

THE ENNIO MORRICONE ONLINE MAGAZINE

# Maestro



ENNIO

MORRICONE

**THE MISSION** *30<sup>th</sup> Anniversary*

**SPAZIO:1999** *In the Shade of Gray*

**LADY S AND MAESTRO MORRICONE** *Interview with Philippe Aymond*

**E PER TETTO UN CIELO DI STELLE** *Artwork*

...and more

ISSUE #12

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**Front cover image:** Artwork from CD “Ennio Morricone - 60 Years of Music” by Decca Records

**Back cover:** «Ennio» (2016), watercolour by Philippe Aymond (French drawer of graphic novels), unreleased so far and specially free to use by “Maestro” (size: 34 X 25 cm- 13.50 X 9.84 in)

—————PREFACE—————

## We are More than 250!

*by Patrick Bouster*

Watching the numbers and statistics of the downloaded (and thus probably read) issues of Maestro, since the foundation in early 2013, is a source of happiness. After the understandable curiosity of the first issue, of course exceptional after the former fanzine MSV founded by Martin Van Wouw (on paper, in A5 format, in B & W) the document, before each new issue, reached 150, 175, then 200 downloaders, in a progressive rise. And each issue continues to be downloaded after the release of the following one.

Now we stand by 250 readers at each release before the next one, with the exception of #11, out in a very bad period of summer holidays (absent people, many emails stuck in the box...). But it should be more. We can proudly assume the quality, the variety, and the nice presentation of a demanding magazine. Despite the unique topic which could appear obsessive, we are dealing with a very famous and praised composer, an outstanding long career, and a lot still to discover and to comment.

Nevertheless, many don't subscribe, for several reasons. It is written in English (fortunately corrected by Didier for some contributors): even nowadays, the non-English speaking people (the most numerous in the world, by the way...) simply can't read it, even though they are passionate. Much people don't know the existence of the fanzine, or if they do, don't know the content. Other people (or the same) don't believe in the quality of the magazine, just because it is a fanzine and not an official publication. Furthermore some are reluctant to subscribe because of the small difficulty for them to register on chimai.com (easier now and with an added possibility to receive the document via email). The absence of link on the official site and above all the absence of a Morricone forum don't help.

But in order to count the downloaders we until now don't have another choice. If a more practical and easier solution will exist, we will adopt it: a link towards another site or permanent downloading platform, like those for on-line literature and periodicals. Some people, more numerous than our readers, turn around the Morricone passionate universe: the chimai.com Facebook page has around 350 members, and more occasional visitors; several forums like the FSM board, the French one on Underscores, many others.

So we can imagine and plan some changes in order to increase the number of readers (and the contributors in the bargain!): to put some samples of the magazine available somewhere on chimai.com or Facebook; to contact the passionate people who post specialized contents on Youtube and other sites (a long task); to keep improving the quality: with time it will be known and renowned, and for that encourage other contributors; to mention (by someone else than us) the fanzine on Wikipedia and other «reference sites». The quality indeed will be enjoyed by more people, a lot of discoveries, researches, a rich content never made, fills our magazine.

For this issue #12, you get an informative and dense document, with articles on **The Mission's** 30 years anniversary, Morricone's influence on a European comics series cartoonist (with an unreleased watercolour on the last page), **Space 1999** analysed, and the sequel of RAI discoveries within the decade 1960, among other stuff.

For the next issue, we plan other exciting stuff, as well as for the subsequent ones, like the interview of an old instrumentalist frequently used by Morricone and deeper researches on the decade 1950...

We are lucky, very lucky.

Pleasant reading, and best wishes for the New Year.

## NEWS

by *Didier Thunus (D.T.)*, *Patrick Bouster (P.B.)*, *Richard Bechet (R.B.)*, *Milan Zivancevic (M.Z.)*  
and *Nicola Schittone (N.S.)*

## In breve

### Concerts

The “60 Years of Music” tour resumed with the two Paris dates in September, immediately followed by three dates in October at the Accademia Santa Cecilia, in replacement of the May dates that had to be postponed. Below is the programme from these Rome concerts.

Prima parte	Seconda parte
<p><b>Ennio Morricone</b> (Roma 1928) Accademico di Santa Cecilia</p> <p><b>Film di Giuseppe Tornatore</b> La leggenda del pianista sull'Oceano Tarantella (dal film "Baaria")</p> <p><b>Fogli sparsi</b> Chi mai (dal film "Maddalena") H.S Metti, una sera a cena Croce d'amore (dal film "Metti, una sera a cena") Nuovo Cinema Paradiso</p> <p><i>pianoforte</i> Leandro Piccioni</p> <p><b>Omaggio a Mauro Bolognini</b> Per le antiche scale L'eredità Ferramonti</p> <p><b>Modernità del mito nel cinema di Sergio Leone</b> Il Buono, il Brutto, il Cattivo C'era una volta il West Giù la testa L'estasi dell'oro (dal film "Il Buono, il Brutto, il Cattivo")</p> <p><i>soprano</i> Susanna Rigacci</p>	<p><b>The Hateful Eight</b> Diligenza per Red Rock Bestialità</p> <p><b>Tre Adagi</b> Tema di Deborah (dal film "C'era una volta in America") Addio Monti (dal film "I promessi sposi") Vatel</p> <p><b>La tenda rossa</b> Partenza SOS Ritorno</p> <p><b>Mission</b> Gabriel's Oboe Falls Come in cielo così in terra</p>
<p>durata prima parte: 50' circa</p>	<p>durata seconda parte: 45' circa</p>

The rest of the tour, with the dates announced in Maestro #11, is to be continued in November through March.

Observers express that the Maestro looks tired but is very committed to the direction of the orchestra, attentive and bounding from his seat. But don't expect him to show up after the concert for autographs or handshakes with his fans. He usually hurries to his hotel, which is very understandable for a man of his age. He turned 88 on November 10<sup>th</sup>.

On November 12<sup>th</sup>, he gave together with Marco Frisina a very special concert in Vatican City, a "concerto con i poveri e per i poveri" (concert with the poor for the poor), where hundreds of homeless people were invited, and whose benefits went to projects in Africa<sup>1</sup>. The concert opened with a surprise: the song *Dio uno di noi* with lyrics by Alberto Bevilacqua. Even though the programme was calling it an "inedit", it can only be a reprise of Milva's song from her album "Dedicato a Milva da Ennio Morricone" (1972): same title and same author. Another surprise was the piece *Tra cielo e terra* from **Padre Pio**, more expected in the present context, but never

<sup>1</sup> Backstage coverage: <https://www.youtube.com/watch?v=b6c8X6rVQcQ>



performed in concert – unless it was the adaptation of *Il dolore e l'ira* as heard in the “Canto del Dio Nascosto”. The rest of the setlist was the so-called “Tre adagi” and, naturally, the suite from **The Mission**. The two composers were alternating on stage, instead of having separate programmes, showing that the two men who have been competitors for many years on religious TV-movies, have closely collaborated on this charity project. Even if nobody can compete with **The Mission**, in this mystical repertoire Monsignore Frisina is definitely on a par with the Maestro.

*N.S., M.Z., D.T.*



## Upcoming Movies

### Aline & Wolf

Ennio Morricone’s name appears to be attached to an upcoming movie called **Aline & Wolf** by director Lajos Koltai<sup>2</sup>, for whom he already scored **Sorstalansag** (Fateless) in 2005. The screenplay, written by Tom Vecchio, relates the 1920s scandalous affair between American writer Thomas Wolfe and married costume designer Aline Bernstein. Helen Hunt would be playing Aline. It had already been rumoured a few years ago that the two men would collaborate on the movie **Spider Dance**, but the project never materialized. It seems there is a mutual appreciation between the composer and Tornatore’s ex-cinematographer, so this prospect can be considered very plausible. Together with the already announced **A Rose in Winter** (no news on this one in the meantime), this makes for two interesting projects to look forward to, probably for 2017.

### Voyage of Time

Terrence Malick's **Voyage of Time**, which had been alleged to contain an original score by Morricone, has been released on October 7<sup>th</sup> in IMAX cinemas. The music is ascribed to Simon Franglen (the same one who had taken over from James Horner on **The Magnificent Seven** in 2016) and Hanan Townshend (regular collaborator of Malick since **To the Wonder** and **Knight of Cups**), so we can definitely write off our hopes. The confusion probably came from Morricone's contribution to Malick's upcoming **Weightless**, where the composer is known to have provided pre-existing music to the director.

### Bianconeri: Juventus Story

Marco and Mauro La Villa are twins and directors. Their passion being the Turin football team Juventus, they directed a documentary about it. It uses, amongst others, Morricone’s music from **The Untouchables**. This could be a very banal case of reuse of pre-existing music, like hundreds of others, but for once, the directors did meet the Maestro, as attested by their testimonial:

*“Our two passions are Juve and cinema, the latter being our job by the way. We had been thinking about a collaborator of our dreams, and he could only be Ennio Morricone. We managed to find him thanks to Fabrizio Giugiaro<sup>3</sup>, a Juventus addict. He invited us to his house, in Rome, we showed the material and, to our amazement, he showed us his studio, with the*

<sup>2</sup> Source: <https://www.linkedin.com/in/genekraft> (LinkedIn page of producer Gene Kraft)

<sup>3</sup> Fabrizio Giugiaro is the son of Giorgetto Giugiaro. See the “old news” about Italdesign below, to understand how he probably met Morricone.

*Oscars, the awards. There must have been at least two or three thousand CDs! He made us listen to something and said: "For the finale I have the right song for you: the theme from **The Untouchables**". What an emotion, his music on those images."*<sup>4</sup>

This is also a very nice show of fair play, coming from a die-hard supporter of AS Roma!

*D.T.*<sup>5</sup>

## Miscellaneous

Ennio Morricone will receive on 26<sup>th</sup> January 2017 the "laurea honoris causa" in Science of Music by the State University of Milan. *"One of the most significant personalities of the contemporary music world, goes the press release, and among the most universally celebrated ones (his second Academy Award in 2016 is the culmination of a cursus honorum unmatched among living composers), Ennio Morricone has played a decisive role in broadening the boundaries of musical thought first of all through his writing work, able like few others to relate expressive universes distant from each other."*<sup>6</sup>

Of some interest as well is this filed suit in New York federal court by Morricone's attorney against Bixio Music Group<sup>7</sup>, with the aim of recapturing the copyrights to three of his film scores: **Così come sei** (1978), **Il giocattolo** (1979) and **Un sacco bello** (1980). The complaint says that the Maestro has provided these scores to the company Edizioni Musicali, who then assigned its US copyrights to Bixio, and that he has by no means provided "works for hire" (which would assimilate him to a temporary employee). He therefore feels entitled to terminate the copyright grant that had been bestowed to Bixio. This lawyer's jargon might sound a bit complicated, but the interest of this piece of news is in that it proves once more that the Maestro is serious about protecting his works, as minor as they can be.

*D.T.*

## New Releases

### 60 Years of Music

Previously announced as "Morricone 60", the album "Ennio Morricone – 60 Years of Music" has been released by Decca on the 88<sup>th</sup> birthday of the Maestro. It comes in several forms: a CD, a double-LP, a CD together with a DVD, and a limited edition bundle with a CD and 3 LPs.

The CD comes as a digipack and contains the live programme from the ongoing concert tour. It says it was recorded in 7 European cities (Prague, Dublin, London, Cologne, Antwerp, Amsterdam and Wroclaw), but since it has no noise or applause, we can assume that it was actually recorded during rehearsals. Which makes it something between a studio album and a live album – quite an unusual thing. But this is also what makes it interesting, because even the pieces that we already have on many albums, were never available



<sup>4</sup> <http://www.ciakmagazine.it/news/home/6058/bianconeri-juventus-story-intervista-a-marco-e-mauro-la-villa.html>

<sup>5</sup> With thanks to MM Dance for the pointer to **Bianconeri**.

<sup>6</sup> <http://milano.fanpage.it/ennio-morricone-ricavera-la-laurea-honoris-causa-in-scienze-della-musica-dall-universita-statale/>

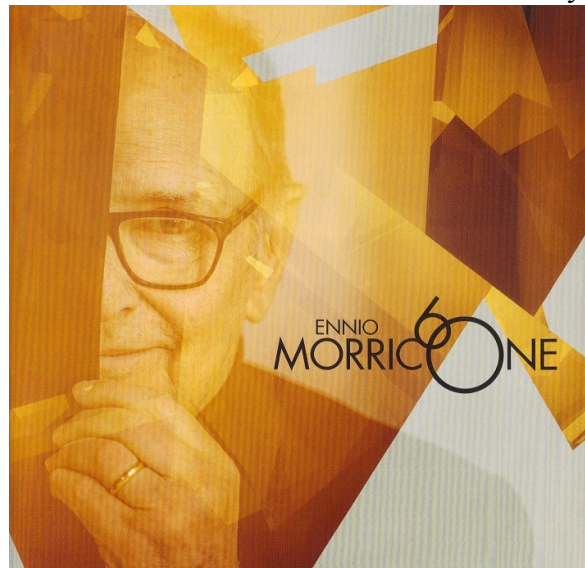
<sup>7</sup> <http://www.hollywoodreporter.com/thr-esq/ennio-morricone-sues-reclaim-rights-film-scores-942876>

with such an immaculate sound. Besides, it has a few pieces that were not on any album before with this arrangement: *The Man with the Harmonica* and *The Fortress*, or only on the rare Abbey Road LP: *Stagecoach to Red Rock* and *Bestiality*. It has 19 concert pieces in total (including the usual Leone suite, **The Mission**, **Cinema Paradiso** and some scattered sheets), plus – another oddity – 4 pieces from original soundtracks: **For a Few Dollars More**, **A Fistful of Dollars**, **La Califfa** and *Death Theme* from **The Untouchables**.

The double-LP has the same programme, and the third LP from the bundle edition is the Abbey Road recording of **The Hateful Eight** already released separately (see Maestro #10), but hard to obtain. The DVD is interesting because it is a filmed version of those Abbey Road sessions, with the pieces heard without noise, making them finally widely available. It doesn't have the suite with *Sei cavalli / Raggi di sole sulla montagna / Narratore letterario* that was present on the LP, nor does it contain the two cues from **La battaglia di Algeri** or **Allonsanfan**. However, it has a few previously unreleased pieces: *L'inferno bianco (synth)*, but as mentioned in Maestro #10, the differences with the *ottoni* version are marginal (and I still don't know where the synth is); *Neve #3*, even though to me it sounds more like an excerpt from *Neve #1*; and the version of *La lettera di Lincoln* with narration by Walton Goggins. It has *Despair* twice but the two pieces are identical! It was probably a different take (indeed the filming and editing seem to be different) but it was certainly not meant to be present twice. Something seems to have gone lost in translation. Other mistakes include the swapping of *Neve #3* and *L'inferno bianco (ottoni)* in the titles, and, on the booklet, the crediting of the same choir and choirmasters twice. It is really a pity that major official products of Morricone (albums, web sites, concert programmes, etc) are systematically plagued with very visible mistakes.

The music is punctuated with interviews with Morricone, Tarantino, Goggins and members of the orchestra and crew. Even if they inevitably revolve a bit too much around the “once in a lifetime” quality of the event, there are some enjoyable moments, including a nice short tribute to the importance of Maria in the life of Ennio. All in all, it has enough to make a fan happy and to please the general public. And sure enough, it is topping some charts already<sup>8</sup>.

D.T.



### Bambini del mondo

A new CD of absolute music came to the light as part of the artefacts sold at the concerts (and soon after on ebay at outrageous prices). The liner notes by the Maestro himself indicate that he wanted to publish this music commercially but no label was interested. So he had it published himself, via his own label Musica e Oltre. It has no label number.

The 10 tracks of the CD – actually 6 distinct works – all make use of high-pitched children or female voices, by the long-established Voci Bianche of Paolo Lucci (working with Morricone since circa 1972), plus some sparse strings. The first pieces had been published already but are very rare today: *Bambini del mondo* as part of the collective soundtrack **Ten to Survive** (1979), only available on vinyl so far, here in a slightly different version missing a few of the voice

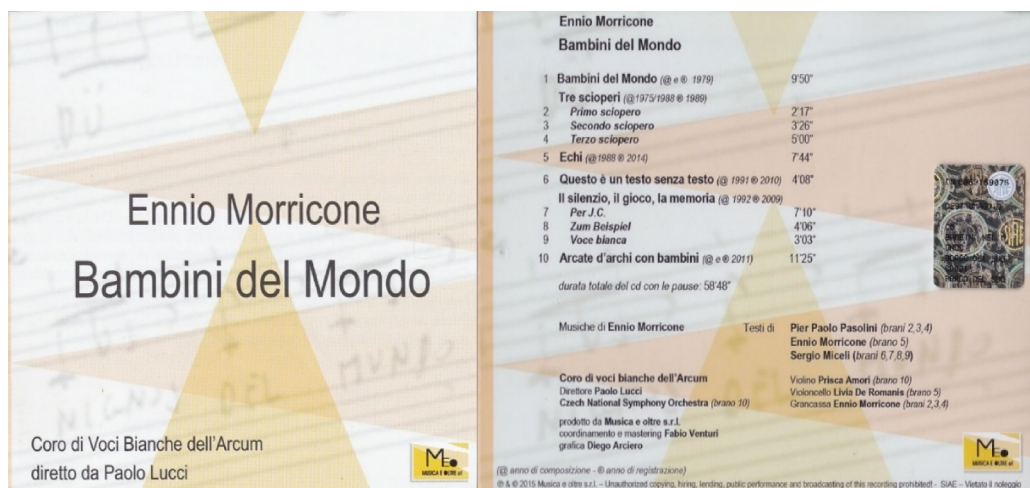
<sup>8</sup> See for example: <http://www.classicfm.com/radio/shows-presenters/official-classic-fm-chart/november-20-morricone-60/>



scansions at the beginning; and *Tre scioperi* (1975-1988), with words by Pasolini, published on the “Percorsi” CD in 1996.

The rest is completely unreleased – only *Echi* (1988) was known to us, in a version published on youtube. *Questo è un testo senza testo* (1991) and *Il silenzio, il gioco, la memoria* (1992) have words by Sergio Miceli.

By far the most interesting piece of the CD is the last one, the recent *Arcate d’archi con bambini* (2011), more than 11 minutes worth alone the purchase of the CD. It has reminiscences of atmospheres found in scores like **La ragion pura** (2001) or **Lolita** (1997). It doesn’t rely heavily on choirs like the rest of the CD, as it gives way to beautiful strings lines, including a melody coming from **Malèna** (2000). A pure gem.



D.T.

## Other Releases

The batches of the last 4 months offer much more than the previous ones, and are often exciting for everyone according to one’s tastes.

The LP “Contemporamente” (Cometa CMT 45) contain as expected two already published tracks from **Invito allo sport** and three improvisation tracks by Nuova Consonanza. The interesting novelty here consists in tracks from **L'uomo e la magia**: *Urla al tramonto (versione lungha)* and *Adagio sacrale (versione coro)*. Abridged in all the releases, the first one is therefore welcome, and the second one is a new, unknown version. So the whole of the music available from this TV documentary now runs over 80 minutes, even without the song *Faith*.

**The Chosen/Holocaust 2000** (Beat CDCR 130): with 33 tracks instead of 24 in the previous edition (where it was coupled with **Sesso in confessionale**) is already a big surprise. Among the new tracks, *Serie di tre*, *Slogan* and *Il male* really bring other colours. Maybe we should not listen to the whole CD in one go, but the innovative sounds and the special climate created make it a fascinating and deep experience. Surely a complete edition, a definitive one.

**Space 1999** (Penta Music PTM 004), or **Spazio 1999** instead, features 11 original tracks even though we expected very few from this film after the 3 tracks previously available. The CD filled with pieces from the “Dimensioni sonore” project (1972) is discussed in this issue by Didier Thunus (see p.18).

The big disappointment is of course **La faille** (Saimel 3998979), slightly expanded with another version of *Informazioni televisive*. A little shorter (because of the absence of the coda), it is very close to the original so it is very difficult to hear the difference. The main change consists in the track titles and order comparing to the Hexacord CD, very inaccurate: after the tracks from

the LP, it adds the bonus tracks, improving the listening pleasure. The LP titles are respected, and yes, they tell more and in a better way, and it is great for the cult *Falsa amicizia*, and *Ristorante* and others. Surely they are the genuine ones registered at SIAE. Two minor variants from *Tette e antenne*, *tetti e gonne (Ipocrisia)*, the only unreleased tracks heard in the film, are missing, but there are surely other unpublished pieces. The labels are not responsible for the lack of tracks, because the composer is asked to approve the product as a whole. Last disappointment, the liner notes in Spanish don't suit to an international audience, and are also not very informative.

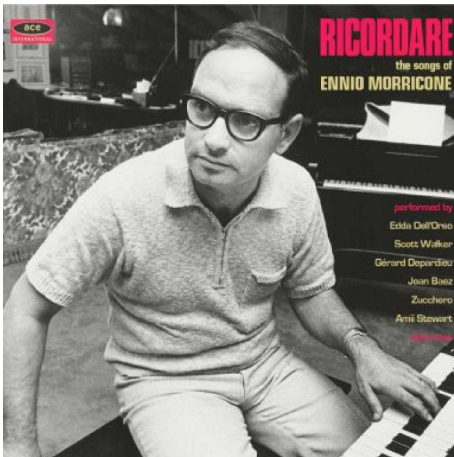
**Le serpent** is another unexpected title expanded 6 years only after the GDM release. So Music Box Records continues the edition of Morricone scores for French films to create a very coherent series (already 8 titles!). The two tracks added are far from being anecdotic: we are dealing with totally new themes, not used and not developed for the film.



On the right opposite side, stylistically speaking, **So Fine** (Music Box Records 101) reveals a score barely and badly published by the bootleg-like label Mask (although sold as an official CD). But let's now forget the bad sound and enjoy a full content of light, melodic and easy music with a perfect sound. It really belongs to the vein between 1978 and 1982; with such titles as **La cage aux folles**, **Si salvi chi vuole**, **Un sacco bello**, etc. The absence of *Right Now*, present on the Mask CD, is explained by the label: «Due to legal considerations, Warner Bros didn't authorize Music Box Records to use any songs at all and any score that contained any accent vocals from the **So Fine** soundtrack.» Indeed we also found in the movie a short unreleased version of *Union Label* for a little choir, not on the CD for this reason. In addition, MBR indicated to us that save the (weak) disco song and the short song *Union label*, the CD contains all the music recorded for the soundtrack. A totally jubilative score, hugely praised by many listeners, partly inspired by Italian roots (Rossini, etc) and featuring the American hymn *Union Label* adapted in a Morriconian manner.

Among the oddities, one deserves our attention, as we are dealing with a compilation made only of songs, entitled "Ricordare" (Ace Records CDTOP 1485). No less than 21 songs for a 72 minutes long CD, containing the most significant ones as *Chi mai*, **Metti...**, **Sostiene Pereira**, **Svegliati e uccidi**, *Ricordare* from **Una pura formalità**, and *Amalia por Amor* by Dulce Pontes, to name a few. Curiously we have some cover versions: *Il tempo sa*, made from **For a Few Dollars More**, and the Pet Shop Boy's arrangement of the **Marginal** song (while the original *Forecast* would have been much more appropriate). The whole is very recommended to the big audience, in order to get to know Morricone better. An almost perfect compilation and a gift idea for friends and family.





Some anecdotic releases simply repeat the last and well-known ones, like **Secret of the Sahara**, **Menage all'italiana** or **Come imparai ad amare le donne** (GDM). The CD “First Time on CD” (Heristal/Pesi&Misure APMC CD242) publish the same content as their 2009 mp3 album. But in the meantime, the title became wrong: some important tracks have appeared on CDs like **Attenti al buffone**, **Sardegna**, and **L'uomo e la magia**, published by Cometa.



As usual, a number of LPs newly released some titles: **Les deux saisons de la vie**, **Vergogna schifosi**, **Teorema**, **La califfa** (Vinyl Magic), **Amanti d'oltra tomba** and **La cugina** (Overdrive), **Giornata nera per l'ariete** (Spettro), **Un uomo da rispettare** (Superior Viaduct), **La classe operaia va in paradiso** and **Sacco & Vanzetti** (Goodfellas), **Eat it** (Cinedelic) and **Veruschka** (Dagored, double LP). The short scores feature all the tracks previously published on CD, but the longer ones (**La califfa**, **Les deux saisons...**) contain the old LP program or a little more.



P.B.

## New Books

### Perspective d'une œuvre, by Jean-Blaise Collombin

27 years after the one of Anne and Jean Lhassa, a new book in French fully dedicated to the Maestro has now been released, written by Jean-Blaise Collombin and published by L'Harmattan<sup>9</sup>. If the former had been written by Belgians and published in Switzerland, the latter is written by a Swiss and published in France. It is called “Ennio Morricone - Perspective d'une œuvre” (Perspective of a body of work), and the author says he avoided to provide detailed biographical and discographical information, preferring to concentrate on the work of the composer. It is 218 pages thick. We have not yet been able to read it, so we will keep you posted.



### L'esplorazione di Babele, by Simone Plamieri

Slightly older (around 2010), but still qualifying for the news rubric, a book in Italian called “L'esplorazione di Babele – contaminazioni linguistiche nella musica di Morricone” (The Exploration of Babel – linguistic contaminations of the music of Morricone) was written by Simone Plamieri and published by Sala<sup>10</sup>. It explores the contrast between Morricone’s cultured music (absolute and improvised) and his commercial music (for films), and the “contamination” of the one by the other. It is a shorter book of around 100 pages, written in Italian.

### Il cinema di Vittorio De Seta

Let’s also mention the book “Il cinema di Vittorio De Seta”, a director with whom Morricone worked on only one movie, **Un uomo a metà** (1966), but which he considers as one of his most valuable productions, in the form of the suite *Requiem per un destino*. The book was coordinated by Alessandro Rais and contains essays by several personalities including Ennio Morricone. It has been published in bilingual text Italian and English.

R.B., D.T.

<sup>9</sup> Back cover : <http://www.editions-harmattan.fr/catalogue/couv/9782343093253v.jpg>

A peek inside the book:

[https://books.google.fr/books?id=wO2LDAAQBAJ&printsec=frontcover&hl=fr&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.fr/books?id=wO2LDAAQBAJ&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

<sup>10</sup> <http://www.salaeditori.eu/prodotto/lesplorazione-di-babele/>



## Old News

### Crepa padrone, crepa tranquillo



On IMDb appeared a new movie with a Morricone credit: **Crepa padrone, crepa tranquillo** (“Die Boss, Die Gently”) from 1970<sup>11</sup>. Planned to be directed by Piero Schivzappa (**Incontro**) and Jacques Deray (**Le marginal**), it had a majestic cast: Alain Delon (**Le clan des Siciliens**), James Mason (**Gente di rispetto**), Tony Kendall (**Gli intoccabili**), Lionel Stander (**C’era una volta il West**), Marcel Bozzuffi (**Fatti di gente perbene**), Leopoldo Trieste (**Le clan des Siciliens**), and the technical crew is made up of some of the usual suspects of the time: Sergio Donati (screenplay, together with producer Giuseppe Zaccariello), Armando Nannuzzi (cinematography), Ruggero Mastroianni (editor). Seeing Morricone’s name in such company did not come as a surprise. So why does this credit appear only now?

The reason is simple: the movie was never finished. IMDb says “*Was abandoned in mid-production*”, and the online archive of L’Unità, a prominent Italian newspaper, sheds some light on how all this happened. In November 1969, the daily publication titles “*In Brasil, shooting of an Italian movie about the Biafran War*” and explains: “*Crepa padrone, crepa tranquillo is the title of an Italian film about the Biafran war, which will be filmed in Brazil starting next January 20. The producer Giuseppe Zaccariello, who financed works such as A ciascuno il suo and Escalation, is in these days in Brazil to carry out some inspections and to start the preparation of the film. The main roles will be played by Italians Anna Maria Rosati and Maurizio Di Lorenzo, Americans James Coburn and Lionel Stander, and English Harry Andrews. The direction was entrusted to Piero Schivazappa, author of Femina ridens. Numerous Brazilian extras will participate in the filming.*”<sup>12</sup> Apart from Stander, the originally intended cast is very different from what it will eventually become.

<sup>11</sup> With thanks to MM Dance for this find.

<sup>12</sup> [http://archiviostorico.unita.it/cgi-bin/highlightPdf.cgi?t=ebook&file=/archivio/uni\\_1969\\_11/19691125\\_0009.pdf](http://archiviostorico.unita.it/cgi-bin/highlightPdf.cgi?t=ebook&file=/archivio/uni_1969_11/19691125_0009.pdf) (L’Unità, November 1969)



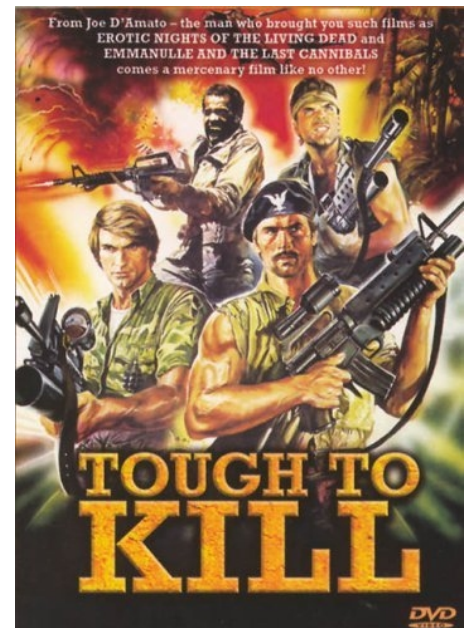
So far so good, but then, a year later, the same newspaper goes: “*In France this time, the film **Crepa padrone, crepa tranquillo** will be made, which Alain Delon had begun to play in Italy, a few months ago (the externals were supposed to be carried out in Colombia), and had been discontinued after a few weeks of development, because of disagreements between the actor, on the one hand, and the producer Giuseppe Zaccariello and director Pietro Schivazappa on the other. Now the deal is passed on to the hands of the transalpine producer Robert Dorfman and director Jacques Deray, who recently directed Alain Delon in two successful productions, **La piscine** and **Borsalino** [...].*”<sup>13</sup> Delon is now part of the cast, probably replacing Di Lorenzo, and Deray replaces Schivazappa.

In “James Mason: A Bio-bibliography”, Kevin Sweeney writes: “[...] He [Mason] started a run of especially seeded projects. He first began an Italian film with Alain Delon, **Crepa padrone, crepa tranquillo**, but it was abandoned.”<sup>14</sup> Mason probably replaced James Coburn.

Whatever the case, this change of crew doesn’t seem to have solved the issue, because this attempt turned out to be another failure. Zaccariello still managed to get this movie made, but only a few years later with a totally different lineup, in the form of Joe D’Amato’s **Duri a morire**<sup>15</sup> (Tough to Kill, 1979).

The cast was headed by Luc Merenda, and the music was provided by Stelvio Cipriani.

Now the question is: did Morricone write any music for that 1970 movie. We know that the Maestro, like most film composers, used to provide the music after the movie was made – apart from some exceptions for Sergio Leone. However, it did happen at least once, with the unfinished movie **Lui per lei** (1972), that music existed even though the movie was never completed. Since an editor is also credited for **Crepa...**, we can assume that the project was in a quite advanced stage already. What is fairly sure is that Morricone didn’t work with Deray, because when the French director 13 years later worked with the Italian Maestro, he praised this collaboration on many occasions but never mentioned that they had worked together before. The composer, if he did work on the movie, probably did it with the first director, Piero Schivazappa, with whom he would do **Incontro** immediately afterwards.

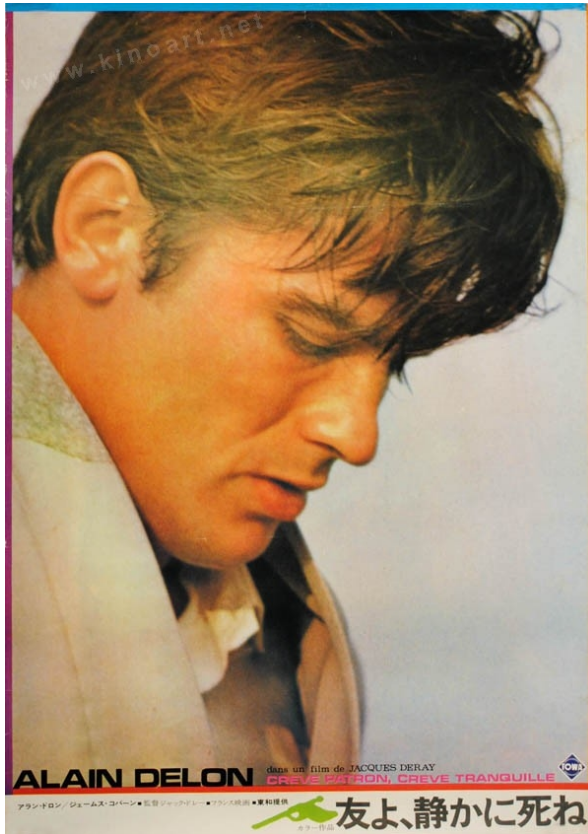


<sup>13</sup> [http://archiviostorico.unita.it/cgi-bin/highlightPdf.cgi?file=archivio/uni\\_1970\\_09/19700906\\_0011.pdf](http://archiviostorico.unita.it/cgi-bin/highlightPdf.cgi?file=archivio/uni_1970_09/19700906_0011.pdf) (L’Unità, September 1970)

<sup>14</sup> <https://goo.gl/0B07qp> Kevin Sweeney, “James Mason: A Bio-Bibliography”, Greenwood, 1999

<sup>15</sup> <http://www.cinetecadibologna.it/files/biblioteca/sceneggiature/tracciato%20inventario%20ageer.pdf> (last page)





On the other hand, there is no mention of such a title in the SIAE database (**Lui per lei**, on the contrary, is listed).

Of course, if there was any music produced for that movie, we can only regret that it didn't materialize. Even more so because the association Delon-Morricone inevitably recalls the music from **Le clan des Siciliens**, just a year before, a true masterpiece. And even more so when you see that IMDb calls **Crepa...** a western. But this is also doubtful because we saw that the L'Unità article was referring to the Biafran war (Biafra is in Nigeria). D'Amato's movies, by the way, was re-located in the South American jungle, actually more in line with the filming locations mentioned in the articles above (Brasil and Colombia). Some of the pictures do make **Crepa...** look like a western though. We can assume however, that Morricone included this alluded music in a subsequent film – meaning that we actually know this music after all.

At this stage, in spite of a lack of certitude, it seems to be wise to include this movie in Ennio Morricone's filmography.

*D.T.*

## Vampirismus

IMDb also used to be listing the movie **Vampirismus** (Giulio Questi, 1982) in Morricone's filmography. But not anymore: the film is now said to belong to the series **Il fascino dell'insolito**, and the musical credit goes to Fiorenzo Rizzone. The movie has now also appeared on Youtube<sup>16</sup>. It has no musical credit, but we must admit that the music heard over the opening credits is very close to some of the difficult mystery scores by the Maestro (think **Drammi gotici**), making it a perfect fit for a Morricone credit. This doesn't apply to the rest of the music heard in the movie though. Therefore, and especially since the correction made on IMDb, it seems judicious to not include it in our filmography.



*D.T.*

<sup>16</sup> <https://www.youtube.com/watch?v=fBbQW4oSnA4>



## The Sound of the Trains

In 2000, musicologist Paolo Prato wrote a book called “Il suono dei treni - Musica e ferrovia da Berlioz al rock” (“the sound of the trains - music and railway from Berlioz to the rock”), on the occasion of the 150<sup>th</sup> birthday of the Italian State Railways, and asked Ennio Morricone to provide a preface. It can be found in its original Italian version on the web<sup>17</sup> and you can find an English translation of it below. It was re-published in 2003 under the title “Il treno dei desideri” (the train of the desires).

*“When the State Railways have asked me to write a preface to their book on the connection between the world of the sounds and the railways, the idea seemed strange and surprising to me, in any case original. But after having reflected calmly about it, I thought to myself that there was enough material to write a very interesting book. It is enough to recall Frank’s train in Sergio Leone’s **Once Upon a Time in the West**, which “rushes” at all costs towards the ocean (and that “race” towards the ocean impregnates the whole story of the film), the train in George P. Cosmatos’s **The Cassandra Crossing**, or that of Arthur Honegger’s **Pacific 231**. In my career I have scored several scenes set in a train. I remember for example the bandit taking the train in the movie **Navajo Joe** by Sergio Corbucci, the TV-movie **Orient Express** by Daniele D’Anza, or the television series **La piovra 5***



*where a piece from the soundtrack is called Stazione di Palermo. But I will touch briefly on two cases which I took on and realized, that deserve to be remembered insofar they exemplify a compositional idea based on the genuine “train sound”: the first one is Aldo Lado’s movie titled **L’ultimo treno della notte** (1975), for which I have overlaid an orchestra with the rhythmic sound of a train going at high speed. After having recorded on four magnetic tapes a short “ring” containing the sound of a train with the clashes and thumps that the train normally undergoes on the tracks, I then overlaid the orchestra on the other tracks. The film was highly dramatic and the music overlapping that “pace” was itself deliberately traumatic, as required by the images. I have worked in a similar way for the film **Mosca addio** (1986) by Mauro Bolognini. In these two examples which I thought were good to remember, the train is not part of the actual “noises” of the film but it enters the sonorous reality of the musical score, as a “percussion” written by the composer. The variety of sounds produced by a train is such that it not only represents a mere source of inspiration but a very particular sound source that for over 150 years continues to fascinate the musicians.”*

*Ennio Morricone  
translated by D.T.<sup>18</sup>*



<sup>17</sup> <https://agocontrago.wordpress.com/2011/12/30/159/>

<sup>18</sup> Text located by P.B.

## Italdesign Giugiaro: 45 Years of Shape

Giorgetto Giugiaro is one of the most famous designers of the 20<sup>th</sup> century. He designed many of the cars whose look was controversial, such as the Fiat Panda or the Seat Leon, amongst many others<sup>19</sup>. In 2008, a series of events were organized in order to commemorate the 40 years of existence of his company, Italdesign, and Ennio Morricone is said to have created an original piece of music on this occasion<sup>20</sup>.



In 2013, this time for the 45 years of Italdesign, a video of 7 minutes and a half was made, underscored by the piece *Icaro secondo*<sup>21</sup>. As this piece dates from 2008, it is very likely that this is the original music that was composed by the Maestro for the events above. And we can safely assert that it was indeed created for the commemoration, and not as a standalone concert piece reused by Giugiaro. It was then included for several years in the Maestro's concert programme. The Youtube video allows us to listen to this very energetic piece, still unreleased commercially, with very good sound quality.

D.T.

## Kommando Leopard

Morricone is often credited for the score of movies that only reuse pre-existing music. It is rarely useful to search them in the hope of finding interesting material. Well, unexpectedly, Antonio Margheriti's **Kommando Leopard** (1985) makes exception to the rule: two pieces buried inside the soundtrack deserve our attention. The first one comes after 29:20 during an underwater sequence<sup>22</sup>. It is a suspense track with a very recognizable Morricone trademark in the use of the strings. It is reminiscent of many pieces written by the Maestro, but doesn't seem to be a specific one that we would know already. I might be wrong but I don't think that this particular piece is available anywhere.



The second one appears towards the end of the movie and is an unreleased version of *Rue de Tebes* from **La battaglia di Algeri** (1966). This version is for strings only, deprived of the harpsichord that is heard in the version we know.

<sup>19</sup> See many examples here : <http://www.formtrends.com/giugiaro-from-alfa-romeo-to-volkswagen/>

The film otherwise uses original music by Goran Kuzminac and some more music from **La battaglia di Algeri**. It remains certain however that Morricone didn't work specifically for that movie.

D.T.

## Un bellissimo novembre – Main Titles

The music that is heard over the opening credits of the movie **Un bellissimo novembre** (1968)<sup>23</sup> has remained a mystery for very long: it sounds very classical, not the least Morriconian, it has not appeared on any soundtrack album, but Morricone is the only composer credited. It is heard again later in the movie, diegetically during the performance of an opera.



Well, the search is now over: the music is actually the introduction to the second act of the opera **Norma**, by Vincenzo Bellini<sup>24</sup>.

What led us to this find is the fact that the opening scene takes place in Catania, Sicily<sup>25</sup>, during the “festa di Sant’Agata”. It appears that Catania is the birth place of Bellini, so it sounded logical that Bolognini would have chosen a local classical

composer to illustrate this local festivity. So I googled on “bellissimo novembre bellini” and found a page on the French wikipedia<sup>26</sup> saying that “*Mauro Bollogini [sic] in **That Splendid November** [...] situated a scene at the opera where Bellini's **Norma** is being played*”. That was enough to have me listen to that opera and, arrived at the beginning of Act II, there it was!

It is quite incredible that one must go through all these steps only to find that simple piece of information. A haughty specialist would probably frown and ask “what, you didn't recognize it?” Yeah, sure!

Oddly enough, the same thing happened with **Teorema** the same year: non-Morriconian jazz music heard over the opening credits, absent from the successive soundtrack releases, whereas the score is solely credited to Morricone. After many years it became known that the music was actually *Tears for Dolphy* (1964) by Ted Curson (1935-2012). The worst is that Morricone might appear to be unscrupulously taking credit for other people's music<sup>27</sup>, whereas we know very well that these choices are made by the filmmakers unbeknownst to the composer.

D.T.

<sup>20</sup> [http://www.luxgallery.it/la-festa-di-italdesign-8419.php?refresh\\_cens](http://www.luxgallery.it/la-festa-di-italdesign-8419.php?refresh_cens)

<sup>21</sup> <https://www.youtube.com/watch?v=dcIW9CznONE>

<sup>22</sup> [https://youtu.be/CvwxLTbd\\_Uk?t=29m20s](https://youtu.be/CvwxLTbd_Uk?t=29m20s)

<sup>23</sup> [http://www.dailymotion.com/video/x2cvsmm\\_un-bellissimo-novembre-1969-1-2\\_lifestyle](http://www.dailymotion.com/video/x2cvsmm_un-bellissimo-novembre-1969-1-2_lifestyle)

<sup>24</sup> <https://www.youtube.com/watch?v=wtvu7DyKk7g>

<sup>25</sup> As stated here: <http://www.cataniatravel.com/film-un-bellissimo-novembre-festa-di-santagata-catania/>. It even says that the beautiful music in question is by Morricone.

<sup>26</sup> [https://fr.wikipedia.org/wiki/Norma\\_\(op%C3%A9ra\)](https://fr.wikipedia.org/wiki/Norma_(op%C3%A9ra)) (see section “Cinéma”)

<sup>27</sup> See here for example : <http://jazztimes.com/articles/17302-ted-curson-more-than-a-survivor>



-----CD REVIEW-----

## Space:1999 In the Shade of Gray

*by Didier Thunus*



### An Adventure as Big as the Universe

At the time of its production in 1974, **Space:1999** was the most expensive series ever produced by British TV. The ambition of producers Gerry and Sylvia Anderson is obvious in the sets à-la **2001**, in the special effects and in the cast featuring the American couple of **Mission: Impossible** fame Martin Landau and Barbara Bain (both still active today by the way). The script of the episodes and the overall atmosphere of the series created a quite unique experience, enough to mark a whole generation of spectators. I personally was one of them when French TV broadcast the series on Saturdays afternoon in the mid-Seventies (under the title **Cosmos: 1999**). Myself and my older brother made sure we never missed one single episode, even watching some of them several times. I remember having been haunted by some of the twists in the screenplay, like the death of the dwarves in the fascinating episode called **Mission of the Darrians**.

In 1999, Moonbase Alpha is a scientific research colony. On September 13, an explosive chain-reaction blasts the Moon out of the Earth orbit and out of the Solar System. The inhabitants of the moonbase are unable to return to Earth and must survive on their wandering Moon as it is displaced into unknown space. In each episode, they will discover new planets and meet hostile aliens, not unlike similar intrigues in **Star Trek**.

An indubitable element of the jubilation caused by the first season was the original score composed by Barry Gray. A regular of the Andersons productions and of library records, Gray wrote for **Space:1999** an unforgettable theme gluing the spectator to his seat. A fully-fledged symphonic-rock piece with e-guitar, rock drums, timpani and orchestra, it was a glorious piece, powerful enough to make it look credible that the

Moon was leaving the Earth orbit at all<sup>28</sup>. The rest of the score was more predictable but still enjoyable thanks to the multiple reprises of the theme, and was a key element of the atmosphere of the picture. Gray provided the score for five episodes, and Vic Elms scored the others. Library and classical music was also used in order to make up for the big demand in music of the first season's 24 episodes.

### The Score that Came Backwards

Season 1 being a RAI co-production, the Italians were free to give the series a different line of attack. Three of the episodes, **Breakaway**, **Another Time**, **Another Place** and **Ring Around the Moon** were glued together and received a theatrical release in January 1975 – a full 8 months prior to the British television debut in September that year. And they went as far as removing Brian Gray's music and commissioning a new score to no less than Maestro Ennio Morricone.

According to an Italian fan site<sup>29</sup>, the edited Italian release contains only excerpts of those 3 episodes put together in a nonsensical and questionable manner. The movie has a different Italian dubbing compared to the television series (which was eventually broadcast on Italian television in 1976, with the original editing and Barry Gray's score).

It is known however that Gray recorded his score end of 1973 and early 1974<sup>30</sup>, so the chronology of the scores is not to be questioned owing to the order of the film releases.

There wasn't much of a fuss after that early Italian release and many Morricone fans, when seeing the **Spazio:1999** entry in Ennio's filmography, thought for long that it was a mistake. A curious fact soon made us think again about this conjecture: the release of a piece called *Spazio 1999* as part of the score to **Così come sei** in 1978. But it



appeared that the music was actually a revision of the theme *Le train* from **Orient-Express** (1979), also heard in **Stato interessante** (1976), so its title looked more like some fancy wink by its author.



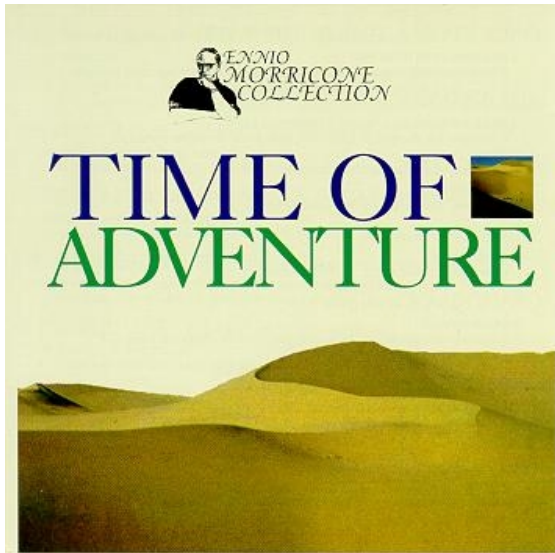
<sup>28</sup> [https://www.youtube.com/watch?v=SYXEgW\\_0mns](https://www.youtube.com/watch?v=SYXEgW_0mns)

<sup>30</sup> <https://goo.gl/4CYGQR>

<sup>29</sup> [http://marco.space1999.net/videocassette\\_italiane.htm](http://marco.space1999.net/videocassette_italiane.htm)



In the meantime, a few artefacts were coming to the light, such as the film posters with Morricone’s name on it as well as the very rare VHS release, proving that the credit was not an error after all.



Then in 1995 another piece called *Spazio 1999* was published as part of the “Time of Adventure” CD of RCA. Surprisingly it was a quite indigestible piece of seemingly improvised jazz music, very far from what one could have expected for this British sci-fi production, especially when you try to compare it to Gray’s score. It made for a quite intriguing riddle.

A decisive turn was taken when Patty Pravo released her album “Canzoni stupende” in 2005. It featured a Morricone song called *Un treno in più*, which was advertised as having been written for **Spazio:1999**! And, surprise-surprise, the music was none other than the vocal version of *Le train*. So everything suddenly became clear: Morricone had actually written *Le train* for **Spazio:1999** in 1974 and reused it in **Stato interessante** and in **Orient-Express**. He had also written a vocal version of it, and in 1978, he had crafted (with the help of the uncredited Alessandro Centofanti) a disco version of it that was part of the **Così come sei** score – and also heard in **Dove vai in vacanza** (1978). The fact that the word “train” is in the title of both the song



and the piece reused in **Orient-Express** (obviously featuring that famous train that runs across Russia) seems to be purely coincidental.

But there was still a lot to be discovered about that score, and that is the main merit of this new release by Penta Music: we can now be sure that we have it all in one place, and can close this dossier once and for all.

### Sci-Fi or Giallo?

The CD was released, not by accident, on 13 September 2016. A vinyl double-LP release is also announced for later.

The soundtrack that we can now discover in full can be compared to many of the giallo scores which Morricone was writing at the time: a splendid piece of moving music (the last piece on the CD, aka *Le train*), flanked by frantic and dissonant fusion-jazz (*Follia nello spazio*), and disquieting pieces of



suspense/atonal music (the library tracks). The only elements in the score that point to sci-fi music are the pieces called *Elettronica*, where minimalistic electronic music announces parts of the two purely sci-fi scores Morricone will later write: **L'umanoide** (1979) and **Mission to Mars** (2000). Another newly discovered piece is *Suoni di una nuova civiltà*, but it sounds less like music than like a visit to the dentist.

On the contrary, the melodic piece is majestic, a pure jewel. It is not hard to imagine how well this music can work with the grandiose images of the cosmos portrayed in the movie. It was already very well known to us as it has appeared on many albums since 1979 thanks to its more blatant exposure in **Orient-Express**. It has a quite unique opening with electric piano leading to an organ playing the melody. Then the sublime voice of Edda Dell'Orso enters, soon joined by the Cantori Moderni di Alessandroni, for a sweeping moment of exquisite music. The only frustration it provides is in its finale, where a fade-out is used in a moment when the splendour is at its peak, giving the impression that the magic of the piece still had more to offer

Oddly enough, according to fellow Morricone fan Daniel Winkler, who contributed in the making of the CD, *Le train* was nowhere to be found on the mastertapes of **Spazio:1999**. But it appeared about three times in the movie, and was also the end credits music.

It is regrettable that the vocal version of Patty Pravo<sup>31</sup> was not included on the CD: the piece, with lyrics by Maurizio Monti, is very rare and could have given more appeal to the album. According to wikipedia<sup>32</sup>, it was originally called *Spazio* and was supposed to be included on Patty Pravo's album "Tanto" (1976), produced by Vangelis. But it was eventually discarded.



For the rest, on the pure musical point of view, it is hard to pretend that the CD offers a lot of enjoyment. For once, it seems that the score of the original composer was much more pleasurable than Morricone's.

### Madness in Space

The piece that was simply called *Spazio 1999* on the "Time of Adventure" compilation receives here its correct title: *Follia nello spazio* (Madness in Space). It is quite incredible that Morricone came up with such a piece for that specific movie. Madness is not exactly what is going on in **Space:1999**, and the linearity and slow pace of the story, or the neatness of the sets, didn't exactly call for such a crazy piece of music. The editing of the Italian version, as stated above, might have been a bit hectic, but most certainly not to the point of justifying such an extreme approach. Having said this, Daniel found out that *Follia nello spazio* was not even heard at all in the finished movie.

What goes through the mind of a genius during the process of creation will always remain a mystery for us poor mortals, and in many cases such a twist of inspiration

<sup>31</sup> Listen to it here:

[https://www.youtube.com/watch?v=nLB\\_zkup5JQ](https://www.youtube.com/watch?v=nLB_zkup5JQ)

<sup>32</sup>

[https://it.wikipedia.org/wiki/Tanto\\_\(album\\_Patty\\_Pravo\)](https://it.wikipedia.org/wiki/Tanto_(album_Patty_Pravo))





materialized in memorable pieces of music. This is not sci-fi music alright, but was the **Fistful of Dollars** score western music? It sure wasn't at the time. However, I wouldn't say that on this specific occasion, the result deserves to be called memorable.

The piece, played by just a small set of instruments (drums, harpsichord and several trumpets, some of them probably deprived of their main body and reduced to their mouthpiece), is on a par with the works performed by Morricone with the Nuova Consonanza improvisation group. Morricone probably played the trumpet himself, because we can easily recognize his frantic monkey-like mouth thumps. Maybe there is a little bit more structure than in the improvised works, as if there was a canvas given to the musicians on which they could give free reins to their fantasy. Just before the minute mark, a trumpet plays about eight notes that seem to come from the melodic piece (i.e. *Le train*).

The piece has been registered in the SIAE database, which could mean that there exists a score sheet with that music and that it was actually not improvised. But this cannot be taken for granted because many of the Nuova Consonanza pieces are also in the SIAE database. The fact that there exists 3 versions

of the piece, all three found on the mastertapes (dixit Daniel), might be another hint that they are based on a written partitura. But as we will see below, they actually might have been played only once.

Indeed, the 3 versions of *Follia nello spazio* present on the CD are almost identical. The first 2:13 and the last 1:06 are the same on all 3 pieces, save some additional harpsichord strokes on the first one. In between, the first piece has one minute that seems to be unique to it, and similarly on #2, the section between 2:13 (where there is a clear cut) and 2:34 is unique to that version. The #3 has nothing more than the 2 common sections. So it is possible that each section was played (or improvised) only once and then collated to form the 3 pieces, with a different mix for the harpsichord parts. But this is pure speculation.

For listening purposes, you can definitely skip #3, and maybe even #2, unless you really care about the differences in the harpsichord strokes – which I strongly doubt you do.

### Inhospitable Sound Dimensions

“Dimensioni sonore”, the colossal project of 10 library albums produced by Ennio Morricone and Bruno Nicolai in 1972, has been used in at least 5 Morricone scores since then: **Nessuno deve sapere** (1972), **Spazio:1999** (1974), **Cacciatori di navi**



(1990), **Roma: Imago urbis** (1992) and **Il barone** (1995), plus the CD “Il meglio della musica New Age” (1997).

For **Space:1999**, some of the most atmospheric pieces have been selected. They evoke very well the scenes of exploration of inhospitable zones, not unlike some similar disquieting moments in Jerry Goldsmith’s score to **Alien**. They may not be entertaining pieces of music as such, to say the least, but they are downright mercilessly creepy. The new album is a good opportunity to rediscover this library project in “small” doses – small in comparison to the 10 LPs, but they will still appear way too long for many of you.

*Proporzionale* and *Interposizione* are two tracks derived from *Frequenza*, probably the best piece from “Dimensioni sonore”, but not included here. They are reduced to the atmospheric effects and hence deprived from the action elements of *Frequenza*. Daniel says that *Convergenze* is used as opening title music for the Italian version of the movie. According to him, these tracks work very well in the movie, and I can believe they do.

Since the *Elettronica* pieces are also very atmospheric and unforbearing, the whole album sounds like a slow and neverending agony with very little pure listening pleasure. The booklet is also a disappointment as it brings no information whatsoever about the making of the score. Not that we often get such insider information, but with a 20-pages booklet, we were hoping for more. Even if the pictures are nice, most of the text (cast and story of the 3 episodes) can easily be found on the web.

In spite of these shortcomings, I still can’t help being happy about having this CD in my collection. This is a proof that, when

you are a collector, the form and context sometimes matter more than the content.

### Another Season

The second season of **Space:1999** (1976), where the producers (Gerry Anderson again but no longer with Sylvia) changed the style with a view to conquer American television, appeared to be much less attractive and led to an untimely cancellation of a scheduled third season. The music, provided by Derek Wadsworth, was dominated by synths, in keeping with the style lifting.

It was no longer co-produced by RAI, but it must be noted however that its broadcast on Italian television (from 1978) was marked by a change in the music too: the end credits theme was replaced by the song *S.O.S. Spazio 1999* by Guido & Maurizio de Angelis, on a theme they wrote for **Pari e dispari** in 1978, also used in **Lo chiamavano Bulldozer** the same year<sup>33</sup>. It is sung by Oliver Onions, but we know this is just a pseudonym for the De Angelis brothers.



<sup>33</sup> Listen to it here:

<https://www.youtube.com/watch?v=8q1kK3jBnd4>

—————ARTWORK—————

## E per tetto un cielo di stelle

by Steven Dixon



In 1967 director Giulio Petroni made a powerful revenge western titled **Da uomo a uomo** (“Death Rides a Horse”). Savage, merciless, it was indeed a strong example of the genre. The following year, Petroni made another – **E per tetto un cielo di stelle** (“A Skyfull of Stars for a Roof”). This had the potential to match the dark and sinister tones of his previous film. Giuliano Gemma, often famed for his roles as hero Ringo, plays Tim Hawkins (though he is often referred to as Billy), a wandering idler and conman. Mario Adorf plays his fool sidekick Harry. Petroni’s western did not seem to know which direction it was heading. Clearly the potential was there to create a rather fine serious addition to the genre as the two main characters are tracked down by viscous killer Samuel Pratt (Anthony Dawson) and his gang. What we get is something quite different and you can take your pick to what the director was actually inspired by. Laurel and Hardy’s **Way Out West** (1932) maybe? Fans were not quite ready for such comic re-directions in a western as early as 1968. That side of the genre was to come later in films such as the Trinity movies and Petroni’s rather good effort **La vita, a volte, è molto dura, vero Provvidenza?** (“They Call Me Providence”, 1972).

If one analyses the many film posters available, there is little clue that **E per tetto un cielo di stelle** is actually a comedy. There are a few interesting film posters from Italy by the talented artist Rodolfo Gasparri, all hard hitting and revenge motivated. Styles that can be linked to the Ringo posters as Gasparri draws on subjects that indulge in brutality, dark descriptive action, gritty and pained expressions and characters encountering major difficulties. They are



sophisticated, polished and precise. Gasparri's art was easily recognizable within the western genre, but there were some fairly good imitations of Gasparri's original work.

There was a poster from Spain I believe, to advertise Petroni's film with a new title **Ringo, una biblia y una pistola** (“Ringo, a Bible and a Pistol”). This was produced to cash in on Giuliano Gemma's earlier mid '60s Ringo movies, but did confuse fans of the genre enormously (the poster is often advertised on EBay as a Ringo movie). Artist Gasparri, who worked on most of the film's poster designs, demonstrates yet another remarkable aspect of his talent with his large manifesto poster. Loose and expressive, it likens a figure study like those sketched by the artist Leonardo da Vinci.



Many other countries advertised their posters under different titles. **Smrt bande Rogera Pratta** from Yugoslavia is one such example. Translated “Death Gang of Roger Pratt”, this hardly gives the impression of a comedy. The poster with its deep oil painting technique uses sunset colours yellow and orange most effectively.

When the film was first released on video by the German label UFA in 1982 under the title **Amigos, die Engel lassen grüssen**, they chose to use this highly colourful Yugoslavian poster image.



A second Yugoslavian poster from 1968 also exists with the title **Posledrija kloпка** and boasts less detailed artwork. The image does not tell us a great deal about the film itself, though interestingly uses an effect much in the same way as flip page animation does. It is also guilty of borrowing an art image from an earlier Giuliano Gemma film – **Wanted** from 1967, a film directed by Giorgio Ferroni.

In Germany the film came under the title **Amigos**. This poster, shows two heroes brandishing pistols and a black and white gunfight illustration. It is a routine poster, nothing particularly outstanding here.

In the UK the title **Billy Boy** was realized. Now as far as I know no posters were printed using that title. Not too many rare Italian westerns got the opportunity to be released in the UK for one reason or another. But a British speaking print does exist. It is a shorter version compared to some of the other prints, cut by about 15 minutes. It is curious as it opens as Giuliano Gemma's character Tim rides into town, but the Italian version and others have a fuller more compact beginning – also strikingly violent as it involves the Pratt gang massacring passengers on a stagecoach. Still during the opening titles, Billy (whom the Pratt gang were originally looking for) is seen caring for the victims of the attack. He is joined by Harry (Mario Adorf) and both start burying the bodies to the emotional strains of Alessandrini's whistling. All of this, of course, is very much in line with a typical Petroni western.



By the early 1970s **E per tetto un cielo di stelle** was an all but forgotten Italian western. There was little information for researchers to work with although it was briefly mentioned in Laurence Staig and Tony Williams' "Italian Western – The Opera of Violence" (Lorimer UK 1975).

The main title music theme by Ennio Morricone follows the format of the Dollar westerns – violent and aggressive. But the best of the themes are those rich in pious sentiment. *Harry's Ranch* for instance – a peaceful and tranquil cue borrowing its style from the old American western theme *Shenandoah* (do listen to Morricone's own version with Peter Tevis' vocal on the LP and CD "Western Songs"). The bulk of the remains offer barn dances, some nice banjo themes and wild Hill Billy ones, all consistent to work he has created before (the superb **MacGregor** movies included). On the original studio tapes, in between cues, the composer Morricone is having a whale of a time and is heard barking orders to the orchestra, clapping his hands to the beat and stamping his feet on the ground.

History tells us there was no release on LP nor a single, which must have led to a certain disillusionment as the single was one of the most consistent features of Morricone's Italian westerns in the '60s era. But that doesn't mean the film was to be totally forgotten, and for those who longed to hear repeated passages of the music there was always Super 8mm or 16mm. Often beyond people's price range it was the only available option to see a film in mostly edited format featuring main title, excerpts from the film and of course rare music.

**E per tetto un cielo di stelle** was actually released on the super 8mm format in Italy only. Super 8mm today is totally prehistoric, though some collectors still have machines that play this format. Decades ago this was state-of-the-art. Many 8mm films were in full colour. But **E per**





**tetto un cielo di stelle** was in black and white and lasted roughly 11-12 minutes. What makes this item so interesting is the box it came in. The contents of its cover isn't superbly visual but its design – the action silhouettes and the mixture of black and blue colours – lingers in the mind. They are extraordinarily similar to the 1978 Cometa soundtrack album (CMT 1003/11).

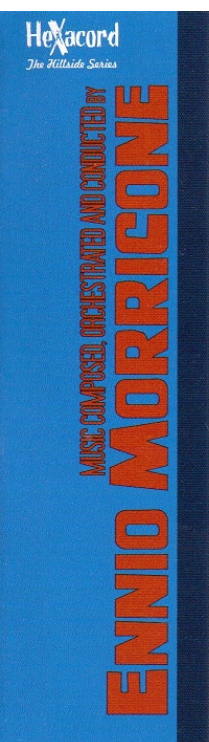


Cometa most surely had access to this 8mm box and have just redesigned it with their own now iconic yet simple cover of glittering stars, a cowboy silhouette, a tree and a barn.

Throughout the whole of the 1970s, the **E per tetto un cielo di stelle** soundtrack, like the film itself, was totally forgotten. Well, that isn't exactly true because in 1978, famous Italian director Giuliano Montaldo made a rather interesting TV movie titled **Closed Circuit**, a thriller/melodrama set in a cinema as a group of people are watching a spaghetti western and one of them is suddenly shot dead. This was shown on British TV in 1979 (subtitled as it has never been issued in



English language) and came as quite a surprise because the film Montaldo chose to add melodrama to his own film was plucked from the rarest of archives: **E per tetto un cielo di stelle** was then, a virtually unknown western. In the film **Closed Circuit**, the characters are queuing up in the cinema foyer. But the film advertised in the foyer is not Petroni's **E per tetto un cielo di stelle**, but in fact Tonino Valerii's **I giorni dell'ira** (“Day of Anger”, also starring Gemma) made in 1967. In the cinema **E per tetto un cielo di stelle** begins. Morricone fans are treated to the guitar-twanging main theme and the menacing guitar/organ passage *Samuel Pratt Arrives*. Also presented a rather lengthy electronic theme during the latter stages of the movie and one that replicates Morricone's theme *Ghost* from Petroni's **Death Rides a Horse**. This particular theme, although fully preserved on the original studio tapes, did not find its way onto





the one only original CD we have (Hexacord HCD-16) from 2002 – 26 tracks, cover art by Rodolfo Gasparri.



It was no surprise, many bootlegs were to follow including one edition which I first thought was original. Avanz from Japan issued many CDs from the Cometa label, and they had nice little miniature books inside. The Japan contents included the entire A and B side from the Cometa album (not all music was from **E per tetto un cielo di stelle**); and the full product from the expanded Hexacord CD. Release year: 2007.

Another two editions with extra music also came to light. One has 34 tracks and the other a staggering 44 tracks (both covers are illustrated here). I don't own either of them, but can only assume the additional material must have come directly from the film with movie sound.

Interestingly, there are two rather good cover versions from the film on the CDs "Selected Works" volumes 1 and 2 (Blaricum label). The CDs are genuine releases, and the tracks are *Finale* and *Inseguimento all'alba*.



Note: In the film **Closed Circuit** many sequences are used from **E per tetto un cielo di stelle** and this is credited at the end of the film. However, a big part at the end is taken from another Giuliano Gemma film (identity unknown).

## —————SCORE ANALYSIS—————

# Ennio Morricone's *The Mission* Music of Salvation?

by *François Faucon*

translated from French by *Didier Thunus*

original French version available here:

<http://www.cinezik.org/infos/affinfo.php?titre0=20161124133348>

Of all the soundtracks composed by Ennio Morricone, the one for Roland Joffé's **The Mission** in 1986 has left a lasting impression. Beyond the praise from which this music still benefits, one can wonder about what makes up its musical singularity. Complex and subtle music? At the crossroads between Western and Indian music? Unifying music for a utopian society? Demonstration of a divine conception fundamental to the maestro? Perhaps all of this together. Analysis.

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### 1. Musical themes

From the outset, **The Mission** imposes by the wealth and power of its musical themes. Where other composers score movies by recycling the same theme at different speeds, tones and rhythms, Morricone provides an interweaving of themes that matches the one of the different protagonists of the film.

It is necessary, before proceeding and in order to clarify our purpose, to identify these themes accurately as well as their possible significance in the film.

- a. *Gabriel's Oboe* (<https://www.youtube.com/watch?v=IAoT2ktM2H0>)



According to Morricone, it is the movement of Jeremy Irons' fingers on the oboe that compelled him to write the melody as we know it. Successfully it seems... This is the religious theme par excellence; the one of the churches in which the recognizable oboe still arises. The one of the Jesuit missionaries for whom the vastness of the jungle is comparable to the European cathedrals. Over here, just like over there, the oboe must lead to God and demonstrate the confidence of men in the divine providence.



b. *Brothers* (<https://www.youtube.com/watch?v=IkZsNEIwxU8>)

Etc.

This is the theme of the brothers Rodrigo and Felipe Mendoza. The theme of brotherly love not yet disturbed by the woman who, in direct descendant of Eve, chooses Felipe at the expense of his elder and hastens at the same time the death of the former murdered by the latter out of jealousy.

c. Dissonant themes are heard on a regular basis. They are the musicalisation of the conflict, whether the open war between the Spanish and the Guaranis or the internal conflict suffered by Rodrigo carrying through the jungle a full package of weapons supposed to represent what he was before his conversion as much as the pain of his crime and the penance that ensues. This dissonance is easily identifiable in *Refusal* ([https://www.youtube.com/watch?v=RZQUaFrF\\_M](https://www.youtube.com/watch?v=RZQUaFrF_M)).

Etc.



d. *On Earth As It Is In Heaven* (<http://www.dailymotion.com/video/x2xsfuq>)

Allegro vivace ca. 90

Etc.

The piece opens with a ascent (to heaven?) but not just any ascent. In D major with, on the bass, an A pedal (i.e. to the fifth), allowing to find the tonic (D) on the second bar. On the second beat of the first bar, Morricone began with a B, i.e. the sixth note of the D scale; a note that we find again in the counterpoint canon from the second bar. Is it a coincidence? Certainly not; since it is the Aeolian mode (starting on the sixth note of the scale); a mode that exists only from the Renaissance. The maestro therefore chooses a mode of expression from the 16<sup>th</sup> century for a post-Tridentine movie. All this on the condition that I am not mistaken in my attempts of very partial reconstruction of the sheet music...

e. *Falls* (<https://www.youtube.com/watch?v=yWXeCTW0PmQ>)

Etc.

Here the music evokes the wide open spaces. The pan flute plays the theme before it is taken up by the strings. This can be analyzed as the will to pass from the individual (the Guaranis in the jungle taken as specific part of the world) to the universal (enlargement of the suffering of the Guaranis to that of humanity).

Finally, it should be noted that for what concerns the performers, the maestro allows himself the luxury of a prestigious line-up:

Composition, orchestration and conducting: Ennio Morricone

Orchestra: The London Philharmonic Orchestra (nothing surprising in this, this type of "performances" has for long been part of the *raison d'être* of this line-up)

Chorus: London Voices and Barnet Schools Choir

Choir Director: David Bedford

One regret for the Maestro: that of not getting for the recording of *On Earth As It Is In Heaven* an "ethnic" choir. Indeed, the group Incantation is only responsible for the "ethnic" instruments. You can hear their version of the theme on their album "The Meeting" (<https://www.youtube.com/watch?v=s6YWEa6-cNk>) released in 1987. Nevertheless, the Maestro had to settle for classical choirs, for budgetary reasons. This is unfortunate because the rendering would undoubtedly have been much more striking...

## 2. Sequencing and orchestration

The most complex piece on the point of view of the structure is unquestionably *On Earth As It Is In Heaven*, a track which can be divided into three parts. Each part reflects a combination of a musical element and a highlight of the film (characters, landscapes or action) and appears at the crossroads of multiple influences: Christian (reflecting Brother Gabriel's Catholicism), baroque

(reflecting the time in which the film takes place) and ethnic (instrumental timbres reflecting the traditional music of South America).

Part 1 - from 0:00 to 0:45: underscoring of the Christian influence of the film:

- Introduction with harpsichord
- Polyphonic choir
- European orchestration evoking a post-Tridentine period (here the 18th century)
- A resolutely liturgical atmosphere

Part 2 - from 0:45 to 2:55: encounter between the Jesuits, the Guaranis and the European conquerors:

- Introduction of the oboe playing the melody over two minutes (symbol of Brother Gabriel's faith and of God's greatness)
- Choir, ethnic percussions, panpipes (analogy with the traditions of the Guaranis, the percussion taking part in the dynamics of the action)
- Timpani on the first beat (gunshots, evocation of war)
- General impression of crescendo back-and-forth (like waves)
- Persistent ostinato sung by the choirs at the same time as the strings (hence rhythmic and melodic ostinato that accentuates the warlike strength of the protagonists) and overlapping the third part.



Part 3 - from 2:55 until the end:

- Retained oboe (persistence of faith beyond adversity, to be correlated to the confession of eternity made by Cardinal at the very end of the movie)
- Persistent ostinato reinforced by the counterpoint of the chorus ("oh" close to "ah"; juxtaposition of sound elements)
- Soothing end disturbed by the ultimate timpani stroke (twist of fate? strength of implacable destiny?)

The fusion between the patterns, the musical universes and the identity of each human group propels *On Earth As It Is In Heaven* amongst the greatest masterpieces of film music. A kind of unrolled parchment whose ending would be known before listening to the beginning, its elements being so closely correlated with each other.

Nevertheless, and as great as this piece may be, it includes a hiatus. Let's listen to it again and be convinced that it is of course impossible. Indeed, which oboe, in which orchestra in the world – and even in the best line-ups – could compete with a full orchestra, accompanied by Indian drums and a choir? The size of the orchestra must by far exceed 100 musicians. Yet the oboe is perfectly heard and holds at bay all this happy crowd! Actually, Morricone himself admits having subsequently re-orchestrated the work for it to be heard in concert...

During numerous concerts performed by the Maestro, the oboe plays with a microphone under the pavilion and an orchestra playing "piano". Sometimes even, the oboe disappears altogether

as in the official recording of his concert tour in Rome, Naples and Venice (“Arena Concerto”<sup>34</sup>). What can we conclude? That *On Earth As It Is In Heaven* is a piece for which Morricone made changes via the mixing console in order to enhance the presence of the solo instrument. Stroke of genius or amateur DIY (he is sometimes panned – read for example the Larousse encyclopedia<sup>35</sup> – for wasting his talent on the altar of this kind of futilities...), everyone will judge. The fact remains that the maestro manages to reduce to a coherent unit the multiplicity of musical phenomena that he sets in motion.

### 3. Music with multiple dimensions: the antagonism between men

In *The Mission*, Morricone’s music undertakes to be multi-dimensional and takes us back in first intention to the conflict between men: the one between the two brothers; the one between the Guaranis and the soldiers; the one at the heart of the Jesuit world and all the way to the one between people of faith and their god with so contradictory intentions. In short, an antagonism resulting directly from the confrontation between universes that are total opposites: the world of European / the world of the Guaranis; the terrestrial world / the celestial world (also enacted by the singing of the Guaranis); the world of reason / the world of love. And that’s where the music comes into play. I will not come back here on the theories developed in an article on the “musical utopia in the work of Morricone”<sup>36</sup>, to which I refer the reader. It is enough to remember that Morricone’s music allows, as is often the case and it’s definitely what makes it so powerful, to re-unite the opposites into a coherent whole. But it also softens the antagonism between men in a romantic and idyllic vision of the earthly world. We are pretty much in the musical expressionism with the putting forward of pessimism about the nature of man; pessimism embodied by the reactivation of the biblical story of Cain and Abel. Thus, we witness the murder of Felipe by Rodrigo and the punishment that follows, scored by a dissonant theme (see above). The ferment of discord? The woman, in the person of *Carlotta* (<https://www.youtube.com/watch?v=-IxMdLRxqHI>), eternal temptress animated by the devil to lose its creature. But music also emphasizes the unshakeable belief in man's ability to amend, to improve, to communicate with his fellow men (Brother Gabriel and his oboe in the jungle <https://www.youtube.com/watch?v=IAoT2ktM2H0>), to let faith in god lead to the redemptive heights (in this case the landscapes of the New World associated, for example in *River* <https://www.youtube.com/watch?v=4iry4Ko-ZIs>, to Edenic landscapes populated by innocent beings).

Thus, *The Mission* is a musical salvation in that it symbolically cleanses men of the evil they committed, the blood they shed.

The music also helps give unity to the film, a clear conducting wire when it is missing on the screen. For example, the scene where the armies invade the



<sup>34</sup> [https://www.amazon.fr/Arena-Concerto-Ennio-Morricone/dp/B005ELZNB6/ref=sr\\_1\\_1?s=music&ie=UTF8&qid=1467833161&sr=1-1&keywords=morricone+arena+concerto](https://www.amazon.fr/Arena-Concerto-Ennio-Morricone/dp/B005ELZNB6/ref=sr_1_1?s=music&ie=UTF8&qid=1467833161&sr=1-1&keywords=morricone+arena+concerto)

<sup>35</sup> <http://www.larousse.fr/encyclopedie/musdico/film/166829>

<sup>36</sup> See <http://www.cinezik.org/infos/affinfo.php?titre0=20120723130656> (in French) or Maestro #5 (in English)



mission in order to destroy it is somewhat surprising. Some soldiers, scattered on the battlefield, advance in disorder and the Jesuit mission ends up burned and its remains thrown into the water. From a cinematic point of view, the stance is not clear. But the music overcomes this deficiency, synthesizes all aspects of a movie having a not always convincing structure.

#### 4. Music with multiple dimensions: the primacy of the Christian faith

Among the multitude of analyzes, there is one that unquestionably surpasses the others: that of faith. To understand it, one must first embrace the fact that the personality of the composer is essentially religious. Whether by education, by personal choice or both, the belief in God is a major factor, almost natural to Morricone. Just like intransigence, obviously: only master on board, he composes, orchestrates and conducts his own compositions; humble and direct, he is straightforward and speaks only Italian (unique tour de force in the global film industry...). He refuses to let his works be rearranged without his agreement and gives very little interviews to reporters, etc. Nevertheless in 2009, he welcomed the website ZENIT<sup>37</sup> in his apartment in Rome, and confessed: *“If I have to write a piece of religious music, my faith helps me undeniably”*.

Beyond his own will, faith impregnates him simply and permanently. Thus, *“as a believer, this faith is probably always there, but it is up to others to realize that,”* he says, *“musicologists and those who don’t only analyze the pieces of music, but also have an understanding of my nature, as well as of the sacred and the mystical.”* Morricone strongly believes that God helps him *“write a good composition, but that’s another story.”* Consequently, the end credits of the film are musicalized with *On Earth As It Is In Heaven*. Yet this piece is taken directly from the New Testament, namely the famous Matthew 6, 10:

Our Father, who art in heaven,  
 Hallowed be thy name.  
 Thy Kingdom come.  
 Thy will be done on earth as it is in heaven.  
 Give us this day our daily bread.  
 And forgive us our trespasses, as we forgive those who trespass against us.  
 And lead us not into temptation,  
 But deliver us from evil.  
 (For thine is the kingdom, the power and the glory for ever and ever.  
 Amen.)

And the lyrics written by Morricone’s wife Maria Travia for this ultimate track of the film, leave no doubt on the certainty that, for the maestro, God is an obviousness.

<b>On Earth As It Is In Heaven</b> (lyrics by Maria Travia)	<b>On Earth As It Is In Heaven</b> (translation)
Vita vita nostra tellus nostra vita nostra sic clamant.	Life, our life, our land [is] our life. This is how they cry out.
Vita vita nostra tellus nostra vita nostra sic sic clamant.	Life, our life, our land [is] our life. This is how they cry out.
Poena poena nostra vires nostra poena nostra sic clamant	Pain, our pain, our strength [is] our pain. This is how they cry out.
Poena poena nostra vires nostra poena nostra sic sic sic clamant	Pain, our pain, our strength [is] our pain. This is how they cry out.

<sup>37</sup> <https://fr.zenit.org/articles/ennio-morricone-voit-la-main-de-dieu-dans-sa-vie-de-compositeur/>

Sic ira ira nostra fides nostra ira nostra sic clamant clamant sic sic.	Wrath, our wrath, our faith [is] our wrath. This is how they cry out.
Ira ira nostra fides nostra ira nostra sic clamant.	Wrath, our wrath, our faith [is] our wrath. This is how they cry out.
Vita vita nostra tellus nostra vita nostra. Sic sic clamant	Life, our life, our land [is] our life. This is how they cry out.
Vita vita nostra tellus nostra vita nostra sic clamant.	Life, our life, our land [is] our life. This is how they cry out.
Poena poena nostra vires nostra poena nostra sic clamant clamant sic.	Pain, our pain, our strength [is] our pain. This is how they cry out.
Ira ira nostra fides nostra ira nostra sic clamant clamant sic sic.	Wrath, our wrath, our faith [is] our wrath. This is how they cry out.
Ira ira nostra fides nostra ira nostra sic vita vita nostra.	Wrath, our wrath, our faith [is] our wrath. This is how they cry out.
Vita vita nostra tellus nostra sic clamant sic	Life, our life, our land [is] our life. This is how they cry out.
Vita vita nostra tellus nostra vita nostra clamant	Life, our life, our land [is] our life. This is how they cry out.
Poena poena nostra vires nostra poena nostra sic	Pain, our pain, our strength [is] our pain. This is how they cry out.
Poena poena nostra vires nostra poena nostra clamant	Pain, our pain, our strength [is] our pain. This is how they cry out.
Ira ira nostra fides nostra ira nostra sic.	Wrath, our wrath, our faith [is] our wrath. This is how.
Ira ira nostra fides nostra ira nostra clamant.	Wrath, our wrath, our faith [is] our wrath. They cry out.
Vita vita nostra tellus nostra vita nostra sic.	Life, our life, our land [is] our life. This is how.

Source : <http://www.lyricsmania.com>

As such, Morricone delivers here a religious score more convincing in particular than the one made for John Paul II: **Karol** (<https://www.youtube.com/watch?v=2U37bQIwhgA>).

Of course, the religious dimension of this music goes beyond the very personality of the composer. The goal of the Jesuits of the New World remains to evangelize the Guaranis, to lead them to salvation thus avoiding total oblivion thanks to the musical dimension. And the music appears as a privileged means to achieve this objective, to make the Christian truth penetrate the hearts (such are the attempts of Brother Gabriel with his oboe deep in the jungle...). Indeed, the Jesuits quickly detect amongst the Guaranis, the Mojos and the Chiquitos a predisposition for music. They will then use this "musical gift" to lead the Indians to god, and they will prove to be excellent musicians, singers and composers. Compositions will emerge for the Indians, like those of Domenico Zipoli. Member of the Society of Jesus in 1716, he settled in Cordoba, Argentina, but will never live in missions. Nevertheless, the Jesuits will spread his compositions (*Adagio per oboe, cello, organo e orchestra* <https://www.youtube.com/watch?v=MTMAoRceJY>; *Messe San Ignacio* <https://www.youtube.com/watch?v=a4N6pLfnF7o>; *Missa Brevis* <https://www.youtube.com/watch?v=faiya4qTaec>). And since the missions allowed those who wished to devote themselves exclusively to music (singing, music theory, instrument making, composition, instrumental practice, etc.), what more natural than to experience their "musical gift" in the churches built at the request of the Jesuits in order to get closer to god? This is exactly what can be heard in the *Ave Maria Guarani* (<https://www.youtube.com/watch?v=4iKkaqZSm3Y>) or the *Te Deum Guarani* (<https://www.youtube.com/watch?v=09oKuYnnnLM>).

Ave Maria Guarani (lyrics by Maria Travia)	Ave Maria Guarani (translation)
<p>Ave Maria quae nos Deo coniungis inter hominum electa universi multitudinem memorares ne oblivicaris naturam tuam at Deo restituas nos dilectos Cum nobis panem fregit Sancta Maria nobis doceas ut omnibus assentiamus cum humilitate</p>	<p>Hail Mary, who unites us to God, Chosen among men of the universe, Remind us the multitude/beauty Do not forget your nature, But bring us back to God We who are the chosen, He broke bread with us, Holy Mary, teach us To approve the others With humility</p>

Source: <http://www.paroles-musique.com> (French translation by Marianne Richard, my colleague at work whom I wholeheartedly thank for her praiseworthy latin competences)

Thus, the Guarani intend to demonstrate to the cardinal Altamirano, apostolic visitor of the Jesuit missions in South America, that they have appropriated the word of the Christian God. The incantatory power of music is evident here; as a call to superior forces realizing the act of faith that takes place on earth and able to remedy the excesses of its actors.

Finally, Ennio Morricone's composition allows to underline, through music, the finitude of man put to the test in his confrontation with the infinite beauty of God's work, visible in the Iguazu falls. This is what we can see in the scene where Jeremy Irons (Brother Gabriel) climbs with bare hands and bare feet the cliff of the Iguazu Falls (*Falls*).

### 5. Music with multiple dimensions: for a musical outbreak of Plato's cave

What can be the relationship between the Guarani, the music of the maestro and the cave of Plato. The events of the film are not fully addressed by reason; or at least, they go beyond it. That European Jesuits convert Guarani before letting them die in order to save the very order of the Jesuits who came precisely to convert them, is a tour de force which defies logic or is on the contrary too logical. That the cardinal dares to finish the film on the confession of his own death, he who is still alive, and to affirm the eternity of those who have been murdered, is a mind-boggling contortion. That Rodrigo Mendoza inflicts such torments to himself, to finally make a vow of obedience to God; a vow that he abandons to plunge his hands back into the blood, is an irony that makes one wonder if all this was worth it. The reason only can not circumvent such contradictions. We are therefore in the cave of Plato, in the sensible world, in the ignorance of truth. To see clearly, it is necessary to leave the cave and walk towards the light of truth, beauty, justice and salvation. But since the exit from Plato's cave by reason or by philosophy proves to be complicated, it is through music that it takes place, through the organization of sounds which become music, which become the possibility of figuring out the events. For this is the fundamental function of music: to figure out events; incarnate a response other than verbal or rational to the "what is happening?", to the "why is it happening?". What, then, is this blood shed by those who claim to act in the name of God? And this music formulates answers to the problems of the film (blood, woman,





courage, contradiction, hypocrisy, commitment) other than by logic. The music sends the spectators back to the emotions aroused by the events of the film. Faced with the barbarism of the image, it replenishes by summoning more areas of the brain than other arts, hence triggers a feeling of plenitude. It also allows the viewer to "domesticate" events that are perfectly incomprehensible, by means of an aesthetic that touches the body and the mind (or the soul when viewed from a religious perspective); organizes the time of the listener so that he may figure out otherwise the order of things; proposes a universal in which everyone can find an answer.

The answer to the evils of men is therefore not in the verb, even if divine, but in the music. The answer is the very music of this film. I left the cave of Plato in the company of music: that of the maestro. It is to wonder whether this music does not predate the movie...

## 6. Reprises and awards

The musical themes of Ennio Morricone are still popular. He has had many opportunities to explain the difference he makes between the two major strands of his musical compositions: the *musica assoluta*, on the one hand, atonal and "reserved" to an informed public; the *musica applicata* for the cinema and targeting, according to his own words, a public of "average culture". I leave the first strand aside; the listener will be able to satisfy his curiosity on YouTube with *Musica per 11 violini* (<https://www.youtube.com/watch?v=flkhFkcG7Lg>) and for the most recent, the *Missa Papae Francisci* (<https://www.youtube.com/watch?v=jECzxt6gngk>) in honor of Pope Francis performed at the Chiesa del Gesu in June 2015. **The Mission** is part of the second strand and the themes of the film are at the same time popular, planetary and demanding. Like many themes of the master, that of *Gabriel's Oboe* is subject to arrangements and adaptations. All the interpreters seem to penetrate by the religious mysticism which emanates from this composition. This is true for Hakan Hardenberger's interpretation on the trumpet (<http://a5.mzstatic.com/us/r1000/106/Music/dd/d2/f3/mzi.vcxwohrj.aac.p.m4a>); of Yo Yo Ma's on cello (<https://www.youtube.com/watch?v=2jSotUeVOWI>); of the organist of the Salt Lake City Mormon Temple ([https://www.youtube.com/watch?v=ZuJeMAIBU\\_w](https://www.youtube.com/watch?v=ZuJeMAIBU_w))...; or for that of the Tambours et Cuivres de la Nouvelle France ([https://www.youtube.com/watch?v=\\_14fH0gkNS8](https://www.youtube.com/watch?v=_14fH0gkNS8)). But it is also the world of popular song that gets hold of the theme in 1998 with *Nella Fantasia* which takes up the music of the film on the words of Chiara Ferrà. According to Sarah Brightman (<https://www.youtube.com/watch?v=8kmPHRrHHtg>) the maestro refused her proposal to adapt the theme from **The Mission** into a song; despite repeated requests over three years. Seeing that the singer was accelerating the pace and writing to him every two months, the maestro preferred to accept rather than go mad. The artists succumb to the musical charm of **The Mission**; the public too.

Despite its planetary success, **The Mission** has not received many awards. Should we complain? In 1987, Morricone leaves with a Golden Globe and a BAFTA Award. Nominated for the Oscars, he loses. The competition is tough with James Horner for **Aliens, the Return**, Jerry Goldsmith for **Hoosiers**, Leonard Rosenman for **Star Trek IV** and the winner **Round Midnight** by Herbie Hancock. This victory caused a lot of ink to flow. I even remember hearing that the defeat of **The Mission** made one wonder if the United States knew how to appreciate anything other than their own culture. Nevertheless, such criticisms remain unfounded. The album of Hancock falls in the jazz category (a must of its kind by the way), contrary to the other three and can generate a discrepancy of appreciation. And seeing a black artist win such a prestigious award must have irritated the whole of Hollywood...

Whatever. **The Mission** exists and that is what matters. It remains to be seen how the maestro made such a match between the image and the music, to understand why his music truly means this and nothing else. The answer is lost in the lectures given throughout his life by the composer (some of them can be found on YouTube but the sound is execrable and the automatic translations

pathetic) and precisely in the questioning that has always been his: what is the relationship between image and music?

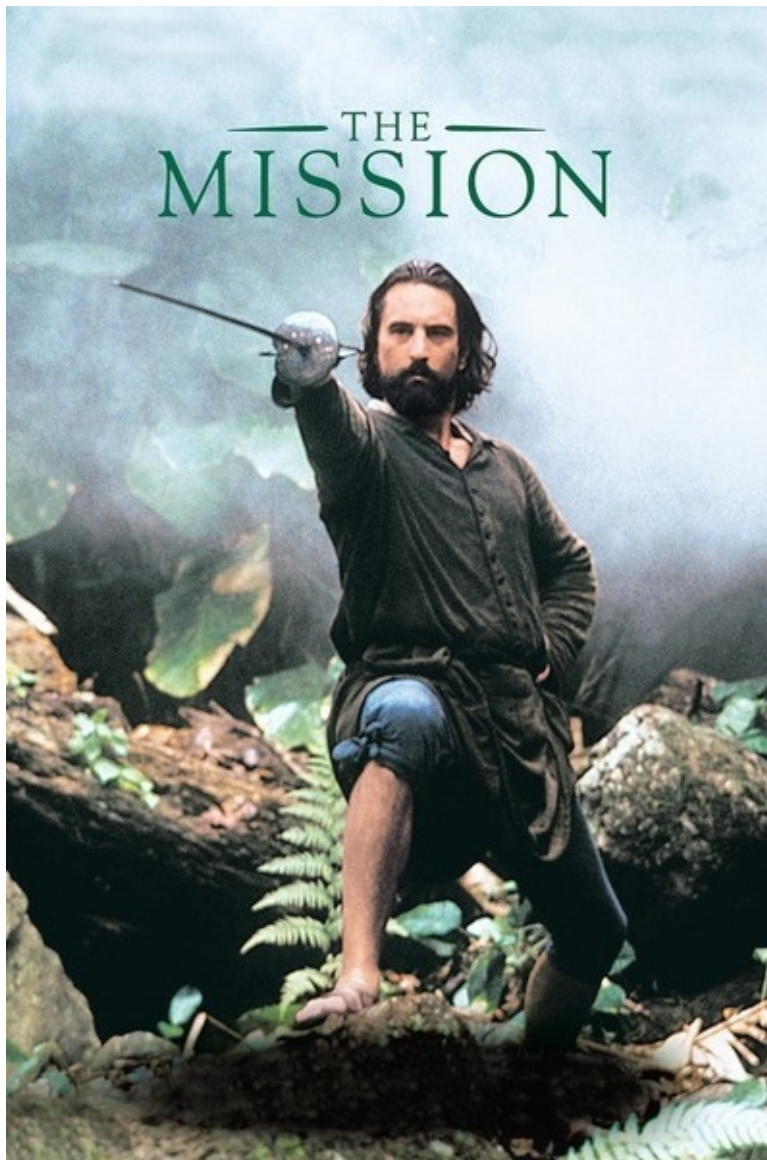
So, what is the music of **The Mission**? Protean music, at the crossroads between human passions and the desire to purify conflicts? The work of a religious musical spirit allowing to give meaning to events that are beyond us? The most successful composition of the maestro? Unquestionably a music of salvation. What more can be said? That Morricone did not spontaneously accept to take charge of this composition, too impressed as he was by the images. That the analysis of film music being an unprofitable sector, it will be necessary to wait a long time before having a global analysis of the work of the master. That one would like a biography of the maestro...

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Howard Hugues, “Spaghetti Westerns”, Kamera Books, 2010.

Francis Wolff, “Pourquoi la musique?”, Fayard, 2015. This book remains difficult to grasp even if the author denies it and, with much modesty, I do not subscribe to all his theses; maybe because I did not understand them all...



## —————ANNIVERSARY—————

# Tribute to The Mission

## The Concerts

*by Patrick Bouster*

Since the film has been released during the last quarter of 1986 and during the year 1987, we can now celebrate its 30 years. But in an alternative way: through the concerts adapting its music, with unusual and less known versions. Palme d'or at the 1986 Cannes film festival, Joffé's movie concentrated many advantages to be included in concerts: a masterpiece acclaimed by the public (far less by the critics in the first years), a strong story with stars, a cult score as famous as (or even more than) the film, brilliant and melodic music spiced with some odd and authentic elements, quickly adopted by the audience.

So it is chosen now as a sort of sample of a huge dossier still to elaborate on concert music from films by the Roman composer transformed into a special conductor, focusing of course towards the revisions of the original versions.

### 1986-1987: The first concerts in France, Belgium and Holland

After some shy debuts and try-outs a few years before, Morricone began his film music concerts at a certain frequency in 1987. But before, a special performance of **The Mission**, never commented, took place as soon as late summer of 1986, to launch the film just before the French release on 10<sup>th</sup> of October. Watching Morricone conducting a suite of unpublished music, from a recent film, is not only a rare but almost a unique event<sup>38</sup>. Together with Michel Legrand and other artists, he took part to “Le grand échiquier”, a famous cultural broadcast gathering a big audience (TV still had this recipe, now forgotten), very probably in September because it was after the summer holidays but before the film release. In front of attentive and sometimes dubitative guests, the withdrawn and strict alluring composer begins a 4-tracks suite from **The Mission** with *Penance* (3:38, original version played faster), a little difficult for such an audience, but above all fascinating. Hearing live a never heard atmosphere piece oddly introduced by the bassoon was a special event. Followed *Climb/The Mission* (2:36, played slowly), very enjoyable and surprisingly symphonic, almost academic. Then *Gabriel's Oboe* as a magical moment above the earth, close to heaven, drew tears from our eyes, overwhelmed with emotion. It lasted 2:31 because of the pedal intro and above all the end transition with *River*, closing the suite. Not exactly the disc rendition: the suspenseful intro removed, no choir being present, it was the instrumental one: solemn, majestic, perfect for an ending (1:38).



<sup>38</sup> Another example is the music from **Cefalonia** played live in Rome on 1/1/2005, before the release of the TV-movie.



After this rare moment of emotion, we knew that the soundtrack could certainly be a masterpiece, and we were eager to watch the film. The first 3 tracks of the suite were used in the same orchestration in the following concerts commented below.

The orchestra of the Pays de la Loire region was already known by the composer because they began to perform film music around 1984 with Delerue and the “First night of Film music” at Pleyel the same year with Delerue, Morricone and Legrand.

After the performance, Morricone came to the table to be interviewed through an interpreter, with some interventions by Legrand, saying all his admiration for Ennio. His Italian colleague replied politely but also sincerely that “*Legrand makes very nice melodies, international music*”.

Morricone began conducting regularly film music with a concert at Corbeil-Essonnes (France) on 6<sup>th</sup> of June, with the Orchestra of the Ile-de-France region<sup>39</sup>. Inside a very varied program, the suite from **The Mission**, alas not included on the CD, counts no less than 5 themes. After *Penance* in its original version, the montage *Climb/The Mission* is described to be supported by flute and trombones, so we are dealing with a reconstruction always reprised in all the following concerts. *Gabriel's Oboe* was more or less the same original version, without the intro (but a pedal of strings, though) and the harpsichord removed. The theme *Carlotta*, is an odder case: while the original had spaced notes on a loud guitar, the concert version elaborates a totally new rendition by playing faster and adding numerous harp notes, differently sustained by strings. Moreover, it reaches a longer duration (the double). *On Earth as it is in Heaven* differs a lot from the original: without choir, the piece begins, after a pedal, with the intro for strings instead of the choir, but continues with strings, soon joined by added instruments like bongos, oboe, piccolo and others from the orchestra. Played faster, it is also shortened, to make it a version very different from the original. Never published, this version without choir will be used later but will soon be replaced by the one with choir we know very well.



Even though we don't get any recording from this concert and few following ones, this program is the same regarding **The Mission** and the written comments help to know exactly what the versions were. The same year 1987 Morricone was the guest conductor for his own works in the large program “The World of Movies Music: A Night to Remember” in Antwerp (Belgium) on 15<sup>th</sup> of October (the other pieces were conducted by Rogier Van Otterloo). And as before, the comments hugely praised the suite as well as the other pieces, maybe more because the film, recently aired, was still in the memories. This concert is reported to have had a public of 12 000 persons. And it is the most famous of the early years thanks to the CD “Live” (Taurus T 8710, issued last quarter of 1987), a true rarity never reprinted, publishing all the concert contents apart from the suite from **The Mission**. Another concert was announced, in Ghent in the same country, of identical content but not commented like the former one, only briefly mentioned to have taken

place in November 1987 and gathering 6 000 persons.

The Belgian concerts attracted many Dutch people and interviewers from this country ask Morricone some questions, reprised in MSV 40 (1988):

<sup>39</sup> MSV 39 (1987), in a complete article by Dominique Gueugnaut and Laurent Perret.

**“Q: What do you prefer: writing music or giving concerts ?**

*EM: If I could have an orchestra like this one (Metropole orchestra) each time, I would certainly not have any objection against giving more concerts. It is a very good orchestra, and they tell me that the orchestra likes to work with me as well. However, one knows that also other composers do not conduct their music in a better way. Perhaps because they think that they have thought about everything one has to think about. However, other conductors usually discover things in the music which the composer did not think about. So maybe the composer is never the best conductor of his own music.”*

On 18<sup>th</sup> of June 1988 in Rotterdam, with the same Dutch Metropole Orchestra, Morricone conducted in a renewed program, the same suite from **The Mission**, with huge success again. First of a series of 5 concerts, it was followed by those in Antwerp, Brussels, Amsterdam until the 25<sup>th</sup> of June. In MSV 42 (1988), in which we found the dates, contents, interviews and comments used here, Martin Van Wouw explains better the changes in the music: he had the great luck to attend the rehearsals and to get some exclusive information from the composer himself, specially about the intriguing *Carlotta*: “*During the pause, halfway, Morricone came up to us again and asked what we thought of it. Well, we hadn't really recognized one of the themes from **The Mission**: a piece played on harp. Morricone told that the theme is present in the film, but then played by the guitar and much more fragmented, with long silences in between. He thought it would be nice to rewrite it for harp and orchestra [...]*”

The same article contains an interview held in a hotel in the morning before the first concert of 18<sup>th</sup> of June, from which some statements seem to be, today, rather disconcerting:

**“Q: If one takes a look at the things you have been playing at concerts, you are doing the same things all the time...”**

*EM: True. But that's because people want these things. I would take out the film by Leone. One could do **The Mission** perhaps one more time, but then you have to take it out. I have other things to perform. But it seems that these do not interest the people, at least not the ones who organize the concerts. That is a great pity. When they organize a concert, they believe they are forced to do the things that are known. However, one should do things that are not known. So what can I do? Within the limits of what is possible I satisfy the organizers, but every time I put a new piece. The Cinque canzoni, which represent about a quarter of the entire concert, have never been requested. But I forced them in. There are quite some things I would like to perform, it depends. Sometimes **Il prato**, sometimes **La tenda rossa**, sometimes **Novecento** or **Fraulein Doktor**... there are so many, also from recent films. But they don't give a damn, so what can I do? I can understand their point of view: **The Untouchables** and the Leone films are great successes, everyone recognizes them. Presenting Morricone without these titles perhaps seems to them a kind of shortcoming. The ideal concert to me would consist of three parts ([to de Melis]: perhaps an idea for the future): half an hour of known music, half an hour of unknown things and less known films, and a third part with classical music. But that would be a too original concert: one does not do the concerts in three parts.”*

The classical music he evokes is of course his “absolute music”.

Since the program is identical to the previous concerts, the orchestrations and durations are likely the same, and so we can use the unofficial recording of Rotterdam as a basis to identify the former revisions. So the suite played in the concerts cited above was: *Penance* (original, 4:03), *Climb/The Mission* (revised, 2:57), *Gabriel's Oboe* (original with some removals, 2'03), *Carlotta* (revised, 2:23), *On Earth...* (revised, 3:03 or 3:14 with the pedal).

**Sevilla: the exception**

For the concert a little earlier, on 22<sup>th</sup> of May 1988, performed by Orquestra y coro nacionales de España, the program was different due to the presence of a choir. *Carlotta* disappeared but

the 4 other themes were played. Among them, *On Earth...* was reworked, although closer to the original thanks to the choir, but it appeared to be harsher, wilder. Fortunately, contrary to the former concert CD, the suite was at last published on the CD of this concert (ENSAYO ENY-S-1110, 1988, reprinted later by the CD Singular SINGS P001, 2009).

### The parenthesis (1989-1997)

The film and the suite seem to be taken away for about a decade, even if some sparse pieces like *Gabriel's Oboe* and *On Earth...* were sometimes performed here and there.



Entitled “Omaggio a Joffé”, a very special and original concert was organized in Rome some day (not known) in April 1995, broadcast by TMC on 28<sup>th</sup> of August 1995<sup>40</sup>. At the Parioli Teatro, the concert in the presence of the director was only chamber music, for piano (played by Gilda Buttà) and flute (by Paolo Zampini). Worth noting is that Morricone said he wrote the versions specially for the concert and for his friendship with Joffé. Under the title “Gabriel's Theme”, *Gabriel's Oboe* then appeared for flute and piano. We find it published on the first CD of the 4-CD box **Io, EM** (2002), with a viola transition coming

from the previous track for trio, so of course not belonging to the genuine 1995 performance.

An obscure concert set in Tortona (Italy), not clearly dated in 1994 or 1995, featuring an alternative program containing new versions from **Il prato, Indagine...**, and other pieces, deserves our interest. What is new here about **The Mission** is *Gabriel's Oboe*: even though the main part is identical with oboe over strings, the intro playing a new motif is exceptionally long (nearly one minute). And we aren't dealing with the second published version on the Virgin CD. Many people will find the change unimportant, but this version maybe was used later at the Torino concert of 15<sup>th</sup> of October 1995 at the Teatro Regio<sup>41</sup>. It has NEVER been reprised later, in any concert. More commented, at least with a program more accessible, the version is more than probably identical to the previous concert, without recording though. Thanks to these similarities, we can guess that they both concerts took place the same year 1995.

The film music composer prize “Premio Rota” created by CAM was inaugurated by honoring Ennio Morricone, on 20<sup>th</sup> of October 1995. And for this occasion, he gave a concert with contemporaneous music and reworked film themes. Among them, we found *Gabriel's Oboe* in a sort of minimalist version, very similar to all the concert ones. After a short string intro, the oboe soon begins only accompanied by a background of strings, sweeter than the original. The whole is available on the CAM CD “Premio Rota”, issued late 1996.

### The revival (from 1998)

Morricone's 70th birthday coincided with a very new series of concerts, a starting point of successive tours impossible to stop. So from 7<sup>th</sup> to 10<sup>th</sup> of November of this special year 1998, 4 concerts celebrated both the composer birthday and his debuts on a new alternative career in

<sup>40</sup> Concert mentioned in MSV 73 (1995) and commented in MSV 74/75 (1996) by Diego Annoni.

<sup>41</sup> Program in MSV 74/75.



conducting his highlights<sup>42</sup>. If *Gabriel's Oboe* and *Climb/The Mission* didn't differ from the past (both are fixed forever), the hit *On Earth ...* appeared to be changed a little. The recording, the mixing surely play a role in this impression, whereas the structure and duration are the same as in *Sevilla*. A disappointing one, as the sound seems to be flat, without relief and the instrument colors merged and not clearly perceived. But we are dealing with the only one disappointment of the program, for a large part very renewed.

Later after the year 2000, the piece showed a small difference, with a pedal of strings a little longer for the intro, so not really another version. It was available on the Verona DVD of 2003, the CDs "Voci dal silenzio - Arena di Verona" in 2004 (2-CD DECO DE 0401) and "Here's to You" (CD-DVD Sony). These publications are specially recommended because perfectly recorded and mixed: they feature clarity, power, majesty.



Only one real variant of this piece could be found: the one inaugurated at the concert at UN on 2<sup>nd</sup> of February 2007. The novelty consists in the addition of an electronic organ (or synthesizer) in the background. On CD, it can be found in the 6-CD box "Le registrazioni inedite di EM - La mia musica" or the 4-CD of the same title (2008), and more easily in the DVD "Concerto alle Nazioni

Unite" (Sony), but nowhere else. Indeed, later the organ disappeared to let place to the previous and now old version, always praised ("Peace Notes/Note di pace" DVD and CD, and other subsequent publications).

From 1998, the Maestro always included **The Mission** suite as an irreplaceable part like the Leone suite, to give the highlights the audience wait for. It dates from the Eighties but no other film in the following decades took its place in the public's heart. Although numerous wonderful music could be played in concerts, in their symphonic form, like **Wolf**, **In the Line of Fire**, **Mission to Mars**, the "Popes" TV movies (especially **Un uomo diventato Papà**), etc. But **The Mission** couldn't be avoided because it has no rival. For the team and EM himself, it seems that 3 criteria has to be united: renown or cult film, excellent music (able to move the public) well-known and able to be performed in a symphonic concert. Sometimes suites from **Marco Polo**, **Nostromo**, **City of Joy** were marvelous inclusions of an unusual program. But they were exceptions, rarely reprised. Only one other title can now be added according to these criteria: **The Hateful Eight**. Indeed a comparable image as **The Mission**: an event, several times prized, a well-known and good movie, a score becoming famous (although less iconic).

This article doesn't comment the versions specially made for the disc, so the innovative pieces by Dulce Pontes, Yo-Yo Ma or instrumental CDs will be part to another study.

<sup>42</sup> MSV 83 (1998).

**Links to an unpublished versions in mp3 format:**

Suite from **The Mission** (Le grand échiquier, 1986)

<https://drive.google.com/file/d/0Bz23aDRA9jgdIRUN2NHNDIKYUU/view?usp=sharing>

*On Earth as it is in Heaven* (Rotterdam version without choir from 1988):

<https://drive.google.com/file/d/0B0ZW0ql7kvdnTVU5YmNNUGVOSE0/view?usp=sharing>



Munich, 2004

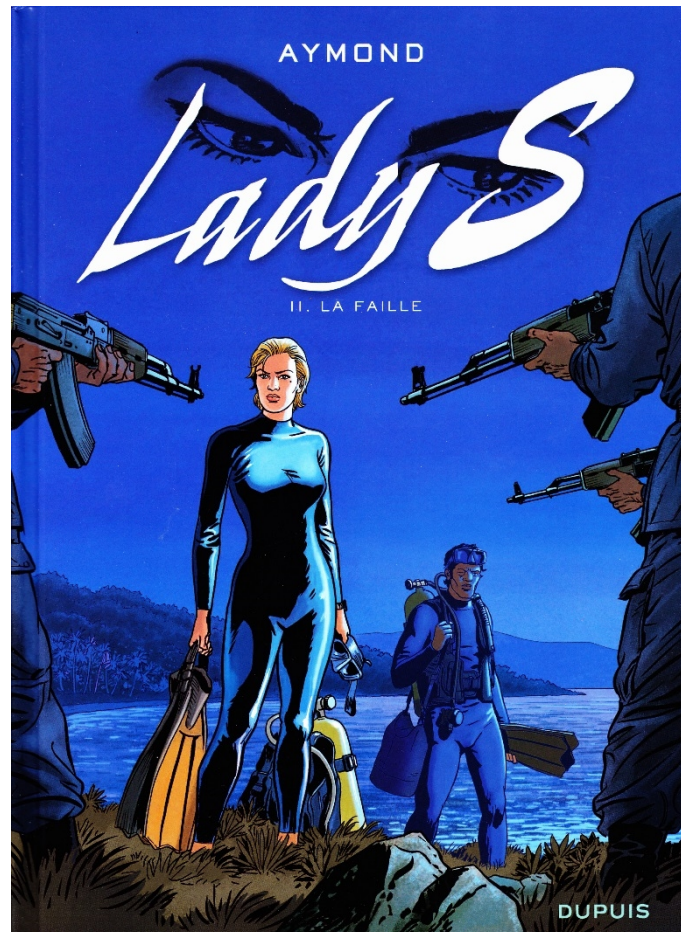


—————INTERVIEW—————

## A Cartoonist Inspired by Morricone

### “Lady S”: Music, Maestro!

by Patrick Bouster



The idea of this interview with Philippe Aymond came when I noticed by chance in “Spirou” (magazine of comics, managed by Aymond’s publisher) of 2012, in which he evoked the film music as an inspiration for his work on “Lady S”. It was interesting to know more about it, the association picture-music not having (or little) been approached in BD, while it is obvious in the cinema. Cherry on the cake, Aymond is also a reader of “Maestro”.

We focus here essentially on “Lady S”, even if his historical diptych “Highlands” set in Scotland possesses supporting music too. Philippe Aymond delivers in exclusivity his thoughts about Morricone’s music, information on the preparation of the series, but also on its other productions and his projects.

A quick introduction about the drawer, born in 1968. He begins by inking 4 volumes of “Canalchoc” (Dargaud editions), works at several hands under the supervision of Christin and Mézières. He makes then other participations. Follow “Les 4 X 4” between 1997 and 2000, unsuccessful in spite of an assertive drawing (realistic, but legible). He confirms his talent for the action genre with “Apocalypse Mania” (Dargaud editions) for 8 volumes from 2001 to 2008.



Which leads him logically to “Lady S” (Dupuis editions) in 2004, a series created by Jean Van Hamme, with one album per year. This series of solid intrigues set in numerous locations making us travel to Germany, Belgium, USA, Portugal, Italy, Sweden and other countries, is promised to a nice future.

Let us explain to those not accustomed with this, especially for the non-European (and for Didier<sup>43</sup>), the editorial and social permanent phenomenon of these publications invented in France and Belgium. Hugely diffused and read, since the Seventies, the field took its liberty: no longer for children only, but made in all genres to be read by adults, even those seeking for alternative and independent styles and purposes. So there exists a large variety, spanning all genres: thriller, humour, western, political, historical, day-life, adventure, erotic, etc., all with renown masters also selling their art through auctions and meeting the public in some events. It has not the same place and role in the society as the American comics mainly with superheroes or violent/action/sci-fi stories or as the mangas. Some countries even don't know the graphic novels: eastern Europe (including Russia and around), and very little in India, China, contrary to the Latin countries (South America, etc) and former European colonies in Africa. On the contrary, for the western European countries, it belongs to the culture, like cinema, literature, as a literature with drawings. It is called the «9th art».



Regarding the cinema, many of us don't know the hidden influence of the European graphic novel art (i.e. chiefly French, Belgian where it was born) on great directors, paradoxically American. As cultured people, they know it: Ridley Scott called several artists, including the great Moebius, to imagine the world of *Alien*. In the same decade, George Lucas borrowed (clearly but without authorisation) the graphic inventions of “Valerian” by Mézières and Christin to create some characters, costumes and sets of *Star Wars*<sup>44</sup>. Luc Besson (who just adapted “Valerian”) was strongly inspired by his readings. Fellini adored some masters such as Manara, Moebius and he is not the only one. To achieve the tour, many stills and posters were from drawers coming from this universe. The two arts are of course close to each other because of the series of pictures, made in a *mise en scène*, driven by an intrigue and dialogues. Only the sound is lacking in the books. That is what we try to add with Aymond's experience, through his chosen music more as a strong support of inspiration giving sense than as a background.

The English speaking people could discover the books through the English version published by Cinebook: [http://www.cinebook.co.uk/index.php?cPath=149\\_258](http://www.cinebook.co.uk/index.php?cPath=149_258) and other sellers like this: <http://www.bookandvolume.com.au/graphic-novels-cinebook/lady-s/>

The interview, made for “Maestro” but also for website [www.bdzoom.com](http://www.bdzoom.com), has a common main part for the two on-line publications, while some additional questions are specific to each one. The entire stuff in French published in bdzoom in November 2016 can be read here (with some

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<sup>43</sup> So far he is the only Belgian I know who doesn't read comics and didn't enter this world, apart from the most famous ones for children.

<sup>44</sup> The evidences are in the dossier in “Intégrale Valerian” volume 1, Dargaud editions.

other illustrations): <http://bdzoom.com/106481/interviews/philippe-aymond-musiques-maestro/>. For completeness sake, all the tracks selected by Aymond are listed by volumes here:

<https://drive.google.com/file/d/0B0ZW0ql7kvdbzRrWHBzanNjTjQ/view?usp=sharing>

Lastly, the drawer allowed “Maestro” to premiere his painting featuring Morricone, still unreleased. A nice present – many thanks to him.

## Interview with Philippe Aymond



On 17th of September 2016. Original French version (complete, with added questions on graphic novels): <https://drive.google.com/file/d/0B0ZW0ql7kvdbzRrWHBzanNjTjQ/view?usp=sharing>

### *(Questions common to the two publications)*

**You mention on your blog<sup>45</sup> the lists of music which inspired you for your current series “Lady S” (volumes 1-8). But from when dates your attraction towards the film music?**

*From childhood, at about 10-11 years old. I watched the TV series of the time: **Mission: Impossible, Mannix, Friendly Persuasion, Les secrets de la mer rouge, Michel Strogoff...** The soundtrack music supporting them were high-quality (contrary to the current times!). About Morricone, it came at first from the broadcast “*La séquence du spectateur*” and*

*its movie samples, in which I watched the famous final duel of **Once Upon a Time in the West**. I was impressed at the same time by the pictures and the music, at approximately 13 years. Then, in the 3<sup>rd</sup> class<sup>46</sup>, thus between 13 and 14, our teacher of graphic arts put music, including from movies, of which the “Disque d’or” of Morricone<sup>47</sup>. And as a gift for Christmas, I remember having received, not this “Disque d’or”, but **Once Upon a Time in The West**. A last reason is the release of **Le Professionnel** at the end of 1981. In the adolescence, we discover the music, we begin to build our tastes.*

<sup>45</sup> <http://philippeaymond.blogspot.fr/>

<sup>46</sup> 8<sup>th</sup> grade in USA

<sup>47</sup> Compilation published on 1979



**Beyond the music, are you inspired by the cinema, some movies, some directors?**

*I am influenced by the cinema. Leone, especially, his last movie **Once Upon a Time in America** (1984) marked me a lot. I am also influenced by the thrillers of the 80s and before: **Le silencieux** (“The Silent One”), **Un papillon sur l'épaule** (“Butterfly on the Shoulder”), **Espion, lève-toi**, this cinema of espionage, stylish. I call for a complex cinema, rather French than American, with exceptions of course. The James Bond movies are pleasant to watch too, but they don't have dramatic intensity. I prefer for example, even if didn't totally hit the target, a movie like **Le secret** (“The Secret”) by Robert Enrico (1974), for its strange aspect, a very particular climate. And these main credits, with water drops on the head of Trintignant mixed with the music<sup>48</sup>.*

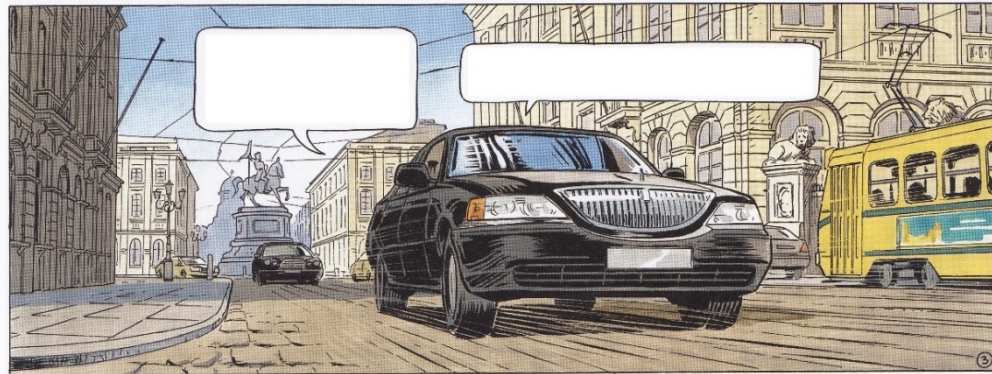
**This is reminiscent to your interview in “Spirou”, a few years ago<sup>49</sup> in which you evoked film music: those for Verneuil (Peur sur la ville, Le clan des Siciliens), some Belmondo movies such as L'héritier, L'alpagueur, scored by Michel Colombier or other police movies.**

*I listen to a lot of Morricone music, but also other things, mainly coming from the rich period of the 1970s, for its great inventiveness, which seems to me lost today. And also the extraordinary François de Roubaix who worked for big directors such as Melville, Enrico. His researches for timbres, for climates, even if it sometimes looks like patch-up job, it is very inspired. He missed two things: a serious music education, and time<sup>50</sup>. Much later, I also appreciated a lot the music for **Perfume: Story of a***

***Murderer** when I saw this movie, and **Insiders** with music by Lisa Gerrard.*

**“Lady S” has initially and for a long time been written by Jean Van Hamme (9 volumes). His scenarios are precise, dense and he does not accept to change what he wrote. So what is the place of the music in your work?**

*Fundamentally, as the drawer, I am the*



*director, like in cinema. I decide where is the camera, the viewpoint, the depth of field and even the directing! This is why the music of Morricone helps me because it is very strong. I don't need "special substances", because I am already in a "inspired" state. The drawer has a margin because the scriptwriter does not give all the details of the fabrication, fortunately, but only those useful for the action and for the understanding. He specifies for example that such character has to be seen from the back only if it is necessary for the plot, but not otherwise.*

**You are not a “basic” listener, seeing the numerous and sometimes dark music titles mentioned on your blog, but a connoisseur who possesses certainly many of his CDs. What fascinates you in his music, his universe?**

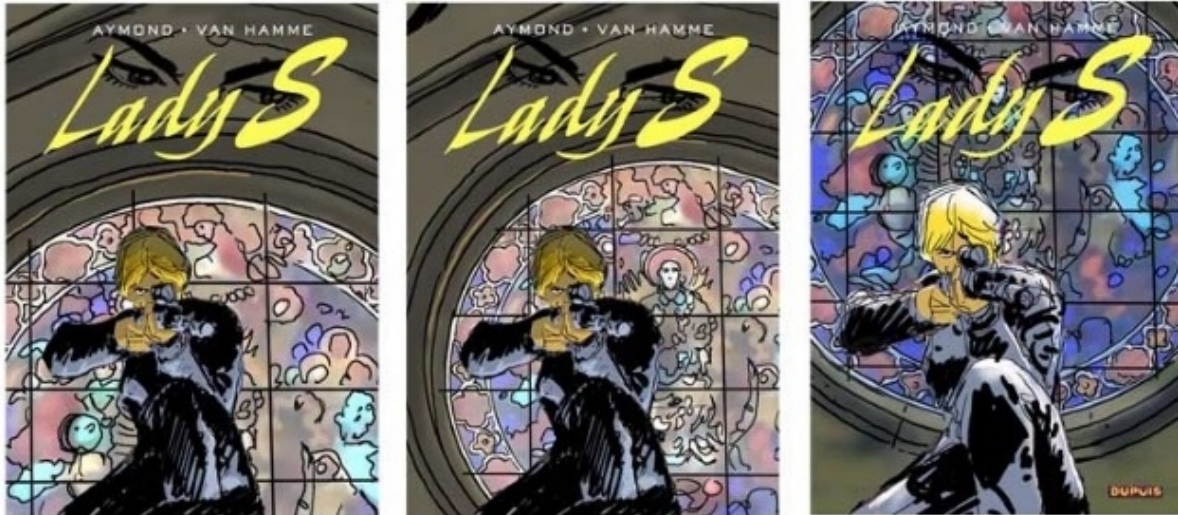
*He has universes, very different genres. There is a lot of intelligence and originality with him. His style is recognizable, but his music is diverse. Among his thirty westerns,*

<sup>48</sup> Link for main titles from Le secret (video): <https://www.youtube.com/watch?v=h8-UzPy-odY>

<sup>49</sup> Issue #3874 from 11th of July 2012

<sup>50</sup> De Roubaix died in November, 1975 at 36 years old





for instance, each one has a proper style: *Il mercenario* (“The Mercenary”), *Navajo Joe* or *Il grande silenzio* (“The Great Silence”), and others are very different from each other. While his initial style was copied by the others, he did then something else, he tried, experimented, took risks, his work is rich and its musical solutions work perfectly.

**Are there moments without music or do you imagine that your albums are completely bathed into music, as in the USA for their most commercial movies?**

Absolutely not for the second hypothesis! [laughs] Some moments of silence are important, useful for the scenes of dialogue and the other passages which need it. The music is present for the impulse of an atmosphere. In the volume 2 “A ta santé, Suzie!” (“Here’s to Suzie!”), the scene with diplomats is supported for me by the music from *Senso 45*<sup>51</sup> for the solemn, almost military side underlined by the music. It is the spirit of the scene that demands to me such or such music, not the exact follow-up of the action of the sequence. The American method of the omnipresent, systematic music, is unbearable. This job goes towards what they call “sound design”, which is very different from the art or the craftship of film music.

The diptych of the first volumes, dealing with the youth of Shania has the peculiarity of opening and closing with *Metti una sera a cena*, as if the story told was between brackets... And these two volumes don’t have much music, contrary to the following ones.

Yes, the first one opens in a joyful way, with the garden-party and the second one has a happy ending. In this piece, there is an enjoyment, a carefreeness, a lightness carried by the voice of Edda dell’Orso. Jean Van Hamme conceived the two albums as one single story, with many flashbacks. At the beginning, he reached an amount of 76 pages and he told me: “I have to find something else to complete it”. These 2 volumes have few music supports because it is a question of density of narration. The following volumes are much more compact, Jean Van Hamme gives a lot to every album.

**For the end of volume 3, why the choice of *I come I care* (end credits, the last track of the available CDs)?**

I chose this piece for the last 2 pages because it concludes admirably. In the film, at the death of Yves Montand’s character, the music arrives as a fate, brilliant and conclusive. There is not much music in the movie, because of the dialogues and the use of the famous experience by Milgram on the submission of the individuals to the

<sup>51</sup> by Tinto Brass, 2002

*authority, which obviously doesn't need music.*

**Is it possible to make a whole album with one soundtrack only?**

*No, I need diverse atmospheres. In "Lady S", there is some espionage, humor, diplomacy, action. All this cannot be inspired by a single color, a single style.*

**Although an album, volume 5: "Une taupe à Washington" ("A Mole in Washington") makes an exception, being mainly based on a movie: 5 pieces on 8 coming from Crossing the Line ("The Big Man", by David Leland, 1990, with Liam Neeson).**

*I have never seen this movie, but the atmosphere of this soundtrack took me, very thriller, like **In the Line of Fire** by Petersen with Eastwood (1993) but more concentrated and more achieved, according to me. Remember the pieces Round One, Round Six. This volume is also a fight, so it is a logical choice.*

**Volumes 10 and 11, written by you, seem to go towards harder musical inspirations (Mafia, thriller genres), the most bitter and hard-hitting style of the composer.**

*I take this direction. Volume 11 was released on November 20th, 2015, one week after the attack of November 13th in France... I touch upon strong contemporary events. Curiously, the end of this volume shows an explosion. The terrorism is more present, but Jean Van Hamme began to approach this theme by evoking Al*

*Qaida in volume 1, a few years after September 11th.*

**The title of this volume 11 exactly, "La faille" ("Weak Spot") [literally "The weakness"], is it a reference to the music from this political movie? Which one came first in your mind?**

*I don't know. For this album located in Guantanamo, I took information and I discovered that there is a seismic weakness, responsible for the flood of Haiti in 2010. And when I prepared the scenario, I listened to the music from **La faille**, particularly its main theme, L'errore, a harsh piece. It suited well to the story, a strong theme. If I hadn't known this music, I maybe wouldn't have entitled this album like that*

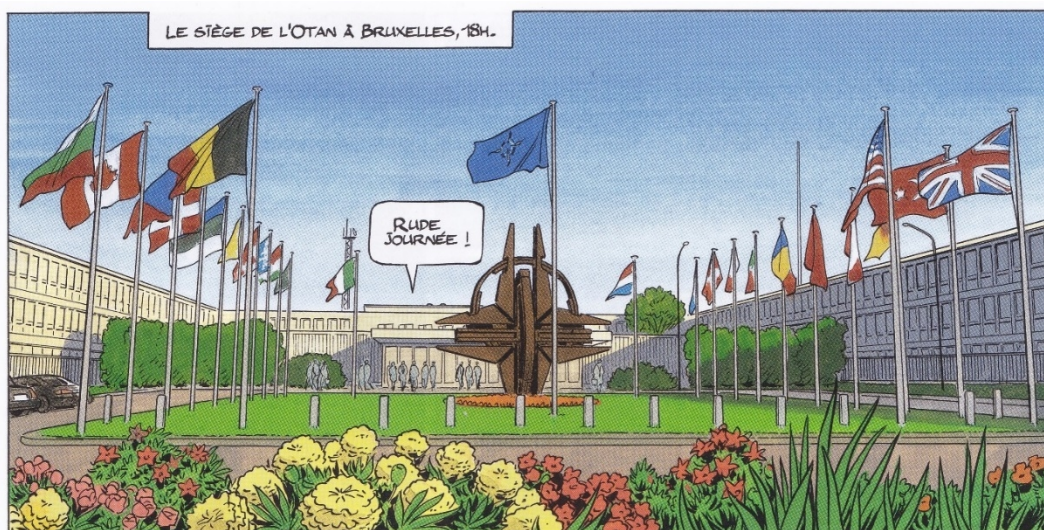


**In some albums, we recognize known actors: Christopher Lee (in volumes 1, 4, 9, 10), James Woods (volume 9), Michael Douglas (volume 4), and even John McCain (volume 5), republican candidate against Obama in 2008!**

*Yes, we always have some freedom for the minor characters. For James Woods, ageing and senator connected to the Mafia at the end of **Once Upon a Time in America**, I think that it is unconscious. We catch sight of him in volume 3 but very partly in a small photo. Then it was afterwards necessary to give him a face! I picked up McCain's appearance but older (glasses, cane), I thought that that would add some credibility to his character who is very in accordance with what he is or was: pro-war, manipulator and ready for anything.*







Michael Douglas brings the typical image of the W.A.S.P. [White Anglo Saxon Protestant], the minority of privileged American people. Here also, it is necessary to follow its instinct, not to think too much. In the instigation of an album, I choose my characters. To build them, I take 3 pictures among those available: front, profile, ¾, more than that wouldn't be useful.

**In volume 1, the fat man in the train reminds of Hitchcock and his legendary furtive appearances in his movies: is it voluntary?**

This is funny, because when drawing this man of the train, I did not think about him. And nevertheless, now that you point it out, it is him of course, except that I drew him unconsciously. And it would be logical, because in the scenario of the first two volumes, there are obvious Hitchcockian references, in particular in *To Catch a Thief*, with this burglar who operates in black overall in luxury hotels. This movie, nevertheless considered as minor in the director's filmography, always fascinated me. It is certainly one of reasons why I signed for "Lady S". There were these references that meant something to me. And these references are still there today, even if Jean Van Hamme is not in charge anymore. There is a wink to Hitchcock in volume 10 ("AND"), perfectly conscious this time, with the

statuette that contains the secret formula. That comes directly from *North by Northwest*, in which the statuette contains microfilms.

**(presenting to Ph. Aymond his greeting card for 2016) Do you know this person?**

A well-known Italian composer, right? ... I made very different drawings for my greeting cards, but this one is the only one not featuring a character of my series. I saw a picture with a French horn, with all these pipes and I found it funny to represent 2016 in these pipes. Then, what musician could I represent with this French horn? So this is the origin of the wink. Another of my greeting cards is particular, that for 2013: Lady S-Shania hitch-hiking. It is when Jean





*Van Hamme had stopped writing for the series, leaving me alone on it: I did not have a driver anymore.*



*(Questions specific to “Maestro”)*

**The use of *Estasi* from *Il mercenario* is surprising for the scenes of dialogue after the beginning of volume 3 (“59° latitude Nord”).**

*Curiously, I found that the organ accompanied with the guitar did not sound like a western. There is a fatality that falls. Shania sees Orion [the head spy who calls her for Secret services]. At the end of volume 2 and at the beginning of the following one, she is going to be obliged to work for him. Here, no action, but tension.*

**We notice music little known by the general public as *Il giocattolo* (1979), for instance. Whereas a successful TV series with numerous seasons like *La piovra* or its continuation *Ultimo*, music esteemed by many film music lovers, are not very present... You use his music for Mafia intrigues through some feature films such as *La scorta* (“The escort”/“Bodyguards”) or *Vite strozzate* (“Strangled Lives”). Why?**

*I saw this Montaldo movie, which for once is pretty poor, and I was disappointed by the music. But discovering the complete CD<sup>52</sup>, I was taken by the music, especially the piece *Finale e titoli di coda*.*

*I also like very much the music from **La piovra** or **Ultimo**. Altogether, apart maybe **Giovanni Falcone** which seems to me more trivial, Morricone always strongly put a lot on Mafia movies, including when he was only an arranger as for **Alle origini della mafia**, composed by Nino Rota. We find in these pieces an emotional major power which testifies the empathy the composer feels towards the victims. Why emphasize more **Vite strozzate** and **La scorta**? Because they are close to “Lady S”’s universe, a character who is a victim of a blackmail on behalf of a Secret service, and who is also the target of a Russian Mafioso. In this music we feel the threat, the confinement in an obsessional theme on the verge of the dissonance, which turns around us, driving us crazy. And yet in **La scorta**, there is a hope behind all this: a more soothing melody which develops and gives back some optimism. It is powerful, it is brilliant.*

**Did you attend a Morricone concert?**

*The first time was at Pleyel in Paris in 1984, for the unique concert gathering Delerue, Legrand and him. At the end of the program, a short film specially realized for the event was broadcast and illustrated by each. It is the beginning of the day in Paris, the city begins to wake up, people are at first rare in the streets, trash cans are collected. Then little by little, the life gets organized, a small market settles down. Delerue made a piece with the accordion, in his style, unsurprisingly. Legrand gave a kind of improvisation jazz which did not really go with the subject. In Morricone’s intervention, at the beginning the orchestra is only tuning. Paris wakes up slowly. Only after this things begin to organize. Instruments little by little form a quasi-melody, something coherent with the life which gets organized. This less conventional sound illustration makes more sense, it is the indisputable mark of an original talent.*

*I hardly go to his concerts, because the only other one was the one in Paris in 2014.*

<sup>52</sup> Cinevox MDF 629, 2008

**Please tell us about the painting you accepted to be premiered as the back cover of this issue of “Maestro”: what is its genesis?**

*Before this interview, during our exchanges of messages, I browsed again some previous issues of “Maestro”, with some drawings in black and white for back covers, very interesting and that I did not know before. And I had this idea of portrait, but it had to have a meaning. I put 4 pictures*

*because often his themes are built on 4 notes. In 3 small panels, he is a conductor, whether the 4<sup>th</sup> one, more intellectual, illustrates his composer's activity. It is not from photographs but from video. It is fuzzier, not simply a copy according to pictures. Contrary to the appearances, it is not a gouache but a watercolor because I like its transparency. I appreciate highly-rated risky and unpredictable nature of the watercolor. But I wanted to give it a density. I entitled it simply "Ennio".*

**List of music pieces according to the Lady S' volumes:**

<https://drive.google.com/file/d/0B0ZW0ql7kvdnbzRrWHBzanNjTjQ/view?usp=sharing>





—————DOSSIER—————

## The Sixties in Radiocorriere

### Part 1: The Radio Broadcasts

by *Frédéric Durand*

*translated from French by Didier Thunus*

*original French version available here:*

<https://drive.google.com/file/d/0Bz23aDRA9jgjbUIDQmVZWWFoQkE/view?usp=sharing>



With the year 1961 begins in the media as well as for the cinema the first decade of the composer Morricone: for series, shows and TV broadcasts, for songs and still for concert music.

The browsing of the magazine Radiocorriere made it possible to compile exhaustively the whole of Ennio Morricone's work broadcast by the Italian media between 1961 and 1969 where we ought to underline his omnipresence. That being said, it is not impossible that some information has escaped us. It must also be acknowledged that forecasts may not have occurred.

This first part is devoted to the airing of his work on radio waves.

#### Songs and Instrumentals

Were only taken into account the works for which Ennio Morricone is the composer. It is evident that the songs that he arranged are extremely numerous to be aired on the radio at the time, confirming that it contributed greatly to the creation of the sound of the Sixties in Italy.

In 1961-1962, it is Tullio Formosa's broadcast **Omnibus**, on the national radio, which most often airs the works of the Maestro. From 1 December 1958, the service of "filodiffusione" ("télédiffusion" in French) was launched in some Italian cities. The method consisted of modulating 6 radio programs in the long waves and transmitting them over the telephone. The decoding was done by a small box with 6 keys. It is on "Musica leggera", the fifth

channel of "filodiffusione", that the Morricone pieces were broadcast repetitively from 5 July 1962.

They are then present in all the fashionable shows: on the national radio **Canzoni alla moda** in 1966, **Zibaldone italiano** in 1967-1968, **Musica stop** in 1968-1969 and on the radio 2 **Canzoni, canzoni** between 1961 and 1966, **I dischi della Settimana**, on Sundays between 1962 and 1965, **Le canzoni degli anni '60** in 1967-1968 or **Jukebox** in 1968-1969.

It should be noted that the national radio, in the show **Colonna musicale**, regularly airs Ennio Morricone's music with other composers in the morning, but there is no detail on the content. Broadcast dates: in



1967: 09/02, 26/05, 07/06, 17/10, 05/12, 21/12; in 1968: 12/02, 09/07, 10/09; in 1969: 27/01, 30/01, 07/02, 10/03, 11/03, 21/03, 13/05, 20/06, 03/07, 10/07, 12/07, 28/07, 30/07, 14/08, 04/09, 16/09, 16/09, 01/10, 15/10, 21/10, 10/11, 19/11, 21/11, 01/12 and 22/12.

It is ironic that the two songs that topped the number of broadcasts are total opposites in the heart of Ennio Morricone. Indeed, he hates the song that has nevertheless been broadcast the most times: *Quattro vestiti* by Milva (52 times). Does he not he admit to Antonio Monda in “Lontano dai sogni” (page 147) that it is a “frightful” little song, “terrible, even worse: banal”. In the second position (34 times), *Se telefonando* has much more grace in his eyes. There was a marked increase in their broadcast, one after the other, in 1968 and 1969.

Follows *Titoli* from **Per un pugno di dollari** (28 times), *Arianna* (19 times), the instrumental *Piccolo concerto* (18 times), *Metti, una sera a cena* (15 times), *La tua stagione* (13 times), *Per qualche dollaro in più* (12 times), *Pel di carota* (9 times), *La resa dei conti* (9 times), *Mandolinata* from **Le streghe** (9 times), *Deep Deep Down* (7 times).

Some songs will only benefit from one single airing: *Le cose più importanti*, *L’ultima sera*, *Svegliati e uccidi*, *Thrilling*, *L’estasi dell’oro* from **Il buono, il brutto, il cattivo**, *Non guardare le vetrine* from the TV-movie **Lo Squarciagola**, *Le pistole non discutono*, *Pioggia sul tuo viso* from the film **Come imparai ad amare le donne**, *Vai via malinconia*, *Tema di Cristine* from

**Dalle Ardenne all’inferno**, *L’ultima corrida* and *Fruscio di foglie verdi* from **Teorema**, *Al Messico che vorrei* from **Tepepa**, *Addio a Cheyenne* from **C’era una volta il West**, *Hurry to me* from **Metti, una sera a cena**, *Gloria* from **La stagione dei sensi** and *E’ grande ’sta città* from the TV-movie **Geminus**.

Concerning the song *Nuddu*, from the film **Un bellissimo novembre**, it is the lyricist Robert Mellin who is always credited while the site of the SIAE mentions, probably by mistake, Franco Pisano, Italian composer, conductor and guitarist... Regarding *Cuore di ragazzo*, performed by Dino, Radiocorriere always mentions Morricone as composer whereas it is Marcello Marrocchi and Mario Vicari according to SIAE. Another oddity: a piece entitled *Alida*, broadcast on 24 January 1969 on “Musica leggera”, in *Invito alla musica*, is ascribed to Morricone.

Finally, it is natural that when Ennio Morricone abandoned the arrangements for commercial songs from 1967, when the yéyé and twist period ended in order to make room for the new pop generation, it was his compositions for the cinema that invaded the waves. He was replaced in programs “for the youth” by Anglo-Saxon bands or French singers of the new generation such as Antoine, Jacques Dutronc or Michel Polnareff. But, in order to be fitting for his time, he will be able to compose for films pieces worthy of the biggest pop bands.

Below is the complete list of Morricone pieces found in Radiocorriere:

Title	Credits	First broadcast	Last broadcast	Number of broadcasts
<i>Arianna</i>	Luciano Salce / EM	13/10/1961	07/08/1966	19 <sup>(53)</sup>
<i>Vicino al ciel</i>	Mario Marletta / EM	09/01/1962	03/10/1965	4
<i>La tua stagione (La voglia matta)</i>	Luciano Salce / EM	12/02/1962	26/08/1967	13
<i>Piccolo concerto</i>	EM	16/02/1962	22/02/1968	18
<i>Piccolo concerto</i>	Fausto Cigliano / EM	05/03/1962	24/05/1966	6

<sup>(53)</sup> Including one version by Johnny Dorelli on 19 September 1965, on “Musica leggera”, in the show **Canta Johnny Dorelli**.

<i>Quattro vestiti</i>	Franco Migliacci / EM	27/06/1962	13/09/1969	52
<i>La donna che vale (Il lieto fine)</i>	Luciano Salce / EM	13/08/1962	27/08/1962	3
<i>Quello che conta (La cuccagna)</i>	Carlo Rossi / EM	31/12/1962	10/01/1964	2
<i>Il disco rotto</i>	Renato Rascel / EM	10/02/1963	30/05/1968	6
<i>Tu staje sempe cu me</i>	Antonio Pugliese / EM	02/03/1963	14/05/1969	3
<i>Twist dei vigili (I Motorizzati)</i>	Pilatra / EM	17/03/1963	23/07/1966	4
<i>Prendiamo in affitto una barca</i>	Giangrano / Dansavio	28/07/1963	23/07/1966	3
<i>Sia per sempre</i>	EM	30/08/1963	10/02/1964	2
<i>Pel di carota (La cuccagna)</i>	Franco Migliacci / EM	06/12/1963	30/11/1968	9
<i>Dondolano</i>	Giangrano / Dansavio	27/01/1964	10/07/1964	3
<i>Dal più profondo di quest'anima</i>	Franco Migliacci / EM	24/02/1964	07/08/1966	3
<i>Il tangone (I Basilischi)</i>	EM	29/02/1964	29/08/1964	3
<i>Titoli (Per un pugno di dollari)</i>	EM	13/12/1964	14/06/1969	28
<i>La mia mania (I Maniaci)</i>	Carlo Rossi / EM	23/04/1964	01/11/1967	6
<i>Tu non potrai</i>	Tony Del Monaco / EM	26/05/1965	03/09/1966	2
<i>T'ho conosciuto</i>	Carlo Rossi / Dansavio	05/06/1965	07/03/1966	4 <sup>(54)</sup>
<i>La fidanzata del bersagliere</i>	Edoardo Anton / EM	16/07/1965	08/07/1966	4
<i>Nel corso (I Basilischi)</i>	Lina Wertmüller / EM	17/08/1965	07/12/1965	4
<i>Angel face (Una pistola per Ringo)</i>	Gino Paoli / EM	10/09/1965	14/11/1968	5
<i>Le cose più importanti (Idoli controluca)</i>	Sergio Bardotti / Dansavio	31/12/1965	31/12/1965	1
<i>Desiderio di te (La voglia matta)</i>	EM	08/02/1966	12/07/1967	2
<i>L'ultima volta (I Malamondo)</i>	EM	22/02/1966	12/07/1967	2
<i>L'ultima sera</i>	Franco Califano / EM	04/05/1966	04/05/1966	1
<i>La resa dei conti</i>	EM	31/05/1966	02/12/1969	9
<i>Una stanza vuota (Svegliati e uccidi)</i>	Carlo Rossi / EM	26/06/1966	14/08/1966	4
<i>Se telefonando</i>	Ghigo De Chiara et Maurizio Costanzo / EM	26/06/1966	23/09/1969	34 <sup>(55)</sup>
<i>An eye for an eye (Per qualche dollaro in più)</i>	Audrey Stainton Nohra / EM	17/07/1966	21/08/1966	3
<i>Penso a te (I Malamondo)</i>	Franco Migliacci / EM	30/07/1966	16/10/1967	4 <sup>(56)</sup>
<i>Svegliati e uccidi</i>	Ennio Morricone	31/07/1966	31/07/1966	1
<i>Slalom</i>	Luciano Salce / EM	07/08/1966	18/10/1967	2
<i>Il ragazzo di ghiaccio (Altissima pressione)</i>	Sergio Bardotti / EM	07/08/1966	08/03/1968	6
<i>Occhio per occhio (Per qualche dollaro in più)</i>	Audrey Stainton Nohra et Maria Gioconda Gaspari / EM	25/02/1967	16/11/1967	6
<i>Una tromba a Dallas (Svegliati e uccidi)</i>	EM	01/03/1967	01/11/1967	3
<i>Thrilling</i>	Sergio Bardotti et Musy / EM	23/03/1967	23/03/1967	1
<i>L'estasi dell'oro (Il buono, il brutto, il cattivo)</i>	EM	08/04/1967	08/04/1967	1
<i>Run man run (La resa dei conti)</i>	Audrey Stainton Nohra / EM	11/04/1967	16/11/1967	3

<sup>(54)</sup> Including one male version on 16 January 1966, on “Musica leggera”, in the show **Cantare è un poco sognare**.

<sup>(55)</sup> Including the airing on 2 occasions of a version by William Galasini's orchestra on 30 June 1967, on the national radio, in the show **Musica leggera**, and on 30 October 1967, on “Musica leggera”, in the show **Le nostre orchestre di musica leggera: Carlo Esposito-Ettore Lotta e William Galassini**.

<sup>(56)</sup> Including a version by Ralph Ferraro's orchestra on 13 June 1967, on the national radio, in the show **Zibaldone italiano**. Ferraro had released in 1965 the LP CAM-CDR 33-4 "Let's Dance to the Movies" with on B2 *Penso a te* and B4 *Questi vent'anni miei*.

<i>Marcia dei MacGregor (Sette pistole per i MacGregor)</i>	Maurizio Attanasio / EM	29/04/1967	07/11/1967	3
<i>Mandolinata (Le streghe)</i>	EM	12/07/1967	07/12/1968	9
<i>Agosto jazz (La voglia matta)</i>	EM	01/03/1967	20/09/1967	3
<i>Non guardare le vetrine (Lo Squarciagola)</i>	Luigi Squarzina / EM	15/09/1967	15/09/1967	1
<i>Marcetta senza speranza (Il buono, il brutto, il cattivo)</i>	EM	18/10/1967	25/12/1967	4
<i>Le pistole non discutono</i>	EM	01/11/1967	01/11/1967	1
<i>Pioggia sul tuo viso (Come imparai ad amare le donne)</i>	Carlo Nistri et Pilantra / EM	16/11/1967	16/11/1967	1
<i>Scirocco (La manfrina)</i>	Ghigo De Chiara / EM	10/01/1968	22/11/1968	3
<i>Deep Deep Down (Danger: Diabolik)</i>	Audrey Stainton Nohra / EM	13/03/1968	08/01/1969	7
<i>Vai via malinconia (Ad ogni costo)</i>	Sergio Bardotti / EM	30/03/1968	30/03/1968	1
<i>Escalation</i>	EM	29/04/1968	10/09/1968	6
<i>Per qualche dollaro in più</i>	EM	18/07/1968	11/12/1969	12
<i>Tema di Cristine (Dalle Ardenne all'inferno)</i>	EM	24/12/1968	24/12/1968	1
<i>L'ultima corrida (Teorema)</i>	EM	07/01/1969	07/01/1969	1
<i>Alida</i>	EM	24/01/1969	24/01/1969	1
<i>Fruscio di foglie verdi (Teorema)</i>	Audrey Stainton Nohra / EM	02/06/1969	02/06/1969	1
<i>Il buono, il brutto, il cattivo</i>	EM	21/03/1969	25/12/1969	3
<i>C'era una volta il West</i>	EM	25/03/1969	05/12/1969	6
<i>Nuddu (Un bellissimo novembre)</i>	Robert Mellin / EM	10/06/1969	10/09/1969	4
<i>Al Messico che vorrei (Tepepa)</i>	Maria Travia / EM	14/06/1969	14/06/1969	1
<i>Addio a Cheyenne (C'era una volta il West)</i>	EM	24/06/1969	24/06/1969	1
<i>Metti, una sera a cena</i>	Giuseppe Patroni Griffi / EM	18/10/1969	30/12/1969	15
<i>L'uomo dell'armonica (C'era una volta il West)</i>	EM	18/10/1969	18/10/1969	1
<i>Hurry to me (Metti, una sera a cena)</i>	Jack Fishman / EM	12/12/1969	12/12/1969	1
<i>Gloria (La stagione dei sensi)</i>	Audrey Stainton Nohra / EM	20/11/1969	20/11/1969	1
<i>E' grande 'sta città (Geminus)</i>	Ghigo De Chiara / EM	22/12/1969	22/12/1969	1





## Arrangements and Conducting

Many shows do not specify the content of their programming and it is impossible to know whether the performances took place live or whether it was the recording on disk that was broadcast.

As a conductor, he is first found on 10 May 1961, on radio 2, between 8:30 and 9:30 pm, in **Dal microsolco alla ribalta, parata di stelle**, commercial songs show presented by RCA Italiana, with the participation of Alida Chelli, Tony Del Monaco, Nico Fidenco, Dino Giacca, Daisy Lumini, Gianni Meccia, Maria Monti, Elvis Presley, Renato Rascel, Edoardo Vianello, with

Armando Trovajoli and his jazz orchestra “La Seconda New Orleans Jazz Band”, I Flippers, invited conductor Luis Enriquez. Re-run on 14 May 1961, on radio 2, between 10 am and 11 am.

On 6 November 1961, radio 2 airs between 8:30 and 9:30 pm **Rascelinaria** by Pietro Garinei and Sandro

Giovannini, starring Renato Rascel. Ennio Morricone, who wrote the arrangements, was conducting the orchestra under the pseudonym of William Lo Savio.

On 19 January and 30 March 1962, between 1:30 pm and 2 pm, the national radio proposes **Colonna sonora**, a musical entertainment of Ennio Morricone, with the orchestra conducted by Carlo Savina, sponsored by Locatelli.

On 19 March 1965, on the national radio, between 2 and 3 pm, **Musiche per due continenti** airs music by Ennio Morricone, Nelson Riddle, Eydie Gorme, Neil Sedaka, Betty Curtis et Fred Bongusto.

On 23 July 1966, between 11:27 and 11:51 am, **Recital di Edoardo Vianello** on

“Musica leggera” contains among others *Prendiamo in affitto una barca* (Giangrano / Dansavio) and *Twist dei vigili* (Pilantra / EM), but also songs arranged by Ennio Morricone *O mio signore* (Mogol / Edoardo Vianello), *Guarda come dondolo* (Edoardo Vianello), *Pinne fucile ed occhiali* (Carlo Rossi / Edoardo Vianello) and *Il cicerone* (Edoardo Vianello).

On 16 September 1966, on radio 2, between 8 and 9 pm, Isabella Biagini and Enrico Simonetti host **Burt Bacharach e le sue canzoni**, a musical programme of Adriano Mazzoletti, with the singers Paul Anka, Cilla Black, Adriano Celentano, Perry Como, Sacha Distel, Tom Jones, Trini Lopez, Rita Monico, Gianni Morandi, Nana Mouskouri, Gene Pitney, Bobby Solo, Ornella Vanoni, Dionne Warwick, and the orchestras conducted by Mitchell Ayres, Burt Bacharach, Jacques Denjean, Ennio Morricone, Iller Pattacini, Enrico Simonetti and Billy Strange.

On 17 March 1967, on the national radio, between 9:45 and 10:30 pm, orchestras conducted by Ennio Morricone, Jim Tyler and Machito, are aired.

On 25 November 1967, in “filodiffusione” but this time on the 4<sup>th</sup> channel “Auditorium”, in the show **Musica leggera in radiostereofonia**, between 3:30 and 4:30 pm, Miranda Martino is accompanied by the orchestra of Ennio Morricone.

On 26 May 1968, on the national radio, between 10:45 and 11:40 am, **Musiche per due continenti** hosts Ennio Morricone this time with Percy Faith, Claudio Villa, Iva Zanicchi, Andy Williams, Nancy Sinatra, The Beach Boys and I Ribelli.

## Ennio Morricone e la sua orchestra

This term (“Ennio Morricone and his orchestra”), also found on many album covers, was, according to the composer himself, a pure commercial invention by producers because he never had his own orchestra. This section is dedicated to all the radio shows where this term is used, along



with other orchestras. We also mention the name of those other orchestras in order to provide some context.

On “Musica leggera”, he thereby shows up in the show **Parata d’orchestre** between 7 and 7:45 am, on 17 May 1964 alongside the orchestras of Helmuth Zacharias and Sid Ramin (re-run on 20 September), on 16 October 1966 with the orchestras of David Rose and Henry Mancini, and on 25 June 1967 with the orchestras of Eddie Caño and Harry Arnold.

He also appears in shows with the same name on the national radio on 11 February 1967, between 9:05 and 10:05 pm, with the orchestras of Kurt Edelhagen, Percy Faith, Mongo Santamaria, George Melachrino and Armando Trovajoli, and on 4 March 1967, between 9:10 and 10:20 pm, with the orchestras of Count Basie, Don Pacheco, Werner Müller, Gianni Ferrio, Ray Anthony, Percy Faith, Herbie Mann, Ray Conniff, Robert Maxwell, Hugo Montenegro, Franck Pourcel, Ron Goodwin and Billy May.

He appears as well with his orchestra in the show **Concerto di musica leggera**, broadcast on Saturdays on radio 2, between 8 and 9 pm, on an idea by Vincenzo Romano (programmes not indicated): on 17 February 1965 alongside the orchestras of Gianfranco Intra, Perez Prado, Count Basie, the singers Frank Sinatra, Pete Antel and Rosemary Clooney, the trumpet soloist Jonah Jones, the pianists Oscar Peterson and Roger Williams, and the ensembles of Ettore Cenci and Jimmy Giuffre; on 16 October 1965 with the orchestras of Franck Pourcel, Duke Ellington, Herbert Rehbein, Stan Kenton, Esquivel, the singers Bobby Darin, Fran Warren, The Four Freshmen, the pianist Roger Williams; on 13 November 1965 with the orchestras of Buddy Morrow, Franck Pourcel, Arturo Mantonvani, the singers Nat King Cole, Ella Fitzgerald et Louis Armstrong, Marlene Dietrich, the guitarist Claude Ciari and the pianists Bill Evans and Peruchin; on 4 December 1965 with the orchestras of

Marty Gold, Ray Conniff, the singers Frank Sinatra and The Four Freshmen, the ensembles of Charlie Mingus, Milt Jackson, Dizzy Gillespie, the guitar soloist Claude Ciari and the pianist Peter Nero (re-run on 08/01/1966); on 26 February 1966 with the orchestras of Buddy Morrow, Franck Pourcel, Percy Faith, the singers Frank Sinatra, Ray Charles, Ella Fitzgerald, the contralto sax soloist Sonny Criss, the pianist Joe Bushkin and the electronic organ soloist Jimmy Smith.

On 22 October 1966, on radio 2, between 5:05 and 5:15 pm, **Le grandi orchestri di musica leggera** airs the orchestras conducted by Kurt Edelhagen, Arturo Mantovani, Quincy Jones and Ennio Morricone.

### Dedicated Shows

Regularly, Ennio Morricone is honoured with shows specially dedicated to him as a composer and/or arranger. The list below includes the shows where he was the only guest or with only one other person. It is not always easy to find out how much of the show was dedicated to Morricone. But according to the show titles, we can assume that Ennio Morricone composer and/or arranger for all the pieces played.

- On 23 March 1962, on the national radio, between 11 and 12 am, in the show **Omnibus**, second part, finale with the orchestras of Ray Martin and Ennio Morricone, sponsored by Invernizzi: *Ta pedia tou Pirea* (Manos Hadjidakis), *Piccolo concerto* (EM), *The Sighing Sea* (Ray Martin), *Mambo* (Armando Trovajoli), *Rock* from the film **L’avventura** (Giovanni Fusco), *Sunday In Paris* (Stan Applebaum), *Gaston* (Nico Fidenco).

- On 31 July 1962, on radio 2, between 3:35 and 4:30 pm, in the show **Pomeridiana**, encounters with Fausto Cigliano, Miranda Martino and Ennio Morricone.

- On 21 November 1963, on “Musica leggera”, between 11:45 am and 12:15 pm, **Ritratto d’autore: Ennio Morricone**.

- On 7 August 1966, on “Musica leggera”, between 9:27 and 9:51 am, **Musiche di Ennio Morricone**, with *Per un pugno di dollari* (EM), *Arianna* (Luciano Salce / EM), *La tua stagione* (Luciano Salce / EM), *Slalom* (Luciano Salce / EM), *Il ragazzo di ghiaccio* (Sergio Bardotti / EM), *Tu staj sempre cu me* (Antonio Pugliese / EM), *Dal più profondo di quest’anima* (Franco Migliacci / EM).

- On 26 September 1966, on “Musica leggera”, between 9:27 and 9:51 am, **Appuntamento con l’autore: Ennio Morricone**.

- On 24 October 1966, on radio 2, between 10:07 and 10:15 am, interview of Ennio Morricone.

- On 16 November 1967, on “Musica leggera”, between 8:15 and 8:30 am, the show **Ritratto d’autore: Ennio Morricone**, with *Pioggia sul tuo viso* (Carlo Nistri and Pilastra / EM), *Run man run* (EM), *Occhio per occhio* (Audrey Stainton Nohra and Maria Gioconda Gaspari / EM), *Se telefonando* (Ghigo De Chiara et Maurizio Costanzo / EM), *Quattro vestiti* (Franco Migliacci / EM).

- On 17 November 1967, on radio 2, between 10:40 and 11:30 am, **Un uomo e una musica: Ennio Morricone**, a show based on an idea by Nelli e Vinti, directed by Gennaro Magliulo.

- On 27 March 1968, on radio 2, between 1:35 and 2 pm, **Bacchetta magica: Ennio Morricone**.

- On 3 November 1968, on radio 2, between 5:35 and 5:50 pm, orchestra conducted by Ennio Morricone.

- On 10 May 1969, on the national radio, between 10 and 10:20 pm, music by Ennio Morricone.

“Musica leggera” also dedicates to him several shows entitled **Maestro prego: Ennio Morricone**, between 7 and 7:30am:

- On 1<sup>st</sup> March 1967: *Angel face* (Gino Paoli / EM), *The Ballad Of The Green Berets* (Robin Moore), *Io che amo solo te* (Sergio Endrigo), *Piccolo concerto* (EM), *La mia mania* (Carlo Rossi / EM), *Per un pugno di dollari* (EM), *Rock* (Giovanni Fusco), *Una tromba a Dallas - Agosto jazz* (EM), *Non son degno di te* (Franco Migliacci / Bernardo Zambrini), *Per una notte no* (Franco Migliacci / Armando Trovajoli), *Gaston* (Nico Fidenco). Same contents on 20/09/1967.

- On 12 July 1967: *Piccolo concerto* (EM), *Io che amo solo te* (Sergio Endrigo), *Mandolinata* (EM), *Che cosa c’è* (Gino Paoli), *Per un pugno di dollari - Agosto jazz* (EM), *Il momento giusto* (Carlo Rossi / Guycen), *La mia mania* (Carlo Rossi / EM), *Desiderio di te - L’ultima volta* (EM), *The Ballad Of The Green Berets* (Robin Moore).

- On 1<sup>st</sup> November 1967: *Le pistole non discutono* (EM), *Piccolo concerto* (EM), *Quando quando quando* (Tony Renis), *Io che amo solo te* (Sergio Endrigo), *Mandolinata* (EM), *Una tromba a Dallas* (EM), *Gaston* (Nico Fidenco), *Eravamo amici* (Carlo Rossi / David Norman Shapiro), *La mia mania* (Carlo Rossi / EM), *Che cosa c’è* (Gino Paoli), *The Ballad Of The Green Berets* (Robin Moore).

His friend Bruno Nicolai will also receive the honour of a **Maestro prego** show on 18 October 1967, with the broadcast of *Marcetta senza speranza* (EM) and *Slalom* (Luciano Salce / EM). Other pieces: *Divertimento in giallo* and *Tempo d’amore* (Carlo Rustichelli), *I Love You* (Armando Trovajoli), *Samba* (Luis Enriquez), *Quasi perfetto* (Carlo Rustichelli), *Fuorilegge* (Benedetto Ghiglia), *Sirtaki di Eftikia* (Mario Nascimbene), *A ciascuno il suo – Sugar colt* (Luis Enriquez).

Still on “Musica leggera”, on 24 April 1967, between 9 and 9:30 am, the show **Colonna sonora** airs music from the films **America paese di Dio** by Armando Trovajoli and **Per qualche dollaro in più** by Ennio Morricone (*La resa del conti - Poker d’assi -*



*Osservatori, osservati - Il vizio di uccidere - Carillon - Il colpo - Addio Colonnello - Per qualche dollaro in più).*

### Other Channels

We find again Ennio Morricone on the radio show entitled **Notturmo**, now become **Notturmo italiano**, broadcast during the night programme of the national radio since 1952:

- On 12 June 1966, between 2:06 and 2:36 am, **Musiche di Ennio Morricone**.

- On 1<sup>st</sup> August 1966, between 2:06 and 2:36 am, **Appuntamento con l'Autore: Ennio Morricone**.

- On 30 October 1966, between 0:36 and 1:06 am, encounter between Lojacono-Morricone. Francisco Lojacono was an Argentinean naturalized Italian football player.

- On 7 August 1967, between 11:20 pm and 0:36 am, **Parata d'estate** with the orchestras of Armando Sciascia, Johnny Douglas, Ennio Morricone, André Kostelanetz; the singers Adriano Celentano, Caterina Valente, Cocki Mazzetti, Los Marcellos Ferial, Alain Barrière, Bruno Martino; the soloists Fats Waller, Lionel Hampton, Glauco Masetti; the ensembles Les Charachas, John Victor.

- On 10 November 1967, between 1:06 and 2:36 am, **Chiaroscuri musicali** with the orchestras d'Ennio Morricone, Eddie Cano, Harry Arnold, André Kostelanetz, Antonio Carlos Jobim, Ted Heath and the singers Wilma Goich, Fausto Cigliano.

- On 13 November 1967, between 0:36 and 2:06 am, **Panorama musicale** with the orchestras of Marty Gold, Ennio Morricone, Arturo Mantovani, Billy May, Armando Sciascia, Kurt Edelhagen, Count Basie, Ray Conniff, the singers Peppino di Capri, Mirna Doria, Franco Tozzi, Guido Russo, Patricia Carli and the Quartetto Cetra.

- On 11 December 1967, between 0:36 and 2:06 am, **Panorama musicale** with the

orchestras of Ray Conniff, Len Mercer, Johnny Keating, Ennio Morricone, Helmut Zacharias, Harry James, Les Baxter, Roberto Pragadio, the singers Jimmy Fontana, Rosetta Fucci, the vocal quartet Les Snobs, Bob Dylan, Giuliana Valci, Maurizio Graf, Audrey, Claudio Villa.

- On 19 February 1968, between 0:36 and 2:06 am, **Panorama musicale** with the orchestras of Giampiero Boneschi, Kay Winding, Sandro Delle grotte, Edmundo Ros, Cesare Gallino, Tullio Gallo, Percy Faith, Ennio Morricone, the singers Lucia Altieri, Aurelio Fierro, Giuliana Valci, Lando Fiorini, Françoise Hardy, Nicola Arigliano, Annarita Spinaci, Roby Crispiano, Mirna Doris.

- On 12 May 1968, between 3:36 and 4:06 am, **I nostri autori di canzoni: Umberto Bindi ed Ennio Morricone**.

- On 10 July 1968, between 0:06 and 1:06 am, **Parata d'estate** with the orchestras of Gino Mescoli, Ennio Morricone, Giancarlo Chiaramello, the singers Dino, Betty Curtis, Don Backy, Al Bano, Gloria Christian, Sergio Endrigo, Iva Zanicchi, the soloists Gastone Parigi, Joe Harnell, Boots Randolph, the ensembles I Sagittari and I Ragazzi del Sole.

- On 29 July 1968, between 0:06 and 1:06 am, **Appuntamento** with Ray Conniff, Claudio Villa, Petula Clark, I Giganti, Ennio Morricone, Iva Zanicchi, Gianni Morandi and The Shadows.

- On 6 January 1969, between 4:06 and 5:36 am, **Abbiamo scelto per voi** with the orchestras of Ambrose, Ennio Morricone, Henry Mancini, the singers Gigliola Cinquetti, Frank Sinatra, Giuliana Valci, the soloist Riccardo Rauchi on bass saxophone, the ensembles I Campanino and Monti Zauli.



- On 7 August 1969, between 1:06 and 1:36 am, **Due voci e un'orchestra** with Michele, Annarita Spinaci and the Ennio Morricone orchestra.

Ennio Morricone appears also as conductor on the local radio channel of Sardinia, accompanying some singers of the period:

- Shows with Miranda Martino, Tony Del Monaco and Gianni Meccia, probably reruns of the same programme: 06/10/1961 (his name is spelled «Moricone»), 06/11/1961, 08/01/1962, 06/04/1962, 16/07/1962, 06/10/1962, 17/12/1962 and 18/11/1963).

- He accompanies Miranda Martino, Gianni Morandi, Gino Paoli and Enrico Polito on 20/12/1963, between 12:25 and 12:50 pm; Miranda Martino, Tony Del Monaco, Gianni Meccia and Gianni Morandi on 06/06/1964 same time; Rosy, Gianni Meccia, Gianni Morandi and Enrico Polito on 27/10/1964 same time.

- Finally, **Ennio Morricone e la sua orchestra** is broadcast between 12:25 and 12:50 pm on 03/03/1965, 11/06/1965, 16/08/1965, 13/09/1965, 08/11/1965, 24/01/1966, 16/03/1966, 01/06/1966, 31/10/1966 et 19/04/1967.

A broadcast in Slovene language, aired from transmitters in Trieste, Gorizia and Purgessimo propose:

- On 21 November 1966, between 5:45 and 6 pm, an entertainment with the orchestra of Ennio Morricone and the quintet Zadovoljni Kranjci.

- On 18 December 1966, between 9 and 10 pm, **Fantasia cromatica**, concert of light music with the orchestras of Stan Kenton and Ennio Morricone, the singers Claudio Villa and Caterina Valente and the pianist Les Baxter.

- On 2 April 1967, same time, **Fantasia cromatica**, with the orchestras of Ennio Morricone and Manny Albam, the singers

Katja Levstik and Sammy Davis, with The Beach Boys and saxophonist Sonny Rollins.

Finally, on 12 August 1969, the Slovene radio Spored Slovenskih Oddaj, broadcasts between 4:25 and 7:45 pm, **Igrata orkestra Ennia Morricone-ja in Luisa Enriquesa**.

### Concert Compositions

Radio 3 was specialised in airing classical and contemporaneous music. So the auditors were able to hear again the *Concerto per orchestra* in its version conducted by Erminia Romano, on the occasion of the show **Il concerto per orchestra**, aired on 26 May 1961, between 10:15 and 11 am. It is flanked with Goffredo Petrassi's *Concerto per orchestra*, by the Orchestra Sinfonica di Roma della Radiotelevisione Italiana conducted by Ettore Gracis. Ennio Morricone's concerto will rerun on 30 August 1962, between 1:30 and 2:30 pm, in the show **Compositori contemporanei**, as well as on 8 December 1969, between 11:45 am and 12:10 pm, in **Musiche italiane d'oggi**.

The channel proposes also on 27 August 1969, between 9:30 and 10 am, a concert of the guitarist Mario Gangi during which he performs amongst other pieces Ennio Morricone's *Quattro pezzi per chitarra*, a work dating from 1957 dedicated to him as it seems that he was the first one to execute it.

Finally, on 17 November 1969, between 10:30 and 11 pm, the show **Incontri musicali ronamni 1969** airs *Suoni per Dino*, a recording performed on 13 June 1969 at the Ridotto del Teatro dell'Opera di Roma and not in 1970 as written by Sergio Miceli<sup>57</sup>.

On 14 November 1962, the national radio programs Ennio Morricone's *Tre variazioni per oboe d'amore, violoncello e pianoforte* (with Pietro Accorroni on oboe d'amore, Bruno Morselli on cello and Mario

<sup>57</sup> "Morricone, la musica, il cinema", Mucchi

Editore, Modena, 1994, p. 362.

Caporaloni on piano) in its show **Musiche presentate dal Sindacato Musicisti Italiani**, between 4:30 and 5 pm. The fourth channel of "filodiffusione", Auditorium, reruns it on 8 September 1963 in **Piccoli complessi**, between 2:25 and 3:30.

The Gruppo Internazionale di Improvvisazione Nuova Consonanza also benefited from three radio airings on radio 3 in the show **La musica, oggi**:

- On 26 May 1966, at 10:45 pm, with *Tre improvvisazione* performed by Mario Bertoncini on percussions, Aldo Clementi on keyboards, Franco Evangelisti on piano, John Heinemann on trombone and voice, Roland Kayn on percussions, organ and vibraphone, Ennio Morricone on trumpet, William O. Smith on clarinet and Ivan Vandor on saxophone. A recording performed on 23 November 1965 in the Sala del Conservatorio Musicale Luigi Cherubini during the concert performed by the Associazione Vita Musicale Contemporanea<sup>58</sup>.

On 18 November 1968 (and not on 25 as written by Sergio Miceli<sup>59</sup>), between 10:30 and 11 pm, *Due improvvisazioni* performed by the composers, with *Improvvisazione 1<sup>a</sup> per quattro voci al microfono, violoncello e contrabbasso* (Mario Bertoncini, Franco Evangelisti, Egisto Macchi and Ennio Morricone on voices, John Heinemann on cello, Walter Branchi on bass); *Improvvisazione 2<sup>a</sup> per contrabbasso, trombone e tromba* (Walter Branchi on bass, Ennio Morricone on trumpet, John Heinemann on trombone). Recordings

performed on 12 and 14 September 1968 in the Sala Apollinee of the Teatro La Fenice in Venice on the occasion of the XXXI Festival Internazionale di musica contemporanea.

On 26 November 1968 (and not on 25 as written by Sergio Miceli<sup>3</sup>), between 10:30 and 11:05 pm, *Quattro improvvisazioni* performed by the composers, with *Premio Pezzo a sei, I versione* and *II versione* (Mario Bertoncini on percussions and on piano, Walter Branchi on bass and on percussions, Franco Evangelisti on percussions and on piano, John Heinemann on trombone and voice, Egisto Macchi on percussions, Ennio Morricone on percussions and trumpet); *Improvvisazione al pianoforte per cinque esecutori* (Franco Evangelisti, Mario Bertoncini, Egisto Macchi, Ennio Morricone et John Heinemann); *Secondo Pezzo a sei* (Mario Bertoncini on percussions and on piano, Walter Branchi on bass and on percussions, Franco Evangelisti on percussions and on piano, John Heinemann on trombone and voice, Egisto Macchi on percussions, Ennio Morricone on percussions and on trumpet). Recordings performed on 12 September 1968. The show on that date was fully dedicated to them.



<sup>58</sup> The tape preserved by Rai indicates a recording on 31/05/1958 and broadcast on 09/06/1958 on national radio (*sic*). These errors have been noticed by Sergio

Miceli in "Morricone, la musica, il cinema" p. 200.

<sup>59</sup> "Morricone, la musica, il cinema", p. 201.



