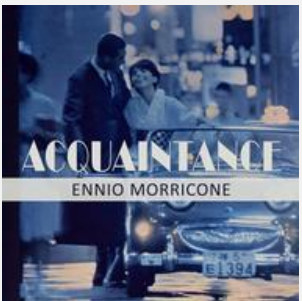

Published by: The University of Chicago Press. DOI: 10.1086/500683

The Effect of Digital Sharing Technologies on Music Markets: A Survival Analysis of Albums on Ranking Charts

Sudip Bhattacharjee, Ram D. Gopal, Kaveepan Lertwachara, James R. Marsden and Rahul Telang

Management Science Vol. 53, No. 9 (Sep., 2007), pp. 1359-1374 Published by INFORMS

By browsing through Enrico's list, I was struck by a new phenomenon I wasn't aware of: what Enrico calls the "false reissues". We knew already that several companies were pouring compilations after compilations of Morricone tracks on the e-store markets under different titles with various cover images (and you might have noticed that I stopped referencing those on www.chimai.com, which is a pity for completeness sake but a wise decision because it shows that I'm not that crazy after all), but this goes even further in the exploitation of the new distribution channels. The score that is the most affected is **Il federale**, Morricone's very first soundtrack, probably because it has recently fallen into public domain: many new albums now contain all the pieces from the **Federale** score but have a completely different title and brand new cover images, different record labels as well, not even mentioning the **Federale** at all. They just pretend that they are new titles of Ennio Morricone. For example:

			
http://www.timmusic.it/www/album/297020142	http://www.timmusic.it/www/album/296419642	http://www.timmusic.it/www/album/296420664	http://www.timmusic.it/www/album/292864951
			
http://www.timmusic.it/www/album/293353587	http://www.timmusic.it/www/album/291767508	http://www.timmusic.it/www/album/292066335	http://www.timmusic.it/www/album/289229156

They all look quite pretty. They seem to be automatically generated by some clever program, and are able to fool the checks for duplicates automated on the e-stores catalogues. At the end of the day, it is the casual customer who is fooled. This shows a total disrespect of the original author and of the ultimate buyers, and is perfect example of pure commercial trash.

D.T.

————DOSSIER————

Negrin–Morricone

A 25–Year Close Collaboration

by Patrick Bouster

Part 3: Famiglia e guerra (2007–2012)

L'ultimo dei Corleonesi

The prologue shows the arrest of Bernardo Provenzano, one of the Sicilian Mafia heads, in 2006. Then the film returns to the past, in 1948 in Corleone, a town near Palermo in Sicilia. Provenzano and Toto Riina are noticed by Luciano Liggio, right hand of Michele Navarra, both doctors and Mafia heads. Liggio, after a lost fight with trade unionists, assassinates one of them, Placido Rizzotto. A young boy, sheep keeper, witnesses the scene and is killed afterwards.

The Captain Carlo Dalla Chiesa (promoted later “Governor” of Sicily to put some order and eradicate the Mafia) arrests Dr Navarra. The 3 mafia leaders cited above don't depend on Navarra anymore and kill him with all his family. Spectacular is this moment of a procession (with men masked like the Ku Klux Klan's) and the following fire and great troubles.

Later in Bari, a trial involves Riina and Liggio, soon acquitted.

Again a murder of a Mafia boss happens afterwards. Liggio is finally arrested in 1974, so only Provenzano and Riina remain the Corleonesi bosses. Riina opens a “Mafia war” and become the true Mafia leader. 1986: a huge trial wanted by Giovanni Falcone, the famous anti-Mafia procurer, eventually killed in 1992, followed soon by the judge Paolo Borsellino. Furthermore, the assassination of Dalla Chiesa in 1993 signs a period of numerous attempts and war against the State and the law. Riina is arrested in 1993. And then Provenzano too, “The last of the Corleonesi”, in 2006, at the end of the film.

For this TV movie broadcast on 13th of February 2007 by RAI Uno, Negrin didn't take much time to achieve the script and the shooting, just after the Provenzano's arrest. Let us quickly say that we aren't dealing with a good film, fortunately short (90 minutes). In spite of some fitting scenes, it isn't nicely shot and played. Among the actors, only Stefano Dionisi as Liggio, seen in **La provinciale** one year earlier, is praiseworthy. The music isn't concerned at all by this negative affirmation.

The CD issued the same year by RAI Trade reveals an excellent Mafia soundtrack, with a good number of highlights, in a dark ambiance though. The whole, harsh, tight, nicely begins with *Il mito del male*, a trumpet over a string tension background which impresses a lot the audience. Curiously in the prologue (after a short excerpt of *Scoperto*) and later, it is used without the trumpet, depriving it from its original strength. *Senza respiro* accompanies the main titles, illustrating the policemen around Provenzano's house. How powerful and accurate is this track, typical of the composer's Mafia genre! Negrin uses it a lot in the film (6 times) and over the end titles too. An unreleased version of it, featuring a piano accompaniment in a very similar environment (1:00), is also heard. So a big third of the CD is fortunately filled by “Mafia music”



we are used to (and, for a good part of us admirers, are fond of). *Braccato*, with contrabasses and cellos, plays a motif in canon in a fast tempo, well achieved. Two tracks take us in an impressive way: *I Corleonesi* and *Sacralità negativa*, for a harsh and solemn organ sustained by strings, which complete the haunting climate.

More functional, the tracks *Nascosti* and *Inseguito* are dominated by the strings. Could be added to the Morricone's Mafia genre the two nice lighter pieces *Fuggiasco* (a style exercise for woodwinds and flute) and *Apparente calma*, with flute too and harpsichord. These sorts of melodic tracks, often present in the composer's Mafia opuses, illustrate the fragility against the violence and brutality (for instance in the famous **La piovra** series).

The other tracks are more incidental or made only for tension: *Luce di luna*, *Notte di angoscia*.



Three other pieces are turned towards the past. *Scoperto*, in its second half, borrows the flavor of **Indagine ...**, or better, **Malèna** (an obvious choice since Sicilia is concerned). *Nella tana*, after a mastered sense of “silence”, has some reminiscences of the Morriconian western with their percussion and piano short interventions and punctuations. *Clandestino* clearly uses the pattern of **Dietro il processo**, even though there are some changes, above all in the melody line over the ostinato motive. But the pattern of **Dietro ...** is the typical and taking, obsessive ostinato, not the melody line.

Unreleased pieces would have enhanced and lightened the CD. First, for the trade unionist's burial, an elegy is heard, very nice (1:10). At the time of the CD issue, some forum users ironically noticed that the CD interior picture featured this scene, but the CD didn't contain the corresponding music! Curiously, and contrary to the two other following tracks, this one was not located in the SIAE database. Apart from a title *L'ultimo dei Corleonesi*, not linked to any music so far⁴¹. For the procession, a nice fanfare is heard (1:41), entitled *Una banda* in the same database. A wedding feast in a Mafia family features a dance piece with accordion, flute, named *Mazurca per il matrimonio* in SIAE (3 “useful” minutes, even though it lasts longer in the film). *Borsellino e Falcone* has a second version for strings and synthesizer (sounding like a Pan flute), briefly heard here, but more developed in **I 57 giorni** (see below). More anecdotic cues are disseminated: another version of *Clandestino* (0:51 audible), some string parts of suspense (1:00), and a little solo piano part (0:17).

So the TV movie possesses a very dense and rich soundtrack, all themes of which were used. Apart from 2-3 tracks which would have been welcome, the CD is fair. It is completed by an extra track, only heard very sparsely in the film: *Per tre*, an abstract piece surely composed for the album.

A DVD has been issued by RAI Cinema-01 Distribution. But in order to watch first range movies about the same Mafia environment, it is better to get for instance **Centi giorni a Palermo** by Giuseppe Ferrara (starring the great late Ventura as Dalla Chiesa and Giuliana de Sio), **Giovani Falcone, l'uomo che sfida Cosa Nostra** by the Frazzi brothers with an excellent Massimo Dapporto and Elena Sofia Ricci.

⁴¹ This one is grouped together with other titles from this soundtrack, so it is certain.

Pane e libertà

Often subtitled “Giuseppe Di Vittorio”, this mini-series is totally different, both in terms of *mise en scène* and of music. Negrin took time to prepare it, as it was broadcast two years after ...**Corleonesi**, on 16-17th of March 2009. It tells appreciatively the trade unionist leader's life from childhood to old age. His family, including him at the age of 8, work hard for a powerful family, the Rubinos, at Cerignola in the Puglia province (South of Italy, the “heel” of the Italian “boot”). His father died at work, developing in Giuseppe a deep feeling of injustice and the taste to fight for social rights for the exploited workers. As a young adult, he negotiates with the bosses, after some social fights, for which he is followed by the workers. He marries Carolina and sees Mussolini's ascension of the Thirties. He is victim of an attack and even his wife is threatened. WWII is briefly evoked. Then, elected at the Chamber as a Communist, he continues to support strikes. The second part insists on his divergence with the Communist party and his difficulties to unite trade unions. Di Vittorio loses his wife and his mother in poignant scenes. The same part also focuses on political speeches (including at UN), numerous meetings and political confrontations. He appears in the film to be morally above suspicion, in a very hagiographic portrait. The whole rather naively described, with some simplifications and Manicheism. But it works, thanks to the good shooting and to Pierfrancesco Favino, playing the role with ardor and intensity, born in Puglia as his character. The *mise en scène*, with the nice photography and costumes, is well achieved and viewed with some pleasure. The same cannot be said about the music (apart from some of us loving only the melodic aspect).



The soundtrack accompanies the pictures with sweet, sugared music, not really convincing, apart from some exceptions. A fistful of pieces, more elaborated, can be saved though: the simple and sober *Il sacro del lavoro* (opening the part 1 in its main titles), the elegiac and touching *Lacrime e sangue*, the solemn and quasi-religious *Dal sacrificio*, the sober and moving *Un giusto*, the marvelous *Una fede* for oboe. It makes the CD worth enough. We can even mention *Il sindacato* in a nice addition, although simple but touching. The rest of the CD is either naive (*Uniti*, *Noi due*, *Pensiero vivo*, *Fisarmonica*, *Le ragioni del silenzio*, *Fuori della politica*) or for tension/suspense (*Protesta*, *In piazza*, *Dissenso*). The latter reprises the pattern of the **Sostiene Pereira** main theme, to illustrate the same idea of a demonstration. The most important defect of this soundtrack is to have adapted, in a reduced form for TV, hymn pieces in a simplified and sugared appearance. *Quella estate (1)*, used in end titles of both parts, voluntarily gets close to *Romanzo* from **Novecento**, as a miniature in all ways, a fact that disappointed many when the CD was released. The same goes for the rather nice but very naive *Uniti*. Inexplicably, it is duplicated to close the CD. In this period since 2004, duplicated tracks (or some removing/adding one instrument only) concluded some CDs (**Cefalonia**, **La provinciale**, ...), as if there wasn't enough other music.

The unpublished pieces, not numerous in the two parts, last only about 5 minutes. A solo accordion theme is briefly heard (0:24). *Una fede* receives an accordion version (0:51), explaining that the published track was so short. *Noi due* features two new variants (1:43 and 0:47): one for oboe, one for solo piano, but this one might be only the isolated piano part. At last, *Dissenso* has another version in a similar vein (1:11). Negrin maintains his usual reprise of previous tracks: *Borsellino e Falcone* (published trumpet version) heard twice, and the up-tempo *Senza ritorno* from **Missus**.

Again, a DVD exists (with two discs) issued by RAI Trade.

Mi ricordo Anna Frank

The famous diary of this young girl, discovered after her death in a concentration camp was adapted numerous times on films and TV. But surely Negrin hugely wanted to do it himself (he declared in an interview: “*I am a Jew*”). Not exactly the diary is adapted but the “real” story of friendship between “Anne” (real first name: Annelies) and Hanneli, told in the book “*Anne Frank remembered*”. By the way, we are dealing with an odd and astonishing connection between the two names...

The film was broadcast on 27th of January 2010 in Italy by RAI Uno (again in “*Il giorno della Memoria*”, the Day of Memory), but planned to be aired in cinema theaters in Italy just before and elsewhere, in the same format of 95 minutes. For once, RAI Trade didn't issue a CD. But at least, the DVD allows to know and enjoy the music. And, we are not disappointed: one of the finest efforts among the Negrin movies and even the Morricone TV productions: numerous important themes, drama perfectly treated with soberness and dignity, emotion.

The Franks are German but exiled in the Netherlands because, being Jews, they are concerned by racial laws.

The film opens with Anna and other school boys and girls going out of the school and their happiness, innocence. The main titles music goes on in Anna's house, with parents and Hanneli, with whom she plays the piano. So the gentle theme of the beginning (2:02) is soon joined by



a piano-violin track (1:18 audible). The SIAE database gives 12 titles for this TV movie⁴². Among them, only *Infanzia e innocenza* would work for the two cues of the main titles, together with *La giovinezza di Anna* (but less for the latter, please see below). But this period of WWII represents the past in the movie, through father Otto's eyes. We are now in Amsterdam, 1979. A piece for accordion and strings appears, heard completely later. Back to the late Thirties: a poignant theme, which will be present as Anna's theme, emerges for the first time in a soft rendition (0'40). The best hypothesis from the database is: *Ricordate Anna Frank*, because this theme is heard in a scene where Otto, ageing, speaks about Anna and her diary, the war, two young students, and uses these terms: "*You, remember Anna Frank*". Returning to the war period, the Frank family hides with other Jews in another, smaller apartment. When some of them are arrested (including Hanneli), and then her father, a slow-paced, sad and very beautiful piece for strings illustrates the destiny for this people (several times in the film, when they are deported, around 2:00): *Sul treno dei deportati*. The Nazis begin to search the house on an unquiet music (2:51, *Ricercati*). Another suspense track is heard when a woman goes to the Kommandantur to ask a service (refused): 1:11, probably *Ricercati*'s other part or *Figli*).

At the camp, a little ensemble of prisoners plays music, both to keep them occupied and to mask some horrible noises (*L'orchestrina*: 0:57). A martial motive accompanies the soldiers' walk, with strings, brasses and percussion, not developed in the film (1:20). Its obvious SIAE title is *Al passo*.



A piece of a continuum of strings, illustrates several scenes: pictures of people in the camp, chemical practices, and a conversation between a rabbi and a German soldier (1:10, 0:37 and 0:24: probably *Fumo e fango*). The theme for accordion supports a scene of birthday cake for a daughter, in a sad happiness, surely justifying the title *Una triste allegria* (2:19). The slow-paced, sad and very beautiful piece for strings accompanies the find of Anna's diary by a Jewish woman in the camp, Miep Gies, who will give it to Otto later. In January 1945, the camp is liberated by the allies (0:28 of strings). The next scene, in Amsterdam 1945, has a motive very similar to *Nei sogni*'s first part from **Résolution 819**, both in the orchestration (mandola and strings) and the melody, of Jewish colors (probably *Stella gialla*, 0:47). Otto becomes a close parent, almost a father of adoption for Hanneli, and put all his efforts in publishing Anna's diary, in Dutch in the original edition, and to explain the holocaust to young generations. The poignant theme come back for the last time in a very nice version for alto, organ and orchestra (3:07). Afterwards, Hanneli and another girl take a plane to continue their lives in another country. Sober but full of hope is the beautiful new theme for strings it illustrates (1:59, maybe *Il martirio e il talento*).

A new theme again closes the film, on pictures of young Anna in a ride of a fun fair (so both mobile and immobile) as frozen in an eternal youth. On a waltz reminding a lot *Valzer* sung by

⁴² Mentioned by D. Thunus in Maestro #8.

Edda in **La corta note delle bambole di vetro**, it isn't identical and has a totally different orchestration (3:20, best SIAE title: *La giovinezza di Anna*).

Previous tracks are reprised as usual by Negrin: *Passaggio a Sud* from **Il cuore nel pozzo**, *Dal sacrificio* (2 times) from **Pane e libertà**.

The DVD offers more: 3 tracks or excerpts are available. To illustrate the menu and sub-menus, we can hear without any noise: the martial theme *Al passo* (0:47), the sober and solemn *Sul treno dei deportati* (2:00) and the third version of *Ricordate Anna Frank* for alto and organ cut at 0:49. A featurette called "Dietro le quinte" (backstage) has a little interview with Negrin, accompanied by the accordion theme, but this time for solo piano (0:45). The second one shows Morricone playing Anna's theme on the piano (0:25).

L'isola

This 13-episode series has already been discussed in detail in Maestro #3 by Didier Thunus. Unfortunately, nothing changed as no CD appeared (a double CD would give justice to the wonderful soundtrack!). As far as original music is concerned, the Negrin-Morricone collaboration ends with this 2012 production, but in a beautiful and important way. The original music extracted totalizes 115 minutes, so a similar duration than the whole for **Il segreto del Sahara**.

Paolo Borsellino – I 57 giorni

Broadcast on the 22th of May 2012, so 7 months earlier than **L'isola**, this movie however dates from after. Of course the 13-episode series was prepared since longtime, a slower process, including for the music and the editing/mixing. RAI refused for the first time to Negrin the regular budget for the soundtrack. So the director was forced to extend his habit



of reusing previous material, this time for the whole film. Tracks from **Missus** are heard (among them, *Per Olga* for the end titles), as well as 5 tracks from **Gino Bartali**, 3 from **L'ultimo dei Corleonesi** (including *Apparente calma* for the main titles), and 2 from **Pane e libertà**. One unreleased version of *Borsellino e Falcone* for strings and synthesizer (1:30 audible) was noticed.

So this ends for the moment one of the most fruitful collaborations between the composer and a director, both in quality and in quantity. In number of films together, the 13 Negrin-Morricone collaboration reached until now Tornatore's number and is only overpassed by the 16 Bolognini movies. Curious enough that Negrin hasn't been mentioned for spots, a field close to TV. Here too, his work with Morricone would have been great. Probably not enough time for this?

Nothing would have been possible without friendship, which, as an interview with Negrin stated, continues after the trouble with RAI.

Tracks selection of **L'ultimo dei Corleonesi**, **Pane e libertà** and **Mi ricordo Anna Frank** in mp3 format available here :

<https://drive.google.com/folderview?id=0B0ZW0q17kvdnUDIBVm53M0owU28&usp=sharing>

-----TRIVIA-----

The Rarest Morricone's on Earth

by Steven Dixon

'Rarity' is a word that crops up time and time again during Ennio Morricone conversation. In a soundtrack survey conducted by Sjef Van Asten for MSV#71, January 1995, Gillo Pontecorvo's *La battaglia Di Algeri* (RCA SP 8019, Italy 1966) was named the rarest among Morricone collectors with only 4 persons owning a copy. If that survey was performed today the results would be much different. In 1995 only 48 members took part. Today the internet has revolutionized the way Morricone collectors buy and sell their wares. Back in the days, not so many years ago, deals were done over the phone or by letter and fax. These are primitive methods compared to today's more leisurely approach.



If you log on to the soundtrack webpage Popsike you will get realistic idea of what is selling today. When it comes to rarity the original 1967 Eureka Parade LP *La resa dei conti* (EPC 2892) most certainly fits the bill. And that is unlikely to change any time soon. However, other westerns are just as sought after. From 1968 *Il grande silenzio* (Parade FPR 317) is one of the most frequent entries. An excellent condition copy will set you back around £500. In fact, of the 10 most expensive LPs sold on Ebay, *Il grande silenzio* is listed seven times on Popsike,

which just goes to prove how collectible this album is.

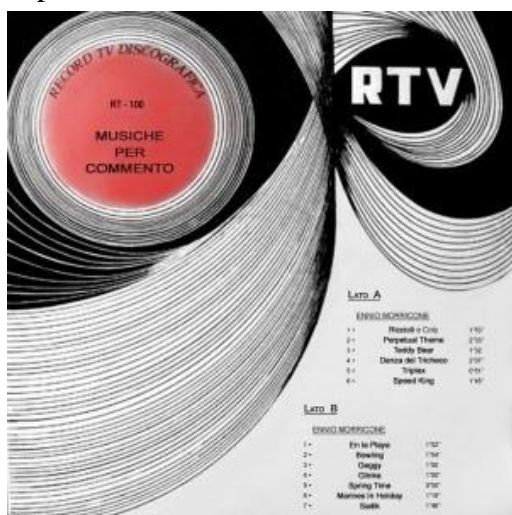
This fine western score has actually been issued again recently as a colored disc (RED 229C). This will not spoil the value of the original Parade album, or even the brilliant 1978 Beat CR1 editions. The Klaus Kinski bounty hunter screenprint is stunning in both blue and black covers. Value: £200 each. The rare Beat photo cover version (also CR1) which sometimes does appear for sale is worth even more.

On Popsike there is an increasing number of entries from the film **Danger Diabolik**. This cult sci-fi 1967 score has yet to be released officially. Yet many collectible bootleg CDs exist. Christy's **Danger Diabolik** singles were released in Italy and Brazil. And much like Christy's mega rare 1967 **OK Connery** (Parade PRC 5035) contains a variation not from the film's original soundtrack. All the Christy **Danger Diabolik** singles, including the Italian version from 1967 (Parade PRC 5052) and the more eye-catching mask design from Brazil (1968 Tizoc/Parade ST47) really grab the imagination and sell very well. Many will notice on Popsike another 1968 Mexican pressing of **Danger Diabolik** sold for a staggering £1,652 (ref. SOM/MAIOR SMCS 181).



One important title omitted from the Popsike list actually sold for much more. That title from 1966 was "Musiche per

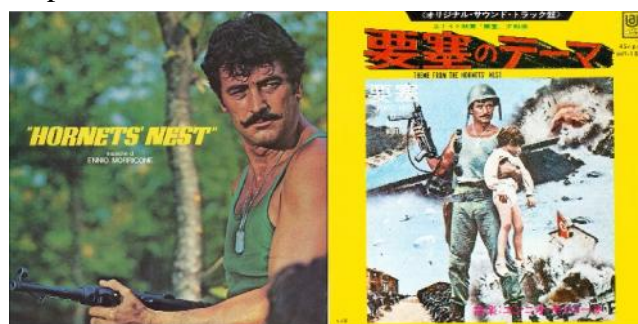
commento” (RTV RT-100). The price tag – a staggering £2,500. The only other time I have seen this for sale was on a Lionel Woodman Soundtrack Deletions listing in the early 1990s, priced up at £1,000 – and yes, it did sell. Compiled from the original soundtrack **I due evasi di Sing Sing** (Two Escapees from Sing Sing) 1964 and released as library music two years later, it's not a great score. It is also a very short one, but its music is becoming more renown thanks to some nicely performed themes presented by the musicians Cinema Italiano on the non-original CDs “Ennio Morricone Rare and Unreleased Soundtracks”. There you can enjoy three themes, including a lively inedit not featured on the “Commento” compilation LP.



I due evasi di Sing Sing is set in the 1930s, a comedy about two fool crooks who are told to fix a boxing match. The soundtrack is filled with elements of swing, gangster activities and comic tomfoolery. Given its short soundtrack, if any specialist label does decide to issue it, a 10" vinyl would be a perfect compliment.

Interest in acetates has always been strong, but these only tend to interest the die-hard collectors only. In the mid-1990s, a collection of acetates came on the market. These actually dated from the late 1970s from unofficial sources, as transferred from tape recordings, so in fact were bootleg acetates. When we look back at these products we learn how historic they are. They formed the basis of many famous POO bootleg recordings from the late 1970s.

One of those 1970s acetates contained a compilation of rare pieces from **H2S** (1968) and **Rome come Chicago** (also 1968). Both titles found their way on “**Hornets' Nest** and Other Themes” LP (POO 1978) and the later bootleg edition. Actually, **Hornets' Nest**, a war film by Phil Karlson, did have a test pressing shortly after its release in 1970 and due to the strength of Rock Hudson's popularity was due for a legitimate album on the United Artists label. But the film, an all-actioner about an injured American commando who is parachuted into Italy to destroy a dam and is rescued by a group of young children, was rejected by executives who were cautious about releasing a soundtrack from a European film, so did not proceed.



Thankfully there was an original 45 as released in Japan, very rare and on the UA label HIT-1822 containing the exciting heroic main theme and *Rendez-vous at Della Notte*. And again, as a cover version on a nice little 1970 compilation album on the Japan UA label (with unknown reference).

Other themes on those 1970s acetates were the WW1 drama **Fraulein Doktor** (1968) and a number of important cues from erotic thus far unreleased thriller **Autoritratto** (1970), a soundtrack which mirrors the buzzing electronic themes found in **Giù la testa** (1971).

Even some documentary music made it onto that compilation acetate in the form Luciano Emmer's **Giotto**, the 1969 tv production about the Italian painter and architect from Florence. **Giotto** is not one of the best periodic scores Morricone has ever written, but the main theme using the voice of the ever reliable Edda Dell'Orso really comes alive when we notice that Morricone

recreated this very same lush melody for his periodic ghost story composition **Leonor** in 1974.

Fraulein Doktor, **Autoritratto** and **Giotto** never made it onto bootleg LP as POO operations were dramatically closed down. An interview in Cinemascore No 11/12 said a POO 107 album “Great Horror Film Music” (which had no Morricone tracks on it) only had 3 copies sold before the FBI swooped. Just 4 copies for **Listen Let's Make Love**, Morricone's delightful erotic comedy, managed to escape the authorities. It is unsure whether any of the covers or labels were actually printed for this soundtrack. We do know one thing – the cover was to be taken from the official CGD N 9693 single (**Scusi, facciamo l'amore**). Instead the titles on POO album would be printed in English.

The POO bootleg operation did not originate in Japan – it was primarily based in Los Angeles. A number of plants from that part of the world were more than happy to generate income by pressing bootlegs of dubious origin and many were incredibly important in the history of the collectible Morricone soundtrack. In spite of the fact bootlegging was a serious and jailable offence, many music lovers and entrepreneurs took that risk, whether it be a one-off audio to vinyl souvenir (**Vergogna schifosi** USA pressing Delta label, incorrectly inscribed 1967); or, one of the many impressive compilation albums by the legends themselves POO records.



Highlights were “Great Science Fiction Film Music” (POO LP 104, 1978) 1 track from **Danger Diabolik** (*Deep Down*); and “Great Fantasy Film Music” (POO LP 106, 1978) 1 track from **Le streghe** (1967) plus 1 track from **Holocaust 2000** (1977). **Le streghe** theme is a fantastic composition which had been issued on a single in Italy (UA UA3113). The bootleggers had compiled some very fine quality tapes from this score – 26 tracks in fact with a running time of almost 23 minutes. And had the POO operations continued, collectors would certainly have appreciated a score as terrific as this one.



Holocaust 2000 is an apocalyptic thriller starring two film legends Kirk Douglas and Anthony Quayle. This was a relatively new film when POO used one of the tracks for its album “Great Fantasy Film Music”. But the original Beat album was very hard to obtain in the USA until Cerberus released it as **The Chosen** in 1980 (CEM-S 0103).

When the American authorities eventually closed in on POO records they were swift and brutal. Those involved were fined heavily and all remaining albums destroyed.

Going back a few more years it seems the same musical source creators of the POO bootlegs were also responsible for a number of earlier less-well produced albums under fictitious labels. **Machine Gun McCain** (EM 1001, 1974) and **When Women Had Tails** (EM M-102 1974) were the only two Morricone's produced on this unusual label. The covers, which have been laminated, seem to be produced on recycled cardboard. The photos, front and rear are of fair to average quality, with photos probably photocopied from newspaper cuttings. The track titles are actually written in English.



Admittedly, they did not reach the standard of the later POO efforts and did not disguise the fact they were produced in the United States. Both these albums are still collectible and within monetary reach. The gentleman who helped produce and distribute these works wrote me many letters in the late 1990s detailing the rise and (inevitable) fall of the bootleg album. He writes that in 1974 he literally had hundreds of spare copies on the EM bootleg label. They were neatly stacked in his house and the records almost reached to the ceiling. In the early 1970s albums of this kind were very hard to advertise without arousing too much suspicion. Later that decade when the POO operations was in full swing and the FBI were closing in, the gentleman who produced the EM titles in 1974 had the good sense to destroy as many as he could. Luckily, many were sold or traded on to collectors, so at least that section of Morricone history still survives today.



In 1984 **Scusi, facciamo l'amore** (GSF 1003), which was sadly destroyed under the POO operation as **Listen, Let's Make Love** did rise from the ashes, likewise a number of fine compilation albums, the kind POO were producing c.1978. The success of these productions lies partly in the fact that music lovers were desperate to hear any unreleased Morricone score. That style of album is reflected in a limited collector's edition from the early 1990s Fantastic Film Music, with just 200 copies printed worldwide and a marvelous front cover collage of sketches from films. The one track featured by Morricone is the haunting **White Dog** (scored in 1981). This alone was enough for collectors to pay out what was then a huge sum of money (£20 as new). The album is listed as coming from Japan, an old trick POO records often adopted.

Cunningly, the distributors attempted to get round the bootlegging law by directing you to the printed note on the back of the LP. It reads *"Please note: this record is limited to 200 copies and may only be used for promotional purposes. It is not licensed for resale"*.



Let's return to the 1970s and those wonderfully produced POO albums. On the list of collectible bootleg greats is the wonderful 1966 score **The Hills Run Red**. Like **Hornets' Nest**, **The Hills Run Red** may never have reached the bootleg stage had United Artists brought it out in 1967. In Bill Boehike's article MSV#107 (January 2008) he explains "A 15-track acetate record of the score was produced by the company *Knickerbocker New York*. Packaged in a plain white sleeve with a

sheet of information taped to one side, the soundtrack is titled *A River of Dollars* and is dated August 7th, 1967. No composer credits are given on either the jacket or the record labels."



Ricordi, an Italian publisher issued a rather good 45 edition *Un fiume di dollari* (SIR INT 20.029) with high quality sturdy cover and stunning artwork. We note with interest the disc was credited to Leo Nichols, a pseudonym the composer was using at the time (he also used the Nichols mask for *Navajo Joe*, 1966). The Japanese also produced an equally as splendid 45 which included a rare cue with movie sound (titled *The Hills Run Red Instrumental* 1:38). Again, Leo Nichols is credited on the disc (label HIT1414) but strangely that track also lists Leo Nichols as conductor and not Bruno Nicolai who as we know was Morricone's resident conductor and commonly known to have conducted the entire score.

Other interesting and rare acetates emerged in the 1960s for possible vinyl release including the secret agent/ Invisible-Man style thriller *Matchless* (1966). This score did not see the light of day until Cometa took it on in 1980 (CMT 1015/29). But even that was incomplete compared to the more modern CD.

An interesting article appeared online this year advertising what was described as Ennio Morricone's rarest ever slab of wax. In fact it was an acetate cut in the studios of RAI in 1971, of the thriller score *Lizard in a Woman's Skin*, only two exist in the world and one was on sale for about £1,500. It didn't sell and I'll explain why.

We know acetates are rare, often one-offs, and those that have never been released complete are always on a collector's wish list. But Lucio Fulci's *Lizard in a Woman's Skin* (original Italian title *Una lucertola con la pelle di donna*) although still rare wasn't that spectacular enough for a collector to pay that kind of money. Acetates are interesting, especially if the music has never been released. As years proceed albums and CDs get produced. *Lizard in a Woman's Skin* is a regular on CD, and even on LP – it's been out twice. So an acetate of this title today, although truly desirable a few decades ago would not gain much interest in today's market.

That kind of money is just too much if you compare it with the sales of two more interesting acetate titles *Matchless* (1966) and *The River of Dollars* (aka *The Hills Run Red*, 1966). Both sold in 2004 for £259 and £110. The *Matchless* acetate was boosted by the presence of some (then) rather exciting inedit tracks, which were omitted from the Cometa LP, then reinstated on the CD.

There are countless examples of 45s and EPs that are on everyone's Morricone wants list. And one of the rarest EPs comes in the form of Morricone's very first film score *Il federale* (RCA EPA 30-477) pressed in 1961. After years of searching Captain Don Trunick, one of the world's most devoted collectors of Morricone music, finally located a copy in the 1980s. However, the

London post office destroyed it when some machinery caught fire and only a small corner of the EP jacket survived.



This title will always command high prices as it was Morricone's very first film score as composer. But other film score EPs like **Morte di un amico** (RCA EPA 30-254) – his first work as film orchestrator (1959) – also sell well. This film was directed by Franco Rosi and is scored by Mario Nascimbene. Each character in the film has a theme devoted to them and Morricone's style, albeit slightly naïve, is of crucial importance in his early film career.



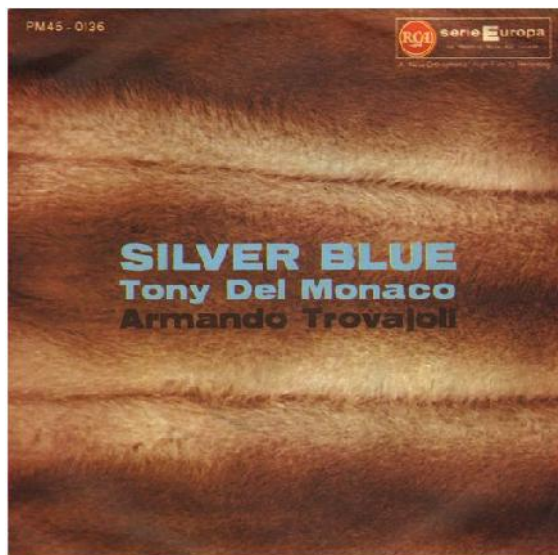
One of the most intriguing 45s with a film tie-in comes in the form of **1 generale e 1/2** (RCA PM45 3051, an EP also exists RCA VIC 3-20345). The cover illustrations seems to be promoting the film **On The Double** (1961). Directed by Melville

Shavelson, it stars Danny Kaye as an American Private asked to impersonate a British intelligence officer during WW2. It was made by a major studio – Paramount and had an original score by Tarantula composer Leith Stevens. Morricone composed one comic song for his good friend Edoardo Vianello in *Faccio finta di Dormire*, albeit hidden under the Dan Savio mask. He also orchestrated the other in *Un generale e mezzo*. These songs have no actual film connection, they were simply pop songs solely inspired by the film.

A similar single promoting an American film was also issued in 1961 – Jimmy Fontana sings *Summer and Smoke* on RCA PM 45-3081 (this also exists in instrumental form with voice by Edda Dell'Orso, dated 1974). The musical arrangement does actually cover the original Elmer Bernstein film theme and because of its film connection sold recently on Ebay for £143.00.



But more intriguing is *Silver Blue* (RCA PM 45 - 0136), a Morricone orchestration with vocals by Tony Del Monaco as used in the Italian film **Toto Peppino e la dolce vita** (Toto Peppino in the Sweet Life, 1961). The general conclusion is this was not recorded for the film. But its use of Federico Fellini's title **La Dolce Vita** (a film from 1960) angered the director over title copyright issues. Many heated debates followed with Toto Peppino's up-and-coming young director Sergio Corbucci and Federico Fellini.



A relatively new and rare Morricone discovery has emerged and it dates way back to 1961. The title is **Il giudizio universale** (The Last Judgement) as directed by Vittorio De Sica and one that can now be added to Morricone's official 1960s filmography. Although not an actual Morricone composition, it's an orchestration of a song composed by Alessandro Cicognini, who like Morricone was classically trained. Actor and comedian Alberto Sordi supplies the vocal cords to the charming and enchanting lullaby *Ninna nanna per un negretto*. Actually, there is an original soundtrack album available on the label RCA PML 10295, it's conducted by Franco Ferrara. But the vocal by Alberto Sordi with orchestration by Morricone is not on it. The film is rather bizarre – a comedy about people's reactions when a God-like voice from high in the skies announces the final judgement is on the way. Morricone's contribution is incredibly catchy. Sordi's gruff vocal tones are executed perfectly. It's a strong example of how Morricone arranged a lot of his early 60s music. He inserts tension, a bit of Biblical music, then totally winds it down with an amusing jazz theme. Morricone recorded hundreds like it in the 1959-1962 period. It's fun, likeable and enhanced with a catchy chorus.

An interesting glimpse into the world of Morricone rare Italian female pop releases found many recurring patterns in the mid-1960s. Little Peggy March's 1964 LP (RCA

LPM 10144) had a cover filled with pinks and yellows. To accompany this a smiley photo of a young fresh faced Pennsylvanian teenager. Little Peggy March (born Margaret Battavio, the 'Little' was added due to her rather petit frame) had already gained a number one Stateside hit in 1963 with *I Will Follow Him*. She recorded a total of 8 songs with Morricone. Yet only 7 featured on the album – *Solo per te* from the pen of the great Gianni Meccia although recorded in 1964 was omitted and released only on the single RCA 45N 1459 one year later.



The youthful partnership of Peggy March and Ennio Morricone is one of fun, ferocity and kittenish charm. Indeed a most impressive achievement. From the album's opening track *Carillon* (Bonicatti/Latessa) with a children's Merry-Go-round style beat – to the western sounding *Ora che abbiamo litigato* (translated “Now that we quarreled”) accompanied by the freshness of Alessandrini's banjo plucking later to resurrected in the comedy western **E per tetto un cielo di stelle** (A skyful of stars for a roof, 1969).

RCA Italy had already celebrated a massive success in Peggy March's Italian album, so a similar success story was expected with another gifted female artist in Donatella Moretti (often referred to as simply Donatella). Donatella's early releases from 1962 aimed at the Italian teen pop market, yet in this album from 1963 titled “Diario di una sedicenne” (Diary of a Teenager), the

songs detailed the personal thoughts of teenage love won and lost and was just too serious for the market it was aimed for.

Personally, and I think I speak for many Morricone fans, the album is truly outstanding as Morricone lays down his rich colours and lilting textures. Chorals have always played a key role in Morricone's orchestrations and this is demonstrated most powerfully, albeit briefly in this album. Incidentally it did not sell all that well, so there was no repress. The Italians produced a lavish foldout with a booklet of photos in diary style and the actress Valeria Ciangottini played the 'teenager'. One of the most interesting tracks on the album, but never issued as a single is *Mille gocce piccoline*. What we are dealing with here is a theme Morricone created for a backing in a pop song, then adapted for a film later that decade in Roberto Faenza's **H2S** (1968).

In the 1990s there was rumour that Morricone recorded many songs with Neil Sedaka, an American Pop singer/songwriter whose popularity in Italy even exceeded that of his birth country. I spent many months buying Sedaka Italian 45s and researching them but came to the conclusion the two never worked together. Sedaka's official biographer and biggest collector in the world of his material author, historian and traveler Michael Turner tells me the two names never connected. Though in fairness to the rumors a promo BMG European CD exists from 2001 under the title "Italy The Early Years" (PUB041). This release presents a Sedaka title *La forza del destino* (The power of the destiny) a 1965 chart topper in Italy for Sedaka about how the destiny plays a cruel game with a couple whose love never seems to break. This song credits Ennio Morricone as composer, alongside Elena Rossi and De Napoli. However, on the original single (45N 1377), the credits list the names of

Rossi and Robifer, famed for their work with Paul Anka. Luis Enriquez and his orchestra complete the credits. Morricone's name is nowhere to be seen.



To close this article I would like to mention what I think is one of the rarest and hardest to find arrangement singles by Ennio Morricone. I managed to buy this single about 10 years ago, and even then it was a huge price. In all honesty I have never seen it advertised since. I refer to the haunting instrumental *Barcarola* (Mansi) GM, Italy 1976 as performed by the string quartet Quartetto d'archi anonimo and composed by Pasquale Mansi.





Nel backstage del concerto alla Royal Albert Hall (aprile 2010).