

Maestro

EDDA DELL'ORSO
performs
ENNIO MORRICONE



EDDA DELL'ORSO

Interview with Ennio Morricone's Diva

ENNIO DOCUMENTARY *Tornatore's ultimate tribute*

DECCA'S BOX SET VOL II *A Continent with Many Regions*

ORGIA *Pasolini's Theatre Play*

THE SCARLET AND THE BLACK *Combining the Martial and Sacred*

I MARZIANI HANNO 12 MANI *Unidentified Flying Music*

LA STAGIONE DEI SENSI *Film review*

...and more

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Front cover image: Cover image of album "Edda Dell'Orso performs Ennio Morricone" (GDM, 2008)

Back cover image: Italian poster of Giuseppe Tornatore's movie "Ennio" (2021).

PREFACE

The Illustrious and the Unknown

by Patrick Bouster

After Bruno Battisti d'Amario and Enrico Pieranunzi, great and famous soloists interviewed for our publication, we have the great luck, pleasure and honour of having exclusive interviews with Edda Dell'Orso. Even more illustrious and renown than other big film music artists (including some composers), she is highly respected and world-wide known even by the general audience. So to be able to talk with her is a privilege, and frankly, we wouldn't believe this to be possible (at least myself, even just a few years or months ago). And this special meeting happened thanks to Enrico Tichelio, a wise and faithful Italian correspondent, with whom I was looking for another artist to question. Luckily, he had met her in 1988 and was able to get in touch with her and her family. So he allowed me (the unknown) to write a letter to the illustrious Edda, that he translated to Italian, in order for me to send it with a CDR. Incredible, isn't it? We have to hugely thank her and Giacomo (and also their son Claudio, at least in making possible the internet video conference), for their kindness, generosity, and availability. As a good but modest person, in spite of her celebrity, she replied precisely (as far as memory allows) and with a positive state of mind.

Morricone said that "Edda is a true artist", that is: she knows how, instantly, to feel the music, to perform it in the right way, to give all that is intended in the written music. Her voice, whatever the composers, the diverse music she sang for, is and will be always in one way or another, linked to Morricone and his universe, given the world-wide masterpieces they created together. And hearing her voice even in other composers works evokes, for us and surely others, the Maestro's creation. Having said this, she managed to keep her own universe enlightened by her incredible and unique voice, as testified by the numerous records beyond the cinema, with other artists.



Furthermore, Morricone explained, lately in his interview-book with De Rosa, *"Inseguendo quel suono"*, in the chapter about **GBU**: *"At the beginning, I didn't want to use voices. But if I finally chose to insert a female voice, it is after having discovered Edda Dell'Orso's extraordinary abilities and know-how. I wrote for her, and progressively I understood what she could offer to me. She gave so much in her performances that any instruction would have been useless. When I proposed a piece to her, Edda entered its universe."*

Besides the long journey with Edda, completed by a summarized career, some events came from the news. First, a second CD box by Decca was planned for December 2021 but released in January 2022. Stéphane Lerouge who conceived the whole accepted that his introduction was reprised here to present the project. Among good excerpts of scores, as an anthology contrary to the first box, and some ineditis like the mythical main titles from **Le clan des Siciliens**, **The Scarlet and the Black** is finally published on CD, for the very first time. Such an event, regarding one of the the composer's finest TV-scores, urged Didier Thunus to comment the film and the music, excellent, highly recommended. Worth noting that 2022 marks the 40th anniversary of the completion of this movie. Second event, maybe bigger, is – at last! – the release of **Ennio**, the documentary by Tornatore. With only partial information, we have to wait a little before we can see it. Fortunately, both Gary Palmucci and Laurent Perret, who managed to watch it, wrote a review for us. You will also find the known release dates by country.

On the other side of pour publication, the memory parts appear to be largely dedicated to the "unknown". It begins nicely in the "Works" chapter (previously known as "Old News" – see the article "Web News" for an explanation of this) with two obscure jewels: songs by actress-singer Olivera Vuco (as Katarina), for **Diabolik** and **Commandamenti per un gangster**.

Our regular contributor, Frédéric Durand, specialist of archives, continues his long dossier about the arrangements for RAI, based on its official archives, this time for conductor Angelini. He adds an article about **Orgia**, mysterious theatre-play directed by Pasolini, and whose music was totally unknown as well. Thanks to Enrico again, we could hear the musical commentary by Morricone, so Frédéric was able to review it.

A precious, frequent source of information/news and of rare stuff, our regular English correspondent Mark Dance writes for the very first time here, about his (past) sense, need and eagerness in collecting Morricone scored items on video cassettes and rare formats. Everyone knows that fans and collectors may be special, sometimes obsessive in their goals and needs of collecting. We can include a lot of us in this category, diversely according the periods, the moods, the ways of life. The main thing being, as far as we can, to live fairly our passion, to take part of the society, to work if it is possible, to have contacts with family, close people, to pass something nice and share art and good things with others. Beyond a personal case, a story remaining always private, the result of a collection can be impressive, and deserves respect, making a testimonial focused here on Morricone's oeuvre, his films, entertainments and concerts. So his article is fascinating, as a travel towards the Unknown...

Back again into the first quarter of the composer's filmography, Steven Dixon comments, in chronicles always informative, the early and rather unknown film **I marziani hanno 12 mani** (the Martians have twelve hands), and a little less unknown **H2S**, second feature film by Roberto Faenza.

Concluding of course with Edda, let's add the review about **La stagione dei sensi**, obscure film unreleased on video, as a nice homage to her voice. Indeed the film and the records included the marvelous *Una voce allo specchio*. "A voice at the mirror": exactly what we intended with her interviews and her commented career.

Welcome to a thick, dense and rich issue, with an exceptional, illustrious guest. Good reading.

NEWS

by Didier Thunus (D.T.), Patrick Boustier (P.B.), Richard Bechet (R.B.), Frédéric Durand (F.D.), Gary Palmucci (G.P.), Laurent Perret (L.P.) and Enrico Tichelio (E.T.)

Legacy

Ennio, the Documentary

Giuseppe Tornatore's documentary about Ennio Morricone is being released across the globe, and hopefully some of you have been able to see it already. Apart from the festivals (in Italy, Spain, Sweden, Russia and twice in the Netherlands) and screenings for the press (see report from Laurent below) or for awards consideration (see the feedback from Gary below), many release dates are announced (see list below).

The feedback we heard is rather positive, even from non-fans, and the duration (2h36) is not seen as extravagant. The movie has already received a major award: the Nastro d'Argento for best documentary. It currently boasts a remarkable score of 8.6/10 on IMDb, after 830 votes. No doubt that we are dealing with a major opus that appropriately honours our Maestro and brings him again a huge international exposure.

Cinema

23-Dec-21 in Germany

17-Feb-22 in Italy

11-Mar-22 in Finland

07-Apr-22 in Denmark

21-Apr-22 in the Netherlands

22-Apr-22 in Ireland

22-Apr-22 in the UK

04-May-22 in Belgium

27-May-22 in Malta

06-Jul-22 in France

Streaming

22-Apr-22

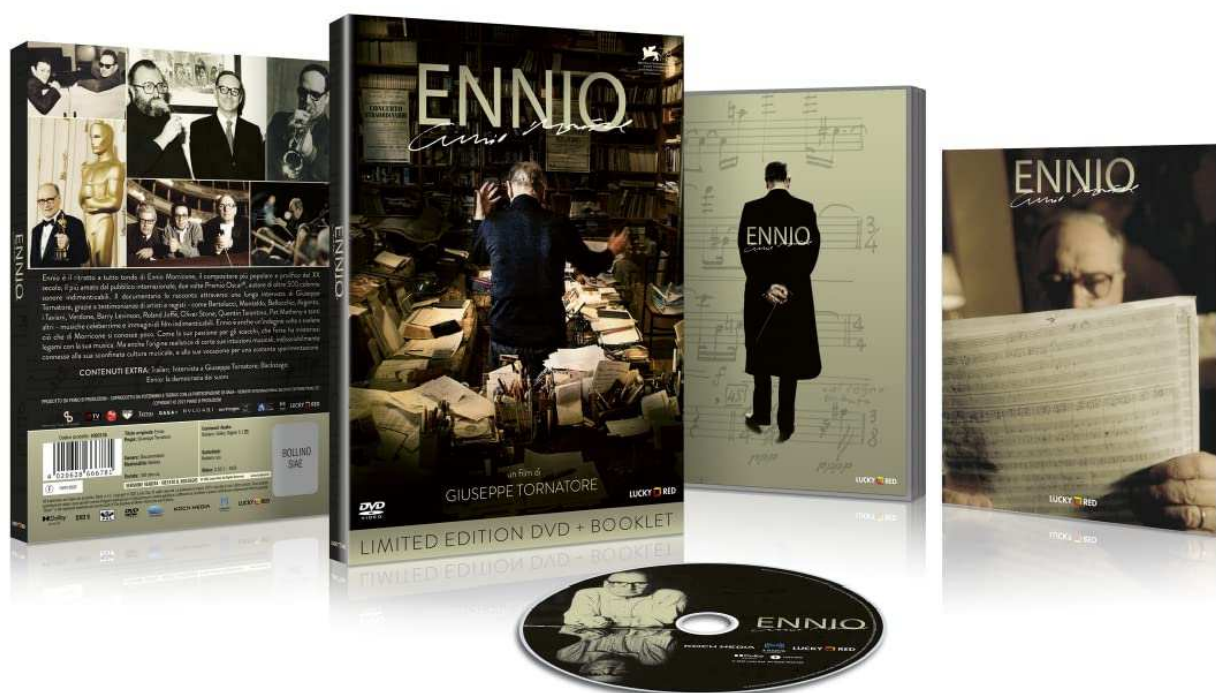
Blu-Ray and DVD

With the following extras: an interview with Giuseppe Tornatore, backstage, cut scene (only 1 apparently) and trailer.

19-May-22 in Italy

27-Jun-22 in the UK

D.T.



At the matinee screening on Dec 6, 2021, part of a one-week run at NYC's Village East Cinema for Oscar qualification, I was the only person in the theatre. This sometimes happens when films play here without any advertising or reviews, solely for the purpose of awards consideration. In this case I was happy to be able to use the Shazam app on my iPhone to identify certain pieces of music I didn't immediately recognize, without disturbing other patrons! The documentary ran 156 mins, and I thoroughly enjoyed it as I suspect all of you will, though it is more in the vein of a tribute film than any in-depth analysis of Morricone the man – the closest to any sort of negative comment comes early on, when the late Lina Wertmüller simply says, "He's crazy". I particularly appreciated how Tornatore took his time showing how Morricone got started, with seemingly every piece of archival footage he could discover, including, apparently, Morricone's public examination on the trumpet during the late teenage years of his formal musical education. There are many dozens of film clips, some done in montage style, perhaps to circumvent higher synchronization fees, and warm, affectionate interviews – with occasional light nay-saying from Argento and a few others.

Though this 'cut' may be considered too long for art house theatre release in the US and UK, I'm sure it will get some sort of eventual distribution via streaming, DVD etc with the inevitable extras. I was very happy to have stumbled upon the chance to see it, even in these "subterranean" circumstances.

Below is not a complete list of the music, but ca. 60 tracks in the chronological order in which they appear in the film:

(opening credits) **L'eredità Ferramonti**: Irene - Dominique

Lavagnino - *Main Title* from Welles' **Othello**

Pinne, *fucile ed occhiali* - Eduardo Vianello

Sapore di sale - Gino Paoli

Andavo a cento all'ora - Gianni Morandi

Non son degno di te - Morandi

Te lo leggo negli occhi - Dino

Il mondo - Jimmy Fontana

Ogni volta - Paul Anka

Abbronzatissima - Eduardo Vianello

Voce è notte - Mirando Martino

In ginocchio da te - Morandi

Lonesome Billy

Pastures of Plenty - Peter Tevis

Fistful of Dollars Suite; *Titoli*

I Pugni in tasca - *Finale*

La resa dei conti

Battle of Algiers

Uccellacci e Uccellini (Song)

Il buono, il brutto, il cattivo - *Il deserto; Il*

buono, il brutto, il cattivo; L'estasi dell'oro

Ringo - *Angel Face*

La resa dei conti - *Run Man Run* - Christy

Grazie Zia - *Guerra e pace, pollo e brace*

Se Telefonando - Mina

Metti una sera a cena

C'era una volta il West - *Jill's theme*

The Sicilian Clan

I cannibali - *Song of Life*

La califfa

Indagine su un cittadino

Comandamenti per un gangster

The Bird with Crystal Plumage - *Corsa sui tetti*

Sacco e Vanzetti; Here's to You - Joan Baez

Quattro mosche di velluto grigio - *Come un madrigale*

L'agnese va a morire - *Un breve canto, un lungo grido*

Giordano Bruno

Arabian Nights - *Tema di Dunja*

La cosa buffa - *Pensando a Maria*

Allonsanfan - *Rabbia e tarantella*

Novecento - *Romanzo*

Desert of the Tartars - *Proposta*

Days of Heaven - *Harvest*

Bianco, rosso e Verdone - *Marcetta Popolare*

Once Upon a Time in America

The Mission - *Miserere; Gabriel's Oboe; River*

Cinema Paradiso - *Toto e Alfredo*

The Untouchables - *Victorious; Machine Gun*

Lullaby

La luz prodigiosa - Dulce Pontes

Someone You Once Knew - Dulce Pontes

Legend of the Pianist on the Ocean

(closing credits) **Nostromo** - *The Silver of the Mine*

G.P.

Giuseppe Tornatore's long-awaited documentary **Ennio** will be released on the 6th July in France, exactly two years after the Maestro's passing. I was fortunate enough to attend a press screening¹ and I must say that I was knocked out by this fantastic tribute to the composer. When the film reached its end, there were so many pictures and words interweaving in my mind that I felt the urge to see it again as soon as possible. Therefore, needless to say that the following impressions taken off the top of my head are just a succinct overview of what this lengthy portrait of the Maestro has to offer.

Genesis: the story starts in 2015. The producers Gabriele Costa and Gianni Russo are discussing a potential new project with Tornatore. The name of Morricone springs to their mind. The director told them : *"if you manage to convince Ennio, I'll do it"*. Costa and Russo accordingly paid a visit to the Maestro who asked them to wait for 5 minutes and left for another room of his flat. When he came back, he answered : *"if it's Peppuccio directing it, then I'll do it"*. Then started the long process of filming, interviewing people and researching the material in various places throughout the world. Morricone downright reserved a room where the camera would stay so that his friend Tornatore could film him whenever both men were available. The work was of course affected by different events like the Academy Award received in 2016, Costa saying that the documentary was then to become *"something greater and more monumental"*, and above all by Morricone's death. Tornatore ended up with no less than 80 hours of interview ! Unlike the shooting that was sometimes stopped for several months, the editing was made in one shot².

Tornatore's idea to open the proceedings with the ticking of a metronome and his camera showing Ennio at home walking fast around the main salon and doing his gym on the floor is simply stunning. We also see him working at his desk, very much focussed in front of the pentagram. He then starts to speak, for instance explaining that he never thought that music was to be his fate (he indeed wanted to become a doctor instead). Morricone's own words are the common thread of the film. From then on, the director decided to strictly follow the chronological order. Rightfully so since this was of course the best way to show how the career of Morricone unfolded. In doing so, Tornatore blended a lot of different sources together resulting in a dizzying kaleidoscope jumping from one document to another within the same topic: interviews (most of the time very short but most speakers are shown several times), archive footage, film excerpts and photos. It must have been a true challenge to gather and combine such a wealthy material and to negotiate royalties with so many copyright holders ! Even when Morricone is mentioning the soundtrack for a movie like Orson Welles's **Othello** (1951) for which he was featured as a session musician in the orchestra (Alberto Barberis and Angelo Francesco Lavagnino composed the score), we can see pictures taken from this film.

In the first sequences, Tornatore was probably frustrated not to dispose of any footage from that early period but a few photos and thus asked a young comedian to play the part of the young Ennio as a trumpet student in the conservatory, of course filming these segments in black and white. He's more than used to such reconstitutions in his movies **Nuovo Cinema Paradiso**, **L'Uomo delle stelle** or **Baaria** and this was certainly also a way to put his own stamp even more on this documentary. And the result is indeed more convincing than in the BBC documentary from 1995 where we see pictures shot that year in the Santa Cecilia conservatory. Something I learnt about Ennio's apprenticeship years is that he was at first not good at all with the solfeggio, believe it or not ! He's also underlying his complex and humiliating relationship to the trumpet since this was his means to help his family survive during WW 2. A bit later, when he was already an established musician, he voluntarily reduced the feature of the trumpet because his father Mario, whom he used to hire so far in his recording sessions, wasn't good

¹ Many thanks to Stéphane Lerouge and to Mr Lerbret from Le Pacte, the company in charge with the distribution of the movie in France

² I gathered these informations from various Italian articles.

enough anymore as compared to other performers. He didn't dare to tell him the truth, while his mother was insisting that Ennio should resort to him. Like what happened during the war, this is yet another rather poignant recollection and I must say that I don't really know which years he's pointing at here, because I never felt that Morricone stopped writing for his own instrument in his scores. Or is he possibly talking of the late 50s and / or the very early 60s?



The very formative and fruitful period of the arrangements is dealt with lengthily and will of course be more talking to the Italian audience since some of the songs we can hear such as Mina's *Se telefonando* still prove to be very popular there today. Among the artists that are shown, there are the vocal ensemble Quartetto Cetra and numerous singers such as Miranda Martino, Gino Paoli, Eduardo Vianello. An

important figure from that time is also credited : Carlo Savina. In this part, Ennio is for instance singing enthusiastically the repeated opening note of Eduardo Vianello's song *Abbronzatissima* (1963). Gianni Morandi and the lyricist Franco Migliacci (born 1930) remember that Morricone had to come up with three different arrangements for the song *Non son degno di te* (1964) because the first two attempts were considered way too soft. We are shown excerpts from the TV show **Musica da sera** (1967) and other interviews from the 60's, such as the one describing how Ennio interpolated the sound of tin cans in Gianni Meccia's song *Il barattolo* and a typewriter in another Meccia title, *Io lavoro*. One singer (I don't remember if it's Gino Paoli) also stresses that there were two arrangers under contract with the RCA by then, Morricone and Bacalov, and that he chose the former because he felt he had more genius. All in all, Ennio is here as usual presented as the father of the modern arrangement, as the one who gave its credentials to this genre.

In the 'cinema section', we can see a brief excerpt from **Il Federale** (1961) and we then switch to the western with **Duello nel Texas** and **Le pistole non discutono**. When it comes to **Per un pugno di dollari**, more stories are told and I found it nice to see Morricone receiving his first Nastro d'Argento award. Tornatore had the good idea to place Dimitri Tiomkin's *Deguello* from **Rio Bravo** (that Leone initially wanted for the final showdown) over this sequence followed by Morricone's own theme. He reiterated this interesting experience on two other occasions, with sequences from **Indagine su un cittadino al di sopra di ogni sospetto** where Elio Petri made a joke to Morricone by inserting music from **Comandamenti per un gangster** (a movie considered a dud by EM) instead of his actual score and saying to him that it was perfectly fitting, and with Liliana Cavani's music for **I Cannibali** that Gillo Pontecorvo casually heard during the recording sessions and wanted for **Queimada**. In order to respect Cavani, Morricone refused and eventually wrote something similar for his friend Pontecorvo, the anthem *Abolição*, that was to become much later a highlight of his concerts. Other westerns are shown, of course the "Dollar Trilogy", with Clint Eastwood talking a bit saying for instance that Ennio's music was innovative at the time and still is (he was filmed in Burbank and accepted to talk for one hour to Tornatore), **La resa dei conti**, **Il grande silenzio**, **C'era una volta il West**, etc.

Tornatore goes on proposing other excerpts from movies like **Uccellacci e uccellini**, **Grazie zia** but the late 60s and early 70s were so productive that many movies like **Galileo**, **La Califfa**, etc are mentioned en passant, most of the time just by showing their poster. Also, the French cinema is represented only by **Le Clan des Siciliens**, where Morricone explains its use of the B-A-C-H cell. He reveals that the main theme required a lot of efforts from him to juxtapose all the different layers and we are given another example where he successfully superimposed two ideas, **Metti una sera a cena**'s main theme.

In this busy period, he says that he was interested in the reduction of the material, therefore in

using few notes. Next is his important contribution to the giallo universe and his use of the Multipla and to various experimental techniques, both in the way the music was performed (partially improvised) and recorded, with interventions by Alessandro de Rosa, Dario Argento or Enzo G. Castellari.

The number of movies presented will shrink from then on, emphasizing important scores and collaborations like **Novecento**, **Il deserto dei Tartari**, **Days of heaven**, **C'era una volta in America**, **The Mission**, **The Untouchables**, **Sostiene Pereira**, **U turn** or **The hateful 8**. The only comedies I can remind of are Carlo Verdone's **Bianco, rosso e verdone** and **Un sacco bello**. As astonishing as it might seem, Tornatore didn't pull the cover at all since he showed excerpts from **Nuovo Cinema Paradiso** and **La leggenda del pianista sull'oceano** only! Many directors are interviewed: Sergio Leone, Giuliano Montaldo, Lina Wertmüller, Bernardo Bertolucci (who has "*never seen a phenomenon like EM*"), Roberto Faenza, Sergio Sollima, Roland Joffé, Oliver Stone, Quentin Tarantino (who interrupted the shooting of **Once upon a time in Hollywood** to answer Tornatore's questions at one o'clock in the morning!), etc. Memorable is the moment where the two Taviani brothers happily sing the *Tarantella* from **Allonsanfan**. Their joy is truly infectious! This sequence alone makes you keep in perspective EM's statement according to which "*we are running out of melodic combinations*".

In the course of the movie, pieces written for the concert hall such as *Variazioni su un tema di Frescobaldi* (1955), the *Concerto per orchestra* (1957) or *Suoni per Dino* (1969) are mentioned, as is the pilgrimage to Darmstadt in 1958 (with footage from John Cage) and the subsequent collaboration with the Gruppo di Improvvisazione Nuova Consonanza.

The subject matter of the contemporary music and the negative way Morricone has long been regarded by the musical intelligentsia (described as an humiliation by an almost crying Ennio, also talking of the culpability he felt) is tackled in a very interesting way, especially through the words of Boris Porena (born 1927) who studied composition together with Ennio and is here truly making amends. He admits that the recognition of the Maestro in the academic circles didn't arrive until **C'era una volta in America** and I'm not even sure that this is true for everyone in this field! Porena acknowledges that neither Goffredo Petrassi or himself did have Morricone's sensibility to write the way he did for the screen. We also witness Morricone's devotion for his maestro Petrassi, whose score for John Huston's **La Bibbia** was rejected. Surprisingly enough, we are told that Petrassi congratulated Morricone for **Per qualche dollaro in più**! I would have thought this was rather for **Un uomo a meta** or **Un tranquillo posto di campagna**! Toward the end, brief excerpts from *Voci dal silenzio* (2001) over pictures of the Twin Towers collapsing and excerpts from a concert (I guess the one at the United Nations) are heard, as well as snippets from two religious pieces, the intense cantata *Vuoto di anima piena* (2005) and the *Missa Papae Francisci* (2015), one of his last important pieces. Another academic recognition is expressed by the Maestro Antonio Pappano, conductor of the Santa Cecilia Orchestra who performed several pieces by EM.

On a personal level, Morricone's passion for the chess game is evoked, for instance the fact he played this game together with Terrence Malick during the recording sessions of **Days of Heaven**, not just during pauses but even while on the podium where he exchanged combinations with the director who was in the booth! Both men also enjoyed a long-lasting epistolary relationship. On the contrary, I don't think that his other passion for the soccer is mentioned at all.

I can't mention all the people Tornatore met for this film or showed from previous documents but his idea was to propose a large array of testimonies, not all of them being essential by far, some of these persons just saying that EM was a genius, that his music is unmistakably his, that it is recognizable from the first notes, etc. Anyway, here are examples: the biographers Sergio Miceli and Alessandro de Rosa (presented as 'composer'), the music producer Sergio Bassetti, the film producer David Puttnam, composers like Quincy Jones, Nicola Piovani (who's very

humble), Franco Piersanti, John Williams, Hans Zimmer, Mychael Danna, musicians like Edda dell'Orso, Bruno Battisti d'Amario, Alessandro Alessandroni, Gilda Butta (who says Morricone's scores are perfect, like those of Bach, and that he had a unique way to write for the piano and the strings), singers and pop artists like Joan Baez (who says that *Here's to you* is not just a song but an anthem), Dulce Pontes (who accepted at once Morricone's proposal to improvise on *Abolição* in the live tour), Bruce Springsteen, Pat Metheny³, James Hetfield, the singer and guitar player from Metallica (with excerpts from their concerts and the crowd singing along *The ecstasy of gold*), the sound engineer Fabio Venturi, etc. Regarding Morricone's close circle, let's mention the painter Eva Fischer who was a friend and a neighbour of Ennio and Maria in the 50's., two of Sergio Leone's children, Raffaella and Andrea. However, this is a huge surprise that either Maria or any of their four children and grand children have been interviewed. Asked why Andrea isn't featured, here's Tornatore's answer : *"Actually, I deliberately determined not to speak about his son as I didn't want to bring up an excessive amount of information on his personal and private life. It would have been too lengthy to place all of his life into the movie, I would have had to speak about Andrea and his contribution to the Tema d'amore in Nuovo Cinema Paradiso. However, it might sound absurd, they didn't grant us the rights to the sequence, so I made a decision to not embody it."*⁴

It's also moving to think that some of these protagonists (Alessandro Alessandroni, Miranda Martino or Vittorio Taviani) have passed away in the meantime.

As far as can tell, the film has generated rather positive reviews such as Liza Foreman saying in *Variety*⁵: *"With Ennio, Tornatore shows how a lengthy documentary can be so much more than talking heads and make for a great entertainment in the hands of a maestro filmmaker"*. Some have a somewhat more nuanced position, like Sophie Monks Kaufman : *"Uneven, overlong, and rammed with gratuitous commentators as it is, Ennio and, therefore, Ennio is good enough to clasp cinematic value from what is bad and ugly. If this is indeed a testimony compiled for the grand arbiters in the hope of admitting Ennio Morricone to the pantheon of the musical greats, it makes a persuasive case."*⁶ Some observers are certainly likely to find the result by far too hagiographic since there are no contradictors, no mention whatsoever of minor works, of rejected scores, etc which means that this movie is entirely extolling Morricone's talent but let admirers like us not deny ourselves our pleasure: it's just a gripping experience to sit through and I will never forget some scenes such as the one where Ennio is rehearsing alone in his office, surrounded by all his scores, records, etc. To simply paraphrase Bruce Springsteen about EM's music, *"It's deep, deep, deep emotion"*. Like us, Morricone is himself very moved in quite a lot of sequences, certainly because he no doubt realized toward the end of his life all that he had achieved and the iconic composer he had become. It must have been a dilemma to chose the music for the end credits and it happens to be *The silver of the mine* from *Nostromo*, a perfect idea to close off the movie in a very lyrical and enrapturing manner and to introduce this impressive track to the non connoisseurs.

Let's conclude this contribution with this phrase David Puttnam pronounced in this epic : *"Even if you have trouble with the idea of God, when you hear his music, you can hear that there is something out there."* Very much true, isn't it?

L.P.



³ If you wonder why this famous jazz guitar player is present here, the reason lies in his cover versions of two tracks from *Nuovo Cinema Paradiso* on his album "Beyond the Missouri Sky" (together with Charlie Haden). Very nice guy but more stuff with Edda or with someone like Yo Yo Ma (who worked directly with EM) would obviously have been welcome.

⁴ Interview With Oscar-winning Italian Movie Director Giuseppe Tornatore (postofasia.com).

⁵ Giuseppe Tornatore Gets Standing Ovation as 'Ennio' Screens in Venice - *Variety*

⁶ 'Ennio': Giuseppe Tornatore Makes The Epic Case For Legendary Film Composer Ennio Morricone's Legacy [Venice Review] (thepodcast.net)

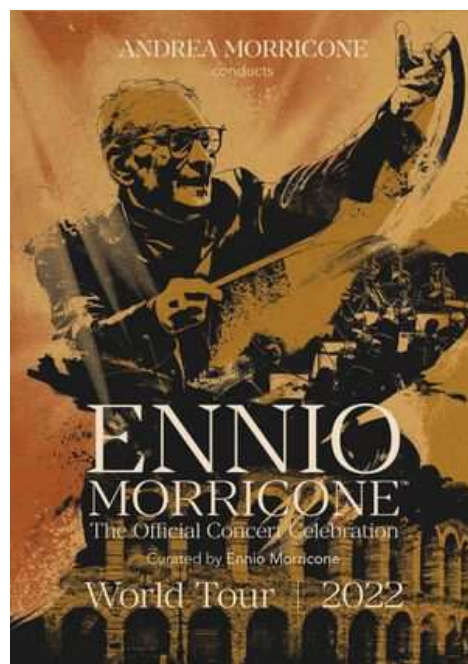
Concerts

Official World Tour 2022

We may have all be secretly hoping for Andrea Morricone to take over his father's concert tour: well this is now happening for real. Kicking off on November 26, 2022, in Dublin, the "Ennio Morricone Official Concert Celebration" has 14 dates laid out across Europe⁷. It is said to have been created by Ennio himself, even though it will have clips from the movies – something that the Maestro had always refused to do. He claimed that the audience of a concert comes for the music, not for the movie. I personally did not agree and am delighted that this door is now open.

Several of the usual soloists will be present, such as Nanni Civitenga and Rocco Zifarelli. The soprano however will no longer be Suzanna Rigacci, but the young Vittoriana De Amicis.

Definitely an event to look forward to.



Unofficial concerts



The concept of the "Morricone Duel" concert of the Danish National Symphony Orchestra has been imported into Belgium, renamed "A Tribute to the Italian Maestros"⁸, with conductor Pascal Peiffer replacing Sarah Hicks. I attended the Brussels performance and can say that if a lot has been kept from the 2018 tour, there are also many changes. I was already wondering how Bernard Herrmann

could be considered an Italian maestro, but we were told that the term "maestro" was to be understood in the wide sense, also including the directors, and that De Palma, Scorsese and Tarantino had Italian origins, hadn't they? This can justify that **Taxi Driver** was on the programme, and now **Kill Bill** too. But they then kicked off the part that includes **Dances with Wolves** and **The Magnificent Seven**, and they lost me again. It became even worse when they played **The Searchers** and **River of No Return**, archetypes of pure "Americana" type of music, not necessarily bad, but exactly what Morricone has killed in the mid-Sixties. Nevertheless, their finale with the Leone westerns was a pure delight. This, added to the nice surprise of including **Stanno tutti bene**, and the mesmerizing theme from **Le clan des Siciliens**, in addition to the inevitable **Untouchables**, **Mission** and **Cinema Paradiso** suites and Rota's **Godfather**, was enough to concur that the quality of the performances overall compensates the lack of coherence.

D. T.

Another remarkable concert is the evening called "Morricone e noi" with Paolo Vivaldi on piano (himself a reputed film music composer), Alberto Mina on violin and Giovanna Famulari on cello⁹. As part of a quite unusual programme,



⁷ <https://www.morriconeofficialconcert.com/>

⁸ https://www.classicall.be/spectacle/ennio-morricone_new/

⁹ On February 10th in Rome. <https://meiweb.it/2022/01/29/morricone-e-noi-concerto-giovedi-10-febbraio-2022-h-21-suite-escape-danza-11-12-13-febbraio-2022/>. Watch excerpts here: https://www.youtube.com/watch?v=3qMl5FOE_Pw

the trio played an absolute rarity: **Labbra di lurido blù**, as well as the never played live **Un sacco bello** and **Prima della rivoluzione**. This shows great knowledge of the Maestro's repertoire and a will to go off the beaten tracks. Claudio Fuiano, host of the evening, was probably no stranger to that choice.

D.T., R.B.

Let's also mention the upcoming "Tribute to Ennio Morricone – Le concert hommage", which will take place at the Grand Rex in Paris on May 28th, after having been postponed because of the coronavirus, with complete orchestra and choir. The programme contains pieces rarely played live, such as **Novecento**, **The Thing**, or **Il mio nome è Nessuno**.



Contrappunti musicali da Bach a Morricone



Pianist Roberto Prosseda continues to play rare pieces of the Maestro, this time in the context of a concert dedicated to Bach and Morricone¹⁰. On April 2nd, 2022, he played at the Teatro La Fabbrica in Villadossola a quite unusual suite of pieces from **Un uomo da rispettare**, **Stark System** and **Eat it**, as well as the contemporary piece *Frop*. The latter was created by Gilda Buttà in 2006 at the Università Tor Vergata of Rome, but hardly heard by anyone. It was said to be "*per pianoforte a quattro mani, marimba e vibrafono*", and is now called "*una variazione un po' folle (da*

Ciribiribin)". It is probably the same version though, as Prosseda is accompanied by another pianist, Roberto Olzer (making up the "four hands" in question) and percussionist Paolo Pasqualin (probably taking care of the marimba and vibraphone). The fact that it would be based on *Ciribiribin* is new though. *Ciribiribin* is a popular Piedmontese song composed by Alberto Pestalozza in 1898 which had already been arranged by Morricone in 1965 for Miranda Martino¹¹. The piece is a bit crazy, a precursor to the frantic *Rag nuziale* pieces from **Le trio infernal**, or the *Rag in frantumi* contemporary piece, intertwined with snippets of famous classical music. Morricone seems to have reused that inspiring material for this more recent composition. We also learn on this occasion that this piece was composed by the Maestro in the honour of his colleague and friend Franco Oppo, hence the title. Oppo was a music scholar versed into new ways of writing music – a propensity which probably boosted the experimental vein of Morricone on this specific occasion.

New Releases

Box-set



Three years after the memorable Decca 18 CD box-set, Stéphane Lerouge did it again with the volume II of "Musiques de films - Colonne sonore - Original Soundtracks – 1964-2015". 14 CDs this time, and it is amazing to see such a huge amount of wonderful music even after the first 18 CDs were already full of timeless classics.

For the completists amongst us, there is only one previously unreleased piece this time, but it is a huge one: the main titles from **Le clan des Siciliens**. We finally have it, after more than 50 years of having been able to hear it only in the movie, overlayed with noises and voices. It is an amazing addition. The next best thing

¹⁰ <https://www.novaratoday.it/zone/verbano-cusio-ossola/concerto-la-fabbrica-villadossola-2-aprile-2022.html>

¹¹ <https://www.youtube.com/watch?v=TpJGu0Dagh4>

is the soundtrack from **The Scarlet and the Black**, unreleased on CD, reproducing the contents of the Cerberus LP. The rest of the programme goes through all the periods of the Maestro, in Italy (**La califfa**, **Metello**, **Maddalena**, etc), France (**Le ruffian**, **Les voleurs de la nuit**, etc), the US (**In the Line of Fire**, **Disclosure**, **Mission to Mars**, etc) and internationally (**Ad ogni costo**, **The Red Tent**, **Queimada**, etc), for the cinema and the television (**Mosè**, **Secret of the Sahara**), including westerns (the Terence Hill ones with their LP programme, others partial), comedies (**Metti una sera a cena**, **La cage aux folles**, **Il ladrone**, etc), war movies (**Gott mit uns**, **Casualties of War**, etc, in addition to **The Scarlet...** in full), "unique collaborations" (with Malick, Boorman, Almodovar, Friedkin, Zeffirelli, Polanski, Lyne, Stone), and "Lost Horizons" (with Quilici's documentaries, **Nostromo** and **I guardiani del cielo**). The last CD contains songs and cover versions, including pieces that were created specifically for this set.

Unlike in the first volume, the choice was to go for partial representations of the scores, apart from the three exceptions mentioned above. The track selection is not necessarily the usual one, some pieces being taken from expanded CDs, and there is a clear inclination to avoid atonal or experimental pieces. The best proof of this is that the presentation of **L'attentat** doesn't include the iconic title theme, yet an essential part of this startling score. If this omission may sound unfortunate, it is clear that overall the general public will be grateful for this editorial line.

Read more about this box-set on p.43, where we were authorized to reproduce the introduction to its sleeve notes, and on p.45 for a score review of **The Scarlet and the Black**.

We can also announce already that, just like for volume 1, there will also be a single LP release, with just a few of the pieces from the box-set. These include the **Clan des Siciliens** piece, as well as **White Dog**, **Disclosure** and **I guardiani del cielo** for the first time on vinyl. The front cover of it is above, whereas the back cover is shown here on the right. If this heavy reduction of material may look futile, it does have the special "revival" feel for those of us who went through the Eighties collecting such LPs from the Maestro, by the likes of General Music or RCA, containing sparse unreleased pieces.



D.T.

CDs

Violonist Marco Serino worked for many years with Ennio Morricone. He recently came up with an album called "Cinema Suites for Violin and Orchestra", published by Arcana/Outhere¹², which deserves our attention because the arrangements are by Ennio Morricone himself, and are conducted by Andrea. They are performed by the Orchestra Haydn di Bolzano e Trento, occasionally joined by Leandro Piccioni, Morricone's pianist for the last tours.

The revisions featured have been completed in January 2020, making it one of Morricone's very last works, thereby giving it a unique and moving colour, a final and crepuscular one. Beyond the known versions heard in concerts (although they were sparse for the violin), the CD contains new ones, bringing something special. For instance, even in the Leone Suite, hearing *Cockeye's Song*, *C'era una volta il West* and *The Ecstasy of Gold* on violon provides new emotions. After Yo Yo Ma's cello, they may appear less new, but the substitution of instrument adds a lot thanks to the thin, sensitive voice of the violin. The orchestral background is similar but not identical to the 2004 versions. Some choices, trustfully made between the two artists, go towards a more

¹² Watch a promo video here: <https://www.youtube.com/watch?v=kqoEBOBf0Xo>

withdrawn, discreetly sad and more sober rendition. Having said this, there are moments of strength and vivacity.

Canone inverso surprises less since the original versions were already for violin, and played without notable change here or in concerts. Novelties begin with the Tornatore suite. The romanticism is even more exacerbated than in the cello versions, maybe even more touching here. The biggest surprise consists in the main theme from **Una pura formalità**, a melody never played by this instrument. The **Mission** and **Moses-Marco Polo** suites are faithful to the cello ones, with few changes. With the De Palma suite (**Casualties of War** and **The Untouchables**), we finally get very new adaptations. The themes are transformed a lot, through a fragile, moving rendering.

In the thick booklet in Italian, French and English, Serino gives a long interview in which he explains in detail his path with Morricone, and the genesis of this CD project conceived by both men. A special item, which has its place in our collection.

P.B., D.T.



In the wake of Rustblade's 50th anniversary release of the **Il gatto a nove code** double-LP (see Maestro #21), Quartet Records came up with a CD edition of it. It was expected to have the same contents as the vinyl release, which is true for the most part, however there is a significant difference: inside the second suite (track 17), unreleased snippets have been added between 0:52 and 2:06, for a total of 1:14. Nothing spectacular of course – the music is just a variation of *Paranoia seconda*. Another variation exists in the first suite already (track 14, between 9:01 and 10:41) and that version is, by the way, surprisingly repeated right after the new music inside that second suite. So the second suite is 2:54 longer than the one we knew, but actually only 1:14 is new.

Even if the programme is now over 70 minutes, it is never sure if such a score can be considered complete. Hearing the music in the movie doesn't always help because of its experimental nature: it is quite hard to compare it with the released pieces. One thing is for sure though: the beautiful main title piece, *Ninna nanna in blu*, sounds very different in the movie, with a much more prominent flute. Is it just a different mix? The chance of having this beautiful rendition on CD diminishes with every release.

It is also a pity that the short cues are still assembled in long suites. Even if it is mostly dissonant, the score is still thematic enough to allow for more coherent collages, as is usually done elsewhere with often very satisfactory results. The theme *Passeggiata notturna* (also heard in the tracks *1970*, *Dissociazione seconda* and *Metafora finale*¹³) appears twice in the first suite, whereas *Placcaggio* (also heard in *Placcaggio finale*, in *Parabola del paradosso* and in the second part of *Dissociazione*¹⁴) appears twice in the first suite and once in the second one. Why not glue them together in shorter collages? The same would apply to variations of *Sottintesi*, in

¹³ The theme was also reused by Bruno Nicolai in **Ten Little Indians** (seq.3) in 1974, and by Morricone in **In fondo al cuore** (*Angosciante*) in 1997.

¹⁴ The first part (1:42) doesn't use the theme and had been first published on **Le trio infernal** LP as *Truffa*.

addition to the *Paranoia seconda* ones mentioned above. There would remain very little unallocated material. The melodic *Ninna nanna* would, on the contrary, benefit more from being split and spread across the CD, in order to make the tuneful contents reappear more often. These are my humble suggestions for a future release.



Other CD releases include re-editions of **La resa dei conti** and **Le serpent** by Beat Records, as well as **L'ultimo treno della notte** in the form of a bonus to the BluRay release by TetroVideo.

LPs

The latter is also beautifully released as a vinyl-LP by AMS, whereas the "Record Store Day" has 4 Morricone releases this year. Stunning artworks were produced for the re-releases of **Sans mobile apparent** by WeWantSounds and of **Le trio infernal** by Rustblade. There is also a re-edition of the **Ringo** pair of movies on one LP by BTF, with the same contents as the 1980 LP by RCA. There is finally an EP by Moochin' About with the 4 songs arranged by Morricone for Chet Baker in 1962.



The album "Crime and Dissonance" is also re-released, by Klimt this time, in the form of two separate LPs. Last but not least, the full score to **Gli intoccabili** was re-released by Subsound Records as a double-LP, but also, surprisingly as an audio cassette – quite a rare occurrence these days.



Tribute albums

Noteworthy tribute albums are the ones of Andrea Griminelli "Plays Morricone" published by Fenix Music and of Silvia Dolfi "InCanto di un mito" by Dream Solutions.

Griminelli had already paid tribute to the Italian film music in general and to Morricone in particular with his "Cinema Italiano" album in 2001. He now dedicates a full album to the Maestro, playing his flute and accompanied by guests such as Sting, Zucchero or Chris Botti. It is cheeky to cover the "Dollars" themes, and to include forgotten pieces like the splendid *Musashi e l'amore*. Sting sounds uncanny though, whereas Zucchero is like Peter Gabriel with an Italian accent. The suite called "American Themes" is actually made up of pieces from the Leone movies. It is curious as well that the *Playing Love* theme and *Jill's Theme* are present twice (in different versions). But overall it is a high quality album.



Soprano Silvia Dolfi recorded the versions of Morricone pieces which she had been playing live in December 2019 with a small orchestra of 10 musicians only. The rendering is therefore more intimate and required more inventiveness by arranger Aidan Zammit. Some pieces are sung, whereas others have wordless vocals. Highlights include the ballad from **Sacco & Vanzetti** and **The Secret of the Sahara**. Let's also mention Luca Quintavalle's album "Italian Contemporary Music for Harpsichord" published by Brilliant Classics, containing the two solo harpsichord contemporary pieces of Morricone, *Neumi* and *Mordenti*, with some stunning cover art.

D.T.

Books

Morricone, la musica, il cinema



Maurizio Corbella curated an augmented edition of Sergio Miceli's book "Morricone, la musica, il cinema"¹⁵ (1994). Instead of 416 pages, we now get 575. Naturally, the biography has been extended up until the death of the Maestro, the notes have been corrected where necessary (notably from Radiocorriere and other archive collections), and at the end of the volume we also find some texts by Miceli on the work of Morricone. But above all, the list of works has been completed, and we are very happy to find which was the main source for this expansion: chimai.com and the "Maestro" fanzine! On page 477, Corbella writes: "A further source of information and a consultation tool was the unofficial site *Chimai.com*, which collects the decades-long work of the members of the community dedicated to Ennio Morricone, whereby it inherits – also through the fanzine "Maestro, the

Ennio Morricone online magazine" – the function carried out up until 2012 by the historic fanzine "Musica sul velluto". Great recognition from a such a scholarly book, showing that the time where some "intelligentsia" was looking down on unqualified mortals is over.

F.D., D.T.

¹⁵ <https://www.lim.it/it/le-sfere-ricordi-lim/6274-morricone-la-musica-il-cinema-9788855431200.html>

In memoriam

Catherine Spaak (1945-2022)

Belgian-born Italian singer-actress Catherine Spaak was mentioned several times in these columns due to her prominence in Italian light cinema of the early Sixties, with a lead role in Morricone-scored movies such as **Diciottenni al sole**, **La voglia matta** (1962) – where she sang a song not composed by Ennio – and **Le monachine** (1963), or as a singer of *Questi vent'anni miei* and *Penso a te* in **I malamondo** (1964). Morricone also arranged her songs *Perdono* and *Tu ed io* (1963). She was the lead actress as well in **Il sorpasso** (1962), for which Morricone arranged a few songs (not sung by her) and later in Dario Argento's **Il gatto a nove code** (1971). Her sole western was an American one though, but very much inspired by the Italian genre, the Goldsmith-scored **Take a Hard Ride** (1975).

She died last April 17th, aged 77.



Jacques Perrin (1941-2022)



Definitely a prominent figure in the Morricone world, Jacques Perrin died on April 21st, aged 80. His tears in the legendary "kisses" scene from **Cinema Paradiso** (1988) were shared by all of us, and he was also actor and/or producer for many other Morricone-scored movies, like **Un uomo a metà** (1966), **Il deserto dei Tartari** (1976), **Orient-Express** (1979), **La disubbidienza** (1981), **Stanno tutti bene** (1990), **Il lungo**

silenzio (1993), **Missus** (1994), **In fondo al cuore** (1997), or **Nanà** (2000). He is famous as well for having turned animal documentaries into blockbusters, such as **Microcosmos** (1996) or **Le peuple migrateur** (2001), usually scored by Bruno Coulais. He will always be remembered for his commitment to his projects, his soft voice and his courteous manners.

Lina Wertmüller (1928-2021)

Italian director Lina Wertmüller will remain forever in the history books as the first woman ever to be nominated for an Oscar for best director. It was in 1977, for the movie **Pasqualino Settebellezze** (Seven Beauties). It is hard to understand why this honour had to go to an Italian director of an Italian movie, but that's another story. She also received an honorary Oscar for lifetime achievement in 2019, and was the same year honoured with a star on the Hollywood Walk of Fame.

Wertmüller discovered very early how the music of young Ennio Morricone could embellish a movie, in 1963 with her film **I basilischi**. They may have met 2 years earlier on the **Enrico '61** theatre play, where she was assistant director. She is also credited for the screenplay of several



Morricone-scored movies, such as **Quando le donne avevano la coda**, **Città violenta** (1970) and **Nessuno deve sapere** (1972). They finally worked together again on **Ninfa plebea** in 1996. She died in Rome, aged 93.

Enzo Restuccia (1941-2021)



Vincenzo (Enzo) Restuccia was a drummer and percussionist on many Morricone scores. Official credits include **Il Buono, il brutto, il cattivo** (1966), **Mangiala** (1968), **Lui per lei** (1970), **Maddalena**, **Mio caro assassino**, **La Tarantola dal ventre nero** (1971), **Il mio nome è Nessuno**, **Revolver** (1973), **La Faille** (1975), **Il Bandito dagli occhi azzurri** (1980) and **La Sconosciuta** (2006). But there are probably many more. He was also heavily involved with the Maestro inside the Nuova Consonanza improvisation group, participating to projects such as **Un Tranquillo posto di campagna** (1968), "The Feed-Back" (1970), **Gli Occhi freddi della paura**, **E se per caso una mattina**, "Eroina" and "Niente" (1971) – the latter three being probably one unique project. Restuccia was also in charge of the percussions on Morricone's *Totem* in 1974, and worked as well with Piero Umiliani, Giuliano Sorgini, Amedeo Tommasi and Franco Piersanti, amongst others. He was later part of the orchestra for several tours of the Maestro. Morricone even arranged a song for Restuccia's daughter Marina Rei, a singer but also a drummer: *Che male c'è*, on her album "La conseguenza naturale dell'errore" in 2012.

Definitely one of the big names from Morricone's famed formation of the golden era, contributing to the unique sound we all cherish. He died in Rome last December, aged 80.

Christy (1940-2022)

Maria Cristina Brancucci, known and revered by us as Christy, died last January, aged 81. She played an unforgettable role in Morricone's soundtrack world, her voice transcending some of the Maestro's most famous songs, such as *Run Man Run* from **La resa dei conti** (1966), *Deep Down* from **Diabolik** (1967), *Man for Me* from **OK Connery** (1967), or *Al Messico che vorrei* from **Tepepa** (1968). Morricone also arranged her songs *Amore, amore, amore* and *Io ti conosco già* composed by Piero Piccioni for **Un Italiano in America** (1967).

Not so many titles, however significant enough to be remembered for ever. She also sang a cover version of Morricone's *Lei se ne more* (**Anche se volessi lavorare, che faccio**, 1975), and was very active in dubbing for animated movies. Her passing is heartbreaking for many of us.



Monica Vitti (1931-2022)

A prominent figure of Italian cinema, Monica Vitti died last February at the age of 90. Not unlike Sophia Loren, her path crossed Ennio Morricone's only on very rare occasions. It started well though, with the Morricone-scored **Gente che va, gente che viene** in 1960 (also see p.20 below), where her wit and her class were already noticeable, the same year she was cast by Michelangelo Antonioni in the legendary **L'avventura**, for which Morricone arranged one piece. But afterwards, nothing much. Morricone was set to score **La femme écarlate** in 1969,

but even if he did write some music for what would have been his first French movie, it didn't materialize. And Vitti was then one of the stars invited to take part of the **Le Louvre** documentary in 1985.

After the drama mood of Antonioni, Monica Vitti went on to become the muse of Mario Monicelli for many of his comedies.

Fausto Cigliano (1937-2022)

An early companion of Morricone, Fausto Cigliano died last February, just two days after turning 85. He was the singer on *La donna che vale*, which could be the earliest song ever composed by Morricone, for the theatre play **Il lieto fine** in 1959. A devoted Neapolitan singer, Cigliano called upon Morricone's arrangements starting from the songs of the movie **La duchessa di Santa Lucia** in 1959 up until the "Napule mia" single of 1973. In the meantime, they found themselves working together on the radio broadcast **Tiempe d'ammore** in 1961, in the San Remo festivals, on **Piccolo concerto** (1962), as well as on songs composed by Morricone for films: *Cantata basilisca* from **I basilischi** (1963) and *Nuddu* from **Un bellissimo novembre** (1968).

D.T.



Works

Olivera Vučo

Olivera Vučo is a Serbian actress and singer who crossed the path of Ennio Morricone on at least two occasions. The most prominent one was when she sang the English version of *Solo nostalgia* in the movie **Comandamenti per un gangster** (1968), where she is credited simply as Olivera. She was revealed the year before in the Oscar-nominated Yugoslavian movie **I Even Met Happy Gypsies** by Aleksandar Petrović¹⁶.



The Youtube video¹⁷, taken from the movie, is called "Very Far Away", but SIAE has it as **Very Very Near**. The lyrics are of course by Audrey Stainton Nohra. It is clearly the original background music, so this version qualifies as a genuine Morricone piece, probably unreleased, in spite of the availability of a clean version elsewhere¹⁸. We can assume that Olivera is the real singer, even though she is clearly lip-syncing in the video. To tell the truth, the on-screen small orchestra itself

is not really convincing either, to say the least. The Italian version is known to have been sung by some Jane Relly, but remember that the recent Decca re-release mentions Christy instead.

Olivera also appeared in **Fräulein Doktor** the same year, with no musical involvement this time, but another Youtube video¹⁹ attracted our attention on another movie of the year before: **Danger: Diabolik!**. Her version of *Deep Down* sounds very close to the original soundtrack. We know that this time it was also Christy who performed the official English version, again with lyrics by Nohra. But after careful examination, it appears that Olivera's song is not exactly another version



¹⁶ Who would incidentally later work with Morricone on **Il maestro e Margherita** (1972).

¹⁷ <https://www.youtube.com/watch?v=wuiJBoHef-k>

¹⁸ <https://www.youtube.com/watch?v=A24gx3WWono>

¹⁹ <https://www.youtube.com/watch?v=ch24F0JWNhk>

of Christy's song: it is in fact a vocal version of the instrumental piece known as *Into the Cave*. The intro is new to us, but this is because *Into the Cave* is still unreleased and can only be heard inside the movie, where the intro has been altered by the sound engineers to sound hollow and give a cavern feel. My impression however is that we are dealing with the exact same rhythmic intro. The rest of the song seems to be completely identical to the rest of the film cue, with Olivera's voice replacing the solo instruments (strings, flute, guitar). Only the outro is faded out earlier in the movie. We are therefore most probably dealing with a major discovery: a new original piece from this cult score²⁰.

The same Youtube channel²¹ has two other songs by Olivera credited to Morricone, called *Somewhere*²² and *I need you, oh my Darling*²³, but this time we find no link with anything else, no reference in SIAE, and the music doesn't sound morriconian at all. We can nevertheless not exclude them only on this basis.

R.B., D.T.

Darling, from La cage aux folles II

Searching for traces of the Olivera songs (see above), a piece called *Darling* in the SIAE database attracted our attention. It is published by CAM, dates from the period where Maria Travia is credited alongside Ennio (i.e. 1977-1980), and has lyrics by Susan Duncan Smith, a regular collaborator of the De Angelis brothers (on *Zorro*, *Keoma*...). Its proximity in the list with the pieces from *La cage aux folles II* (1980) led me to listen to the ineditis extracted from that movie, and there is indeed a song whose title could very well be *Darling*, based on the lyrics. I think we can safely consider that it does belong to that soundtrack. It is a cabaret-type of song, performed by a languid woman voice, with piano and violin accompaniment, not based on any known theme.

D.T.

Gente che va, gente che viene



Annabella Ceriani e Gianni Bonagura ne *Il dinosauro* di James Thurber, rappresentato in una recente trasmissione di *Gente che va, gente che viene*, il programma delle 21.10

When we find early music by Morricone, it is often in the form of arrangements. This time however, original instrumental music was located in the TV series **Gente che va, gente che viene** (1960). It is a series of 20 to 25 televised theatre scenes written by the likes of Anton Chekov, Eduardo De Filippo or James Thurber, grouped thematically in 7 episodes. One of them, called **Cherchez la femme**, has now appeared on Youtube²⁴. The music is very lively and typical of the comedy music style of the time. There is a bouncy opening credits theme and a romantic waltz for the closing titles, whereas each scene is introduced by its own theme, and ends on its specific punctuation. Based on what is heard in this episode, we can estimate that Ennio wrote no more than 20 minutes of music in total for this project, directed by Enzo Trapani. This doesn't make it release material for record companies. It is nevertheless very refreshing to be able to listen to it in this form.

²⁰ It is interesting also to notice the kinship between the titles *Very Very Near* and *Deep Deep Down*.

²¹ Olivera posted videos on Youtube of her performances for films, songs and broadcasts, under the name Olivera Katarina.

²² <https://www.youtube.com/watch?v=UZO2I-IoCVM>

²³ <https://www.youtube.com/watch?v=v900nL3vT-A>

²⁴ <https://www.youtube.com/watch?v=Gbbe7beBIEA>

Worth noting is that one of the plays is Alberto Moravia's **Non approfondire**. It is in fact part of the **Cherchez la femme** episode, but was for some reason left out of the Youtube video (Moravia's name still appears in the end credits). This title was actually mentioned until now as a theatre play in Morricone's filmography, as directed by Enzo Trapani. We must now take it out, or better, redirect it to the **Gente che va** entry, because it was clearly referring to that version of Moravia's work.

The film count realized in Maestro #15 should also be incremented by 1, but for another reason: we had considered so far that **Gente che va** was a TV show (like all the other entries directed by Trapani) and had therefore ruled it out, but we now know that it was clearly fiction work. The fact that an entry called TITOLI DA GENTE CHE VA GENTE appears in SIAE compensates, for this counting purpose, the absence of a release of the soundtrack.

F.D., R.B., D.T.

Altissima pressione



The same Enzo Trapani directed **Altissima pressione** in 1965, for the big screen this time. It is now available in full on Youtube²⁵. Like the so-called "musicarelli" of the time, it is played by popular singers, such as Dino and Gianni Morandi, and the soundtrack is dominated by pop songs. Morricone is responsible for arranging some of the songs, such as the title piece *Tutti noi giovani* by one-timer Stelvia Celsi, or his own composition *Il ragazzo di ghiaccio* performed by Dino. But there is also an instrumental score, credited to Morricone and Luis Enriquez (i.e. Bacalov). If most of the instrumental music is made up of incidental source music, there is also a couple of very nice pieces, mainly those that reuse the *ragazzo di ghiaccio* theme. These can be ascribed to Morricone alone as Bacalov is not credited for the song on disc. I would therefore invite you to go directly to the 19:05 mark in order to enjoy a wonderful guitar-filled version, and then at 1:02:05 for a more romantic one. Great unreleased music by the Maestro from the period of the first Leone movies.

3 or 4 Versions of Tremarella

Intrigued by Steven's statement about the fact that Edoardo Vianello's song *Tremarella* existed in 2 versions (see p.72 of this issue), I looked further and found that there were actually 4 versions of it. Heard over the opening and closing credits of **I Marziani hanno dodici mani** (1964), the song is composed by Vianello and arranged by Morricone. The 4 versions are differentiated by the length of the intro, by the presence or not of a chorus bridge around the 1:00 mark, and by the lyrics: all versions mention the Martians²⁶, but in different ways. They are as follows:

- 1) The film version²⁷ has no bridge and the second verse has been replaced by lyrics that are specific to this version. They mention the Martians another time, saying that they came from the sky (in relation to the film plot). The intro is not heard but this is probably an edit for the movie. This version is most likely unreleased on disc.
- 2) The 45rpm version²⁸ released in 1964 has a long intro, doesn't have the bridge and has the common version of the lyrics.



²⁵ https://www.youtube.com/watch?v=tzuKu9_Rywk

²⁶ "Muoviamo insieme queste mani, come farebbero i Marziani" (Let's move these hands together like Martians would do). Find here a transcription of the most commonly heard lyrics:

https://www.lyricsmode.com/lyrics/e/edoardo_vianello/tremarella_lyrics.html

²⁷ <https://www.youtube.com/watch?v=OO2H4OJA2Q0>

²⁸ <https://www.youtube.com/watch?v=Opvt2fl0UA>

- 3) The video clip²⁹ has an edited intro in order to match the images, it doesn't have the bridge and has the third verse of the first part swapped with the third verse of the second part. In other words, it first speaks about the Indian chief and then about the Martians. This version also seems to be unreleased.
- 4) The CD version³⁰, identified by Steven, has a shorter intro, the same inversion of lyrics and is the most interesting one, musically speaking, as it is the only version with the bridge.

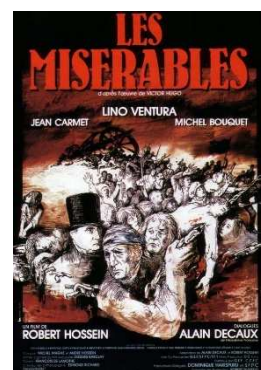
To tell the truth, I believe that the 3rd and 4th versions are actually the same. As mentioned, the intro of the video clip version has been edited, and I believe that the bridge has been edited out as well. For the rest, the two versions are identical. This cannot be said of any of the others, so we have at least 3 distinct versions.

Note that according to the end titles of the movie, there also exists another version of the song, performed by some Marinella. It may however not have been arranged by Morricone, and would therefore simply be amongst the many different versions, not Morricone related, performed since then.

Les misérables

Based on an article in Radiocorriere³¹, it seems that Morricone was commissioned to score Robert Hossein's **Les misérables** of 1982. Hossein was a friend of Leone, so it is very likely that the two men have met and discussed about working together. It didn't materialize unfortunately. The film ended up being scored by Michel Magne and André Hossein.

D.T.



Mia Martini and Luciano Salce on "Per un pugno di samba"



This video <https://www.dailymotion.com/video/x6ujlxh> is taken from the TV show **Ieri e oggi** - 8th season - 5th episode (probably broadcast on August 5th, 2021). It contains an interview by Luciano Salce of Lando Buzzanca (Italian Actor) and Mia Martini. During this episode, at 9:00, Salce recalls a memory "*something that nobody knows*", about him and Ennio Morricone. "*I am a true friend of Ennio Morricone. One day he played a record for me "Per un pugno di samba" that he made with Chico Buarque de Hollanda. The title was a parody of the well known Per un pugno di dollari. There I heard two nice little voices for the first time. Since I consider myself an expert of Brazil and also of its music – I have been around for many years – I asked Ennio: "Do you know it's the first time I hear such Brazilian voices here in Italy? These nice little voices as a chorus, in the manner of the typical school of samba, girls who repeat the refrain in chorus. The first time, just with the tone these mulattoes Brazilian girls have! Who are they?" "Eh, they're two sisters that I found. Good, they are very capable, and so on"* [Morricone answered]. The two girls (sisters) were Mimi Berté [Mia Martini] and Loredana Berté.

Buzzanca intervenes, saying: "*Ah. Did you work as a couple?*" Mia Martini: "*No, we didn't. It was thanks to Bardotti, a friend of Loredana. At that time Loredana was still playing on television, singing, dancing, theatre... So [Morricone] asked Bardotti if he knew someone who could sing for that record. "Of course!" Bardotti said. Loredana replied to Bardotti: "My sister and I are very good". Loredana always tells about me, she's a fan of me. So she took me there at RCA studios. We played the rehearsal of this chorus. Morricone was thrilled. And I enjoyed to play this chorus...*"

²⁹ <https://www.youtube.com/watch?v=uTsAF-BDIQ>

³⁰ https://www.youtube.com/watch?v=471Xrt_cpSk

³¹ [http://www.radiocorriere.teche.rai.it/Download.aspx?data=1982\[6\]\[13\]\[I](http://www.radiocorriere.teche.rai.it/Download.aspx?data=1982[6][13][I)

Nicola Piovani on writing for the guitar

Roberta Capua interviews Nicola Piovani (from **Estate in diretta**, RAI 1, July 2019).

How does it feel to see you playing the piano with Maestro Morricone again on the occasion of Christmas 2018?

A great emotion. Because it's a recent loss I still am not gotten used to not being able to call him when I have a musical difficulty.

Please tell us a memory of the man Morricone, we miss him very much too...



It's difficult for me to talk about him given the recent loss. For me, there were many different aspects. Because he was a Maestro, given the age difference, when I started he was already a famous and successful musician. And he was always very generous with suggestions when I had a problem. I'll give you an example: "How can I write for the guitar?" Berlioz's treatise says: "You must know how to play it, otherwise it is impossible to write for the guitar". And that's what the instrumentalists say: if you don't know how to play the guitar, you can't write for the guitar... And then, as he did some nice things for the guitar I called him and said: "Ennio, is there a secret to learn how to write for the guitar?" "Yes, there is a secret, I'm telling you yet, but it is a secret, so it must stay between us". And he said it was a simple thing, but it helped me a lot. So he was generous, very generous. In short, everything that is said about the rivalry between musicians, who look at each other a little strangely... When he became director of the IUC (University Concert Institution), he immediately commissioned a work for me.

E.T.

Web News

Chimai.com's new life

The migration of the chimai.com website to wiki format is complete. Overall it went smoothly, apart from the usage of the <http://www.chimai.com> address, which was still supposed to work thanks to a redirection to the new address, but was unavailable for a few weeks. It is now back to normal. Sorry for any inconvenience. The new address, <https://chimai.mirazeze.org/>, has always worked. Another problem was that some of the images were not showing properly. This has been resolved for the most part. Some 40 users have registered on the new website, but only 2 of them have dared enter some data. Very slow start to say the least. I guess a period of adaptation is inevitable. It may still look challenging to respect the overall structure of the website, but you can simply use the "Discussion" tab, available on each page, to write down in free text the information you wish to add or modify. I'll make sure it will at some point be injected in its final form. In the meantime, your input will at least be present there for people who are interested.

In the meantime, the home page has been reorganized in two big categories: "Legacy" and "Works". The latter is a portal to the complete musicography of the Maestro, in every form that it may have taken – soundtracks, light music and absolute music –, whereas the former is a celebration of it, showing the artefacts that have been and are being produced to honour his oeuvre: this fanzine and the books, the albums and the concerts. You may have noticed, by the way, that the News part of this issue of the fanzine has also adopted the same terminology: "Legacy" replaces what we used to call "In breve", whereas "Works" replaces what used to be called "Old News". The rationale behind this is that there will no longer be new work to comment upon, only old work and all the initiatives that are taken to preserve and treasure it.

I hope you appreciate these choices. Nothing is frozen however. Do not hesitate to get in touch if you want to have your say on this. And by all means, go ahead and contribute to the website and to the fanzine. There will never be too many of us.

D.T.

———INTERVIEW———

Edda Dell'Orso

Exclusive Interview and Career Walkthrough

by Patrick Bouster (P.B.) and Enrico Tichelio (E.T.)

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Original interview in Italian:

<https://drive.google.com/file/d/1UO624BRacSrwnn3ASo2WtVENWIF5EcF-/view?usp=sharing>



An unforgettable, essential and iconic voice of Italian film music since the 1960s, Edda Dell'Orso is an indispensable presence in a publication devoted to films set to music by Ennio Morricone. However, this great figure, of high moral and intellectual standing, who remained modest, has been rare in interviews. Specialists are familiar with those published in the previous fanzine "MSV", by John Bender³² or Carmine De Fusco³³, and others, rare, present on the net, fragmentary information which allows to enrich this unfinished portrait. Fortunately, the French Blu-Ray of **La corta notte delle bambole di vetro**³⁴ contains a long interview with her, and a little before, for his book "Entre émotion et raison" (2020, in French), Jean-Christophe Manuceau had the great pleasure to talk to her as well.

With Enrico Tichelio, one of our faithful Italian member and contributor, who has contacts with some people in the cultural field, we had the idea to finally get in touch with the great Edda Dell'Orso, as a logical continuation to our long interviews with great soloists. So Enrico contacted the Dell'Orsos to arrange this, and upon their positive answer, it was possible to send her a list of questions and a CDR for identification of music. In the second quarter of 2020, Enrico received her answers. Wonderful, of course, but we thought that it would be too short to really remain a great interview like those we got before. Afterwards, Enrico managed to organize a video conference (via Zoom), in March 2021. And it was more comfortable because much more direct and longer. This second interview in two sessions, transcribed at the end of this dossier, after some comments on her career, does belong to the long rare ones, after the 4-5 cited above, and maybe the last one. For us, this 6th of March 2021 will remain a very special date...

Now, let's begin with the very first interview.

P.B.

³² Interview in 2 parts from June 1997 and May 1998, published in fanzine MSV #86 (1999).

³³ Interview from 2004, published in fanzine MSV #99.

³⁴ Under the French title **Je suis vivant!** (Le chat qui fume editions, 2020, France).

Exclusive interview with Edda Dell'Orso - Preliminary part

by E.T. and P.B (answers by phone to E.T., June 2020, translated by E.T.)



Edda, you are known thanks to your rich, varied but wordless voice. The songs with lyrics are very sparse. If you recorded only 4 such songs by Morricone (for *Orient-Express*, *La disubbidienza*, *Gli angeli del potere*, and *Liebeslied per Mio caro Dottor Graesler*), the same goes for the other composers. Could you say for what reason the music field thought about you as a “vocalist” rather than as a singer?³⁵

I don't know. Perhaps my voice was more appreciated through the vocalizations. Morricone often said to me that I was the only one able to express in this way. To tell the truth, it is not easy to make vocalizations without vibrating the voice; and one cannot cheat, which is possible with the help of the text.

Were you informed on the films for which you recorded the music? The title, the director, the actors, the genre, the plot...?

Nothing at all, I even didn't know the film title. The Maestro put the music sheet on the pulpit and invited me to sing. When I sing in superimposition, i.e. after the orchestra, the Maestro made me listen to the background music, and, reading the partiture, I tried the song next to him, as shown by the picture in the album "Edda Dell'Orso Performs Ennio Morricone, published by GDM music.

Your voice is often linked to a female character. Were you inspired by the actress

personality or her role in order to express the role with your voice?

I knew nothing about the film, I sang just for myself, to let out my feelings; the music was a means to get away from my anguish and to let my imagination fly.

Were you conscious that you were involved in unforgettable moments of music for films, which will be listened to in future decades?

I never thought about it. It was even not a work, but a demand for my soul.

Did you give some importance to the music publication, on an album? Were you informed about it, maybe through a copy, or would you buy it by yourself?

I received several publications, and some cassettes as well.

Some of your vocal interventions are a bit particular (groans, dissonances...), which could not simply be communicated through the score. How did Ennio point it out to you?

There was always a partiture, even in these cases.

What was the vocal difficulty in expressing hard, bizarre music? We get the impression, in some movies, that your voice looks like a child's voice, where your musical experience and your skills are evident.

Sometimes the Maestro informed me about the plot and adapted it in his words for the music performance.



³⁵ Enrico had the opportunity to ask the same question to Edda in 1988, during a private meeting. Her answer at the time, never published so far, was: "According to Ennio I was perfect in the artistical role of a "vocalist" in which I could give the best of myself, based upon my talents and my musical sensitivity. The songs already weren't among the main activities of Morricone. By the way, my singer career was unique, my voice represented an instant "identification". If I would have taken another direction, performing songs like many others, according to his statement, it would have been depreciating for my voice."

"L'orchestra, la voce" (1977): an outstanding disc, an Edda Dell'Orso anthology for someone who didn't know you yet. Only two pieces are new: the arrangements from *Once upon a Time in the West* and *Gott mit uns* with the theme *Lontano*). The other parts come from tracks already published. Is it possible that you recorded other tracks in that session?

I remember only the version from Once upon a Time in the West, no other songs.

For *C'era una volta in America*, did you record – if only in try-outs – other pieces than *Deborah's Theme* and *Friendship and Love*?

No, nothing at all.



We have selected music that is not credited to you, at least until now, but the voice is definitely "yours", save some exceptions and mistakes. Moreover, in a precise interview published in 2002 (MSV #94), Gianna Spagnulo identified her voice and yours, in some pieces without an official vocal credit. We may believe her, but we would also like to hear your opinion.

Movie	Year	Piece	Edda's response
Sai cosa Stalin faceva alle donne?	1969	<i>Filastrocca per cretini (*)</i>	<i>I don't recognize myself, I remember nothing from this music.</i>
(*) Gianna recognized herself together with other vocalists like you			
Le casse	1971	<i>Ma non troppo erotico</i>	<i>Perhaps it is me.</i>
Quando l'amore è sensualità	1972	<i>Luce chiara...</i>	<i>In the first part, it seems it is me, in the second part, we are two.</i>
Sesso in confessionale	1974	<i>Seq. 4</i>	<i>The laugh is by me.</i>
		<i>Seq. 11</i>	<i>The murmur is by the choir, the laugh is by me, and then the choir.</i>
Autostop rosso sangue	1977	<i>Notturmo per tre</i>	<i>It seems it is me.</i>
		<i>Violazione violenta</i>	<i>It seems it is me but I am not certain.</i>
		<i>Nevrosi sulle strade</i>	<i>The style is mine.</i>
Noi lazzaroni	1977	<i>Tema popolare, Passione e misticismo (**)</i>	<i>It is my voice.</i>
(**) A contrario, Gianna said that it was her voice here. It is difficult to be sure and some could agree with Gianna, but she made another mistake in her interview cited (on L'agnese va a morire), so we cannot build our judgement on this assertion.			
Matchless	1966	<i>Corsa verso lei, Pensiero stupendo</i>	<i>It is my voice.</i>
Marco Polo	1982	<i>Primo amore</i>	
La Venexiana	1986	<i>Attesa d'amore</i>	
A Time of Destiny	1989	<i>Forgiveness</i>	

Una voce allo specchio

by Patrick Bouster (translated from French by Aline Faucheux)

The Cantori Moderni period

During her period with the choir by Franco Potenza, someone told Edda about another choir: that of Alessandro Alessandroni, to replace a singer who, according to the choir master, one-

man-band and composer³⁶, demanded a higher salary than the others. He hired Edda immediately; we are in 1963. It gathered about 8 to 12 singers with a majority of women, depending on the periods and the needs of the recordings. Gianna Spagnulo was already a member of this choir founded in 1962. We believe that Edda, like her colleague, sang as a soloist for film music in those early years until 1964, but no recollection of this has been recorded in the interviews of Alessandrone or Spagnulo.



Alessandro Alessandrone, Franco De Gemini and Edda, with David and Lionel Maulus (accordion players)

Since she is not present in the Leonian proto-western **Per un pugno di dollari**, whose raw violence apparently did not call for a female breath, we must wait for the second opus **Per qualche dollaro in più**. We find there the choir and the whistling of Alessandrone, and the audience of this Autumn 1965 hears a new voice, wordless, overhanging a cavalcade with electric and acoustic guitars, choir, whip, carillon, percussions. This voice and the whole of this very captivating piece seem to tell what Leone cannot say with his images. Here is the beginning of Edda Dell'Orso, but still timid, because her voice is melted with the orchestra, she detaches herself little from it, but enough to be noticed by the professionals and the passionate.

It is the next step, the third western of Leone, much more ambitious and international, **The Good, the Bad and the Ugly**, which is the unique opportunity for Edda to be noticed. Before the main theme opening the film, *L'estasi dell'oro* is the flagship piece that has stood the test of time, giving stature for many years to Morricone, Dell'Orso, and the other soloists. As for the singer, we witness the birth of a "pattern" (a form of reference, becoming a cliché), a solo wordless voice rising above the orchestra, thus above everything. A voice as angelic as it is deep, warm and almost religiously inhabited, also very feminine and sensual. We can date from this year 1967 the first serious entering of the singer, at least with regards to the cinema, and music professionals, who will use fully her voice. She returned on that same year to Morricone's field for **Faccia a faccia**, but also for **Matchless**.

1969 is the year of total recognition, the one that goes with the general public, of the explosion with **Once upon a Time in the West**. After all, she is the one who gives the imagined voice to Jill-Claudia Cardinale, a kind of conscience hovering above the tragedy. Everything has been said, or almost, about this film and this music. The most complete CD to date (27 tracks), gives justice to Edda and attests even more her contribution to the film, for instance through a bonus like *Un letto troppo grande*.

Much less known, other Morriconian jewels appear in 1969. First with **Vergogna schifosi**, it is the opportunity of several pieces on the same theme, to highlight her voice: the nursery rhyme *Matto, caldo...*, and more seriously and sensually *Una spaggia a mezzogiorno* and the long solar

³⁶ Interviews by Patrick Ehresmann from 1999 with Alessandrone, and 2002 with Spagnulo, published in fanzine MSV #87 and #94 respectively.

and lounge *Un altro mare*. Then *Una voce allo specchio* illuminates **La stagione dei sensi**, all this music being much better known than these obscure films... There is no coincidence in their presence on the very beautiful and indispensable compilation "L'orchestra, la voce" (Music for Orchestra and Voice, 1977), by the composer, a true anthology dedicated to Edda, reissued on CD (see Appendix: selective discography).

But in that rich, pivotal, year 1969, the vocalist also performs other joyful songs: **Metti una sera a cena**, and its lounge style, languid, sensual, which allows her to pronounce random syllables, which will become her trademark. In some rare interviews (including ours here), she explains that she unconsciously chose the syllables, simply by following the music, that it suited the purpose. Edda took the initiative to sing like that, in fake English; a bit like scat but less caricatured, more natural.

The other composers

She inaugurates a collaboration with Piero Piccioni, for **Lo straniero** (1967) by Visconti. Obviously different from the usual productions, this absurd and political fable is illustrated by a non-melodic language, yet dreamy, which shows her ability to convey an emotion outside the conventions. For 1968, we note **L'età del malessere** by the unknown Torossi going on the lands of Francis Lai, **I giovani tigri** by Piccioni, lounge style.

The most outstanding films of the late 60s, are **Scacco alla regina** by Piccioni, where she is omnipresent, **L'amica** by Bacalov, Trovajoli (**Il commissario Pepe**, **Nell'anno del Signore**, **Vedo nudo**), Pregadio (**Eva la venere selvaggia**), and many by Nicolai. Thus, more present, the voice of Edda will accompany Bruno Nicolai (the excellent **Femmine insaziabili**, **Eugenie De Sade 70**, **Geminus**, **Love Birds**, ...), with varied climates and many pieces of quality, also for the voice. We notice in this year 1969 a great concentration of masterpieces among a great quantity produced, and this is particularly true for Edda whose career has known an acceleration at this time.



Regarding the other composers, let us point out the very diverse (as testified by the titles) participations of Edda:

- Trovajoli : **Il vichingo venuto dal sud** (1971), **Paolo il caldo** (1973)
- Cipriani : **Intimità proibite di una giovane sposa** (1970)
- Pregadio : **Deserto di fuoco** (1971)
- Nicolai : **De Sade 2000** (1973)
- Umiliani : **Questo porco mondo meraviglioso** (1971)
- Piccioni : **Ciao Gulliver** (1970), **Peccato mortale**, **Un modo di essere**, **Camille 2000** (1973)
- Bacalov : **Il grande duello** (1972)
- Savina : **Indagine su un delitto perfetto** (1978), **Comin' at Ya!** (1981)
- Fidenco : **La ragazzina** (1974)
- Gaslini : **Quando le donne si chiamavano Madonne** (1972)

A sheer number of the titles mentioned for the period 1969-1975 can be heard in the compilation "Al cinema con Edda Dell'Orso" (Hexacord, 2002), indispensable for those who want to have an overview of her career.

Impossible to list all the titles, but as reflections of society and culture, effervescing, cinema and music, their themes evolve from the middle of the decade 1970 – not to mention the erotic films often musicalized by Nicolai, Cipriani, Fidenco – towards more disturbing, iconoclastic topics. Let's add, for 1978, **La settima donna** by Pregadio, and also **Blondy** by Cipriani, in

1976. For the years a little later and the following decade, let's also mention **Sesso nero** for Fidenco (1980), and **Paradiso blu** for Cipriani (1981).

At last, Piero Piccioni, calls her for **Incontri proibiti** (by Alberto Sordi, 1998), his very last film music, her voice mingles with the lounge orchestra, bossa nova of great class.

1970-1978: la « solo voce »

The giallo (1970-1975)



For this peculiar genre of Italian cinema between thriller and fear, and chronologically very circumscribed (1969-1977, with a concentration on 5 years in the middle), her voice will be used in a much more diverse way than in other genres. The *giallo* often features a young woman, sometimes a child, a pure and innocent person, who will be mysteriously threatened, in danger, who will undergo violence, up to the worst. In Morricone's case, the first official credit of Edda is **Le foto proibite di una signora per bene**, which includes, as a notable exception, much more than just one melodic theme. Very often in a *Giallo*, the only melody, usually entrusted to the voice, will be touching, joyful or sensual, when the plot

hasn't yet gone wrong for the prey. Whether it is for **La corta notte delle bambole di vetro**, **Giornata nera per l'ariete**, or **Mio caro assassino**, it is a matter of personifying the female victim, in a still carefree way and to evoke her/make her exist by means of a tune, memorized by the spectator. Here comes into action the wide vocal range of Edda: very "womanly" in **Le foto...**, **La tarantola dal ventre nero**, naive in **La corta...**, childish in **Mio caro...** or **Giornata nera...** Rarely, she appears in a simple and usual way, without special characteristics, as in **Chi l'ha vista morire**, **Cosa avete fatto a Solange?**. For the above-mentioned fake English, one should listen to the melodies of **Una lucertola con la pelle di donna**, **La tarantola...**, **Le foto...**, but also to other film genres. Thus, the beautiful success of **Veruschka** (1971), psychedelic, dreamy, half-fiction and half-documentary, to the glory of the model of the same name, a naked and sensually decorated woman, which presents many different interventions of the singer.

The giallo was successful in this dense year of 1971, and others called upon her, such as Piccioni (**La volpe...**), Umiliani (**La morte...**), Bacalov (**La supertestimone**), Nicolai (**Una vergine tra i morti viventi**), Savina (**Nel buio del terrore**), to name only the most important ones.

The other genres

Besides, the period 70-74 employs Edda with psychological films (**Les deux saisons de la vie**, **Quando l'amore è sensualità**), dramas (**Il maestro e Margherita**), thriller-espionage (**Le serpent**), some late westerns (**Il mio nome è Nessuno**, **Provvidenza**, **Un genio, due compari un pollo**), or unclassifiable films (**Il sorriso del gran tentatore**). We remember with pleasure some important music for the voice: the untraceable documentary **Oceano** of the Italian sea specialist, Quilici, **Le secret** and its superb and mournful theme *Dal mare*, delicately haunted. But for the



general public, the lion's share is taken by... Leone and his **Giù la testa** (1971), thanks to the three flashbacks on the sentimental past of Sean the Irishman, illuminated by Edda.

Less film music (1975-78)

Hindsight, few other salient occurrences ensue at the turn of 1975. Morricone and Nicolai broke off a 10-year collaboration, but each continued to call on Edda. The former for **La faille**, and (as we guess, without an official credit so far) **Leonor**, for instance, and the latter for **Allora il treno**, a documentary commissioned by the Italian Ministry of Transport. The latter film is best known for its music, a superb theme carried by the singer.

Before others, **Leonor** (1975) by Luis Bunuel's nephew, a beautiful and unknown film with Michel Piccoli and Liv Ullmann, illustrates the unreal, the chilling fairy tale, where the song is heard in short portions, as if unfinished, in a deceptive calm.

The strangeness continues in 1977, with the 4 TV films named "**Drammi gotici**" on the CDs, based on gothic literature classics. But let's remember above all **Autostop rosso sangue**, from the same year, film belonging to the subgenre "Rape and revenge", for a relaxed/seductive song, another hard song, all in a folk-country atmosphere.



Again a major title identified by her in our interview. Also in 1977, **Orca** is a landmark film for fans of the singer, long frustrated and spurred by the unreleased opening credits, belatedly published in the first Morricone box set 1964-2015 (18-CD Decca, 2020). In a more discreet way she is present in another piece, *Dialogo dei ricordi*, much slower and dreamier.

The plasticity of her voice, even still in 1978, shows itself even more strongly in **Noi lazzaroni**, obscure TV movie in 3 episodes, in which a deep, screaming, wild voice would hint more at Gianna Spagnulo if there were not the official credit on CD and her repeated affirmations.

Songs and sparse films (1979-88)

A new period began at the end of the decade, with few films, but some concerts. The scarcity of films is accentuating, but always with Morricone as the appointed composer. Beside the anecdotal comedies like **Il ladrone**, we notice, otherwise more consistent, **Bloodline**, a film by Terence Young with Audrey Hepburn, James Mason, Omar Sharif and Romy Schneider. Not credited until now on the corresponding records (which remains quite incredible), she confirmed her voice, which we were already sure of. The important thing, here beyond the classical vocalization, is the prefiguration of the famous *Deborah's Theme* of **Once upon a Time in America** (1984): a slow theme, with dominant strings, which unfolds in the length, with the already lower voice of the singer. The author thus creates a new reference, a "pattern", used a little later, and then a little too often. This kinship goes without saying, since on the one hand this theme comes from another project, more recent dating from 1980, and the two pieces evoke the past, the memory, through a central female character. After embodying characters either linked to destiny, feelings, or to an atmosphere of fear or sexiness, Edda's voice is later linked to the evocation of memories. It was Leone himself who wanted her presence in the credits of his last film, thus completing his trilogy with a coherent musical accompaniment,



taking into account the time. However, she thinks that her voice is not optimal on this film, which she explains by personal problems.

Back to the years 80-81, we add the moving vocals for the beautiful main theme of Aldo Lado's **La disubbidienza** (1981), where she dialogues with the piano of Enrico Pieranunzi and the orchestra, and her second song with lyrics: *Dolci parole*. It is a cabaret style song of the 40s, which appeared later on the CD GDM of 2011. Her rare interpretations in film music in the 1980s lead naturally to **Caligula e Messalina** (1981) and **Nerone e Poppea** (1982), two erotic peplum films by Bruno Mattei, set to music by her husband Giacomo, published together on a CD by Hexacord. Then, a German source³² asked him for a record, but only with electronic accompaniment: *Edda's Classical Machine* (CAM, 1983). For this one, Giacomo adapted film music, in his arrangements.

In the second half of the 1980s, her participation in cinema or TV is strongly reduced since for **La Venexiana** by Bolognini (1986), **La piovra 3** and **4** (TV series, 1987 and 1988) and **Frantic**, only Morricone calls upon her. We note especially interesting themes for **La piovra 4** (childish refrain, with a surprisingly higher voice) and for the end credits of **Il segreto del Sahara** (TV series by Alberto Negrin), each time a single piece.

Among the few concerts of that decade, there was the one in Prato, in 1986 or 1987, where she sang classical and cinema music, arranged by Giacomo.

A discreet last return to film music (1989-1998)

We don't have much detail about her activity as a singing teacher, which is by definition not public. Let's just say that Edda was a member of a choir, and that as such, she took up the game and gave tuitions to people who felt the need. She mentions the Saint Louis Jazz School. This is evidenced by the CD "Sogni di bambina", which has pieces from the "live at St Louis" concert as a bonus.

Her activity for the cinema is better known, but is limited to a few titles. But to one degree or another, they are all striking and well differentiated. First, 89-90 is exceptionally marked by "classic" songs with lyrics, through 2 films: **Mio caro Dottor Gräsler** by Roberto Faenza and the unknown **Gli angeli del potere** by Giorgio Albertazzi. The first one presents *Liebeslied*, a song in German used as a source, and the second one *Primavera a Praga*, a lively march with children's choir.

Warren Beatty, a fine connoisseur of Italian cinema and its music, as producer-actor, wanted to call on her for **Love Affair** (1994). She had been struck by the fact that he had knelt before her as a sign of deep respect, begging her to participate in the soundtrack. Indeed, she steps in no less than 3 nice times for this film, at least on the CD. Their next cinema meeting, for his very first film direction, **Bulworth**, involves her much more lightly since she gives a vocal complement to Amii Stewart.



Epilogue (after 1998)

During these 20 years and more, the professional career gives way to private projects, to "normal" life, to legitimate aspirations and personal commitments. These took the form of relatively modest concerts where she was accompanied by Giacomo on keyboards, and often by Piero Montanari on bass guitar. As she herself explains^{32,33} by a "path of faith" well before the years 2000. An inner peace, a disinterestedness in material things, the love of others, guide her and answer from now on to the imbalance (or malaise) that she evokes concerning her first

10-15 years of work. No more need to prove to others or to herself, no more need to sing as a motor of existence. The years 2000 will see the release, in addition to compilations, of many CDs made on her name alone: "It's Time to Sing" in 1999, then "Dream Within a Dream", "Voice", "Edda performs Morricone", etc (see selective discography in Appendix).

In 2011, she accepts to participate in an important and above all bold project: "Rome", by Danger Mouse (Brian Burton) and Daniele Luppi. Prepared for 5 years, this work brings together the usual studio for film music in Rome, more than 20 years after the end of the Cantori Moderni di Alessandroni, this choir which was recorded at the Forum Music Village. With some instruments, Edda sings *Rome*.

The final film music closes beautifully an exceptional career, since it is **The Best Offer** by Tornatore in 2013, a beautiful film, fine and elaborate. Among the musical feats of an inventive, refined and learned writing, is the scene of the pictures that mixes the voice of Edda to other singers, naturally deeper than her colleagues but aerial, and strings, in *Volti e fantasmi*.



After so many productions at the highest level, we can understand her choice. She has brought so much to us, to the audience, to the cinema in general. It emerges from her biography and the study of music performed, that the most important composers are: first, by far, Morricone and then, for very much less, Nicolai, Piccioni, Trovajoli, both in quantity and in quality, style diversity, their unique, great contribution to music and cinema. Their whole

works – and cinema in general – would have been less rich and significant without Edda's voice. High respect to her, with our gratitude.

Exclusive interview with Edda Dell'Orso

by E.T. (with P.B. and Antonella Tichelio, March 6th 2021, through an internet video-conference, translated by E.T.)

With this new interview, we are now directly with you, and we thank you greatly for that. We will take this unique occasion to speak more deeply about your rich and long career, together with my wife Antonella and with Patrick Bouter, film music enthusiast, and specialist of Morricone's music and career, with whom we elaborated this interview.

So as a first question, which circumstances were you facing when you began singing?

I was passing through a difficult period due to my son's health. I loved singing musicals. My voice was rejoicing when I expressed myself, I sang the "Music of the soul". I needed to do so. Therefore... I'm not sure if I explained well!

Yes, Edda, absolutely! We read an interview (by Bender or Fusco) where you publicly confessed that you overcame your inner

conflicts just with singing, as your personal way to give the best.

It was an outlet, you see? Instead of speaking to someone, I did better with vocalization with phonemes with music. Not only music, let's say the truth, with Morricone's music. You know, I sang with all Masters, but actually the music by Morricone was the one that most of all...

Inspired you?

It was the right one for my character, for my soul, you see? That is... his music allowed me to let off steam, here it is! Just his music. I sang with all the others, but it wasn't like that.

Yes, we too realize it when we listen to your voice. A reason might be that other composers took advantage of Ennio's inventions with your voice, bringing out the best from you as "a true Artist". I remember

Ennio defined you that manner during our meeting we had in February 1988. He exactly said: “Edda is a true Artist”. He was so sincere in saying it, absolutely. A man of utter seriousness for what we can understand.

We remember he said: “*Madam, please keep on vocalizing because otherwise you become like all the others*”. That sign that distinguished you was then so to speak – in a correct term – tapped out by many musicians, from Piccioni to Berto Pisano just to mention a few. Anyway, they knew the levels of expression you could reach, and thought: “This is for Edda”. Someone even as well did a dedication to you. This is a wonderful confirmation to Morricone’s statement.

The speech is this: I was lucky to sing in that period. That period was unique, full of good composers and musicians. There was “beautiful music”! Morricone is out of the ordinary. He did special music. However it was a nice period when one listened to nice music. There was “Music”. In comparison with today’s music: this is not music. In my opinion we live in another era: we no longer know what it means Music. Am I right?

You make my heart cry with what you say. I’ve been saying this for a lifetime: the best times where Sixties-Seventies, then arrived disco music, American business, they smashed everything! Crazy things. Please Edda...

My husband Giacomo has the same opinion than you have. He was a musician, a composer of film music, a director, a player. It was just like that. He says the same things. In that period, inimitable music was written. It doesn’t exist any longer.



There should be another world to return to that musical expressiveness. I mean another world just as ambience. Was that a nice ambience, Edda?

Yes, it was! It was the right one to me!

Amazing. First question. I guess you also listened to the CD.

Yes.

We would like to determine the right moment when you began singing as soloist or as vocalist, or eventually in other performances. Which were your first assignments, with Franco Potenza or with Alessandroni’s choruses?

I started singing. Firstly I went to sing in a polyphonic choir, just to begin.

Which was the first soundtrack where you sang?

First soundtrack? Uhm, I don’t remember! Alessandroni was looking for a voice. A friend of us who sang with Franco Potenza, told me: “Edda, do you want to come to sing?”. I went there, I tried. I auditioned with Alessandroni and from then on I always went on singing.

Yes, indeed. Your cooperation with Alessandroni is so special that deserves a separate chapter. Obviously, because that was such a melting pot of voices, such a fusion that reached the highest levels.

Yes.

I will send you separately a file including probably all your artistic cooperations. I don’t reveal the total amount... It will be a surprise for you. I hope it will please you, Edda!

In Alessandroni’s chorus there was also another singer and soloist who often worked with Morricone. I guess she was Gianna Spagnulo.

Spagnulo! I met her with pleasure when I came to Rome, you introduced me to her. Yes, yes! She too was a great artist, indeed. However her voice was more appropriate for certain sounds, for certain movies. Moses as an example.

She had a special voice, of an Indian kind. In fact Morricone used it for Moses. There she had that particular voice, Indian, very singular.

Singular.

In Noi lazzaroni it was me singing.

So Patrick says that the CD Noi lazzaroni credits your voice. He has some doubts about this credit. Are you the one or not?

Yes, yes! And I was so happy to sing there, you know why? Because there... Let's say this: I always sang with a voice that went up and high. However I also liked singing with a low voice. It was my dream, I liked to sing American songs, I liked them so much, so much. So when I had to sing in that movie... Let's say the truth: that was a hoarse voice, a rumor...

Out of your canons, definitely.

Out of them, but above all, how to say, almost not "refined".

No! Popular, low, hoarse, just like you said before.

Exactly right, very popular; exact, very popular. So then I enjoyed so much to do that movie! I really did! [laughs]

Well! What a beautiful anecdote from your musical experience.

[A.T.] What kind of artistic cooperation was that with Nicolai? What was his style and his way of conducting in comparison with other directors? Was he used to convey the score at the last minute, like Ennio Morricone did?

I'm not sure of this. But I indeed know that Nicolai for a long time conducted music by Morricone, of film music by Morricone, for a long time. However he was also a composer. I remember that I worked with Nicolai, among other things, singing a piece that was entitled Il treno, a piece for a documentary on Italian Train Company.

Ferrovie dello Stato, yes: incredible!

It was very nice. I liked that piece. I sang many themes with Nicolai.

You sang there: "Corri, Corri, Corri, Corri, Corri, Corri, Corri..." – it seemed that your voice was likely slowing down together with the train wasn't it? The last laps on the track: Tum tum tum tum... [E.T. singing] Very, very good!

Nicolai was above all a special person: very refined, very polite, a really lovely person, very polite.

Wow!? You remember Bruno Nicolai with a particular esteem.

Yes, yes, really! I repeat: polite, very gentle, very nice... I never heard him talking with obscene gestures, never, never, never.

Wonderful. What a nice facet of a musician that is quite unknown to many. Someone, amongst the less experts, mistakes him as a pseudonym of Ennio Morricone, due to their artistic likeness. It's not so, he too was a man of another era. Excellent, thank you for this detail.

I really admired him, Nicolai, precisely because of his seriousness. And he was surely good, and very prepared too. Because he was a composer, therefore the background was solid, yes, yes.

It might be interesting, outside this interview, to speak about the relationship between Nicolai and Morricone. It might reserve interesting facets both artistically and...

I know less on this. I know that he conducted to a certain point some music by Morricone, then they split. I didn't care of these things. From a certain time onwards, Morricone himself conducted his music. But I do not know why, I'm not sure.



Okay, let's talk about it another time, maybe. You Edda are aware to be the focus of many masterpieces of film music history as cult artist, witnessed by the long and very interesting interview included in the French collectible Blu-ray of La corta notte delle bambole di vetro. According to you, Edda, are these soundtracks of the so called "Golden Age" to be valued of such a high

level to be considered "classical music" of the 20th century?

*Ehm... To me it is classical music. Apart from talking about pieces like **Metti una sera a cena**: that too was good music – very well written and performed from a technical and harmonic point of view – but it rather was.*

A sort of samba?

Let's say popular. While the others were, on my opinion, were really... music belonging to classical. I really always consider them "Music of the soul". So I never thought to... I am not sure... Uhm?!

Ehm, maybe Edda this is a question to which history will provide the answer. When we started to talk, you rightly defined those times "inimitable years": per se it's the definition of something that will definitely have a mark in history. Now, only time will say if it will be valued as cultured music of the 20th century. I repeat that the fusion of chosen minds we mentioned before, Bruno Nicolai, Ennio Morricone, and many others, this fusion was a unique episode in the history of music and film music.

That was Music! Surely it was. Not like the ones we have now. It wasn't so. It was Music, how can I say? Music from the harmonic view very...

Elaborate, precise.

[Giacomo] You see, these composers did study! Because the melodic and harmonic trend corresponds to classic dictates and the score too, one sees that is made by qualified expert people who studied and know rules and options that music offers.

[Edda] There we go!

[Giacomo] There's nothing we can do!

Giacomo, you are touching a wonderful point. I remember that when I met Ennio, I asked a precise question in musical field. That is, the use of the violin strings in a aleatory contrapuntal manner was his greatest invention and there we make another chapter in the history of Music. It's there when someone makes the junction among tradition and innovation. Here you go, Ennio was a musician of such a high level. Many compared him to Mozart, but Mozart was too messy. Bach instead! Bach was perhaps the one that gave more seriousness

to the musical construction unifying counterpoint to traditional harmonic music.

Giacomo, you are a true musician, expert in composition, what do you think? Is there inside Morricone's writing that identifies him, so different from those who preceded him?

[Giacomo] Well, let's say... Let's say that not all of them did regular studies. As an example, Trovajoli...

[Edda] He was a pianist.

[Giacomo] Piccioni, and others, did not so much study as Morricone, Nicolai... and me too in brackets. We studied in the same environment. Our common Maestro... his name was Goffredo Petrassi! That's all: he was a great technician who knew the art of writing. Because writing music is an art, it is difficult to explain to whomever recognizes it immediately. Are you really attracted by serious studies?

For sure! Sorry for interrupting you. Morricone claimed to know the way to fusion of twelve-tone music with harmonic music in such a manner that pleased all. What do you think?

[Giacomo] Ok, but now if we like to talk about technical writings in music we go a little off topic. But one thing is certain: if one studied, you can hear it, and if one is an improviser you can hear it. That's for sure.

So Edda at this point I would like to ask you some information, OK? We are talking about the famous melismas. In more than one occasion they are performed by a chorus. I read in the past that you as a soloist were the one to decide how to vocalize them. However there are some pieces, as an example I cite a piece you performed with Alessandrini, *Doricamente*, and another wonderful piece from *Una breve stagione*: there the melismas are performed "as a group". My question is simple: who decided the manner to pronounce in "fake English" these pieces for the film?

I don't know. I know I did the melismas, me only. But I don't know if others did.

When you worked with Alessandrini, in his chorus, those pieces were performed by all the singers together, in a series of vocalisations. [E.T. hints the theme of *Una breve stagione*]. This was vocal only, but

then you sang: “Samme dai uai si dad simma o samme dai...” [E.T. repeats the theme of *Una breve stagione* with melismas in “fake English”]. Wonderful! Don’t you remember?

No, I don’t remember...

I change the question: who decided how and what to vocalize so that you were on the same common utterance? Or was there a different way to approach?

Look, I do not remember this. Do not remember at all...

No problem. Maybe was it a series of repeated recordings where you sang first and the others then followed you in the same “fake English”? She doesn’t know it!

I don’t know. Sincerely I should listen to a piece, maybe I can understand.

So Edda, there are some pieces made by you that lift us to such an ecstasy, intellectual ecstasy of course.

Oh, yeah!

One really wonders what was behind, what laid beyond the passion, the devotion the work the study you mentioned before. Was there anything else, or not?

That is... are you than speaking about the entire chorus, true?

Yes, sure. You and the chorus, yes.

Well... What I well remember is this: I remember that there was a Maestro: his name was Poitevin.

[Giacomo] Yes, Bobby Poitevin in Italian.

[Edda] And he was so good... I loved him so much! Imagine, it remains impressed in my memories, as a chorus we made “Moll Flanders”.

Oh, “Moll Flanders”!

“Gli amori di Moll Flanders”. And he did them for chorus. And I loved that so much: his harmonization of this piece as chorus. I wasn’t the soloist, eh? As a chorus: it was gorgeous!

Yes. Why?

Because he was so good.

[Giacomo] Robby was part of a very famous group of that time, called “Les Double Six”.

[Edda] Ah, “les Double”... was he? “I Double Six”, Bobby cared about the chorus.

[Giacomo] He sang too.

[Edda] He sang in “Les Double Six”. It was a chorus singing without music.

[Giacomo] He also sang classical music. French. They did a tour in Italy, so he remained here in Italy. He greeted the chorus and settled down in Italy to work. We knew him so well.

Incredible! So there was, there was really a desire to express themselves with purity with sincerity with love... Believe me it still transpires now, although times have changed. Even now that love, joy, desire to work for the taste, for the pleasure of art. What a fantastic spring this is! You see, this has certainly remained. Thank you, thank you from the heart for what you gave us, and many many others too, Edda! I just don’t want exchange the love you gave me. And you Giacomo too, eh! There is something for you too! Please, Patrick, what do you have to ask?

[P.B.] Bloodline is an important piece, not credited on record.

[E.T.] So then it is an American movie, with a use of vocalizations that should belong to you. In this movie your beautiful voice appears.

[P.B.] However it’s all very very good. We are very happy and honoured to share this time together, your answers, your memories.

[E.T. plays the piece via Zoom]

Oh. Yes, it is wonderful! I remember it.

Are you, Edda, in this piece?

Yes, it’s me. It is a wonderful piece.



[P.B.] Wonderful. Like *Deborah's Theme* from *C'era una volta in America*, before it. It's the first use of a theme like this, slow, sad, with solo voice of Edda. So, it's new! For the first time we know it (even if we had strong presumptions, of course).

[E.T.] Did you understand? Practically he explained that this is a total news, with the continuous use of your voice so widely inside a soundtrack. We wanted to give Edda's credit where credit is due.

When we spoke with Ennio, he told us that effectively your vocalizations were so particular. But then when I asked him which was, according to him, one of Edda's most beautiful pieces that he loved most, he gave right away a clear answer: "On the CD of *Vergogna schifosi*, a terrific movie indeed, there's a piece where her voice soars, literally soars, imposes itself above the highest violins strings". I don't know what note that is. However in that piece *Matto caldo soldi girotondo*, you overcome all of them!

Ah, yeah! [with satisfaction].

How could you achieve that? You overpass the strings! I'm not a musician, but... you understand what I mean?

I remember that piece.

I might retrieve it. So you can hear it, ok? Because it is really something unique **[Music playing]**.

Ok, no problem. I remember it, yes. Very nice indeed.

I share the piece so that you can explain us how you could arrive up there. A part of passion and all that we spoke about. I would like to listen to this music for ever! When I want to feel better I listen to this music because it is good Music as we stated before.

Yes, I understand. There's also Gianna's voice in the foreground. She says: "Giro, girotondo".

Yes, it is. My question is: which is the note you reach up there, when you overpower the violins? I don't know, it's so incredible...

Well. Is it the notes Do? Re? I really don't remember.

[Repeating the note] Wonderful wonderful...

Here it is. My gratitude, my thanks go to my singing master because he is the one who gave me the chance, with his natural, very natural method.



To extend your voice?

To reach such high notes. Just like this... It is only a matter of opening more the mouth! Do you understand? It's a real simple matter! I adored my singing master because he taught me this easy method. And I taught singing, me too.

Yes, you taught to Tosca, to Milly Carlucci...

And many many others... Let's say: I adore this, I was grateful to Maestro Brancucci who gave me this voice... And maybe I'd like to say: I did just one year with him, then he died. But I could give the exam of the first year of singing course. In this essay he made me sing "Sheherazade la belle [princesse]". It is a classic piece. I sang it in French, I loved it so much. But for the reason I also had the piano degree I could reach out. It wasn't so easy, musically speaking. I liked it. He prepared me for that then. It was really nice, indeed. I owe much to my singing master. So much.

[P.B.] Thank you very much for all these memories and anecdotes. We were very lucky to talk with you about many topics. We'll have a lot of work to do now. Anyway thank you so much Edda for answering. You are so kind. We've also identified all the tracks on CD. Thank you because your art adds a lot to film music history, and you are part of this great history **[sending a kiss with the hand]**.

[E.T.] You see, this kiss is international, isn't it? This is the affection we feel for you, both of you.

Thanks!

For what you gave to millions and millions of people and we hope you may give in the future.

Appendices

Selective discography

- Original soundtracks compilations:

"L'orchestra la voce/Music for Orchestra and Voice" (LPs Kébec-Disc and Warner Bros., 1977, CD SLCS, 1995): contains also 2 Morricone rearrangements from **C'era una volta il West** and **Gott mit uns**.

"Al cinema con Edda Dell'Orso" (Hexacord, 2002): various composers

"Dream Within a Dream: The Incredible Voice of Edda Dell'Orso" (Cherry Red, 2005)

"Edda Dell'Orso Sings Ennio Morricone" (GDM, 2007)

"Sogni di bambina (GDM, 2008)" contains also some American songs

"Edda Dell'Orso performs Ennio Morricone" (GDM, 2008)

"Voice" (Bella Casa, 2007)

- Edda's own records:

"Edda's Classical Machine" (CAM, 1983)

"It's Time to Sing" (Hexacord, Sevens Seas, 1999)

Selective filmography

- Music by Ennio Morricone (all those where an official or confirmed credit exists, in chronological order):

Per qualche dollaro in più, The Good, the Bad and the Ugly, Matchless, Scusi facciamo l'amore, La resa dei conti, Metti una sera a cena, Faccia a faccia, La Monaca di Monza, Ruba al prossimo tuo, Once upon a Time in the West, Il Giardino delle delizie, La Bataille de San Sebastian, Come imparai ad amare le donne, La donna invisibile, Un Tranquillo posto di campagna, Vergogna schifosi, Ecce homo, Uccidete il vitello grasso e arrostitelo, La stagione dei sensi, Forza G, Le foto proibite di una signora per bene, Lui per lei, La califfa, I Bambini ci chiedono perché, La Moglie più bella, La corta notte delle bambole di vetro, Giornata nera per l'ariete, Le casse, Mio caro assassino, Cosa avete fatto a Solange?, Crescete e moltiplicatevi, Il Maestro e Margherita, Una lucertola con la pelle di donna, Chi l'ha vista morire?, L'Ultimo uomo di Sara, Veruschka, La Cosa buffa, Il Sorriso del grande tentatore, La tarantola dal ventre nero, Oceano, Quando l'amore è sensualità, Il gatto a nove code, Quattro mosche di velluto grigio, Giù la testa, Maddalena, Le serpent, Le Trio infernal, Sardegna, Les deux saisons de la vie, Il mio nome è nessuno, Le secret, Spazio 1999 (reused in Orient-Express), Sesso al confessionale, La faille, Divina creatura, La cugina, Un Genio, due compari, un pollo, Macchie solari, La Venexiana, Alle origini della mafia, Orca, Il gatto, Autostop rosso sangue, L'Immoralità, Noi lazzaroni, Drammi gotici, Dove vai in vacanza?, Il ladrone, Bloodline, Dedicato al mare Egeo, La disubbidienza, Marco Polo, Once upon a Time in America, L'Uomo proiettile, La piovra 3, 4, 7, A Time of Destiny, Gli Angeli del potere, Frantic, Mio caro Dottor Gräsler, The Endless Game, Piazza di Spagna, In fondo al cuore, I Magi randagi, Love Affair, Bulworth, What Dreams May Come, La migliore offerta.

- Music by other composers:

Luis Bacalov: **L'amica, La supertestimone, Il grande duello.**

Stelvio Cipriani: **Intimità proibite di una giovane sposa, Blondy.**

Nico Fidenco: **Sharaz, La ragazzina.**

Giorgio Gaslini: **Bali, Quando le donne si chiamavano Madonne.**

Bruno Nicolai: **Fenomenale..., Femmine insaziabili, Eugenie De Sade 70, Agent Speciale K..., Geminus, Love Birds, Una vergine tra i morti viventi, De Sade 2000, Allora, il treno.**

Piero Piccioni: **Lo straniero, I giovani tigri, Scacco alla regina, La volpe..., Ciao Gulliver, Peccato mortale, Un modo di essere, Camille 2000, Incontri proibiti.**

Roberto Pregadio: **Eva la venere selvaggia, Deserto di fuoco, La settima donna.**

Carlo Savina: **Nel buio del terrore, Indagine su un delitto perfetto, Lisa e il diavolo.**

Armando Trovajoli: **Il commissario Pepe, Nel anno del signore, Vedo nudo, Il vichingo venuto dal sud, Paolo il caldo.**

Piero Umiliani: **La morte..., Questo porco mondo meraviglioso.**

Carlo Rustichelli: **Avanti!.**



—————SCORE REVIEW—————

La stagione dei sensi

A Man for No Season

by Patrick Boustier



With this obscure film, barely released outside Italy, we are dealing with a score that is more famous than the film. In this sense, it could be compared to **Vergogna schifosi**, **La donna invisibile**, **Le foto proibite di una signora per bene** and some others. They have other points in common: unknown directors, having collaborated with Morricone only once, and films almost never issued on video support. In this special issue, it is also a nice occasion to pay homage to Edda Dell'Orso, through two pieces, again more famous than the movie, and well present in compilations.

Released on 22th of October 1969, a pivotal and busy year for the composer, it lasts only a little less than 1h22 in the available file (or DVDR, depending on the seller), whereas Wikipedia mentions 1h26 and IMDb 1h34. This latter appears very doubtful because of the absence of information about cuts by the censorship commission, and a seller's mention of an English-subtitled DVDR running 1h31 (a misprint for 1h21?).

The director, the screenwriter, the cast: a promising originality

Massimo Franciosa, the director, wasn't unknown in the film circles. He wrote a lot of screenplays and dialogues since the end of the 1950s. Films such as **Giovanni mariti** (best screenplay with Festa Campanile and Pasolini), **La vaccia**, both by Bolognini, Visconti's **Il gattopardo** (The Leopard), **El Greco**, **Tre notti**

d'amore, **La ragazza e il generale**, **La cugina**, **Spasmo**, **La Venexiana**, and many others have their scenarios or dialogues co-written by him, among a total of more than 80. As a director, the number is far less important with 9 films, and **La stagione...** belongs to the last ones. For the screenplay based on a story by Amedeo Pagani, no less than 3 screenwriters worked with the director: Dario Argento, Franco Ferrari and Peter Kintzel. Although still a beginner, the master of the *Giallo* likely brought his



special colour through an oppressive atmosphere, odd characters, a disturbing ambiance. For an alternative film like this one, of low-budget, the cast gathers beginners, unknown actors. First, Udo Kier, with this second film launches a long career of B movies. Regarding the young women, unknown in 1969, they didn't change their situations afterwards: Susanne Von Sass (as Marina, a first blond-haired), Eva Thulin (the pretty second blond-haired, as Michèle), Laura Belli as Monica, the first black-haired, and Eva Di Benedetto, second black-haired as nice and sexy as a model, plays Claudia. Andreina Paul completes the cast as the mature woman, lover of Kier's character in a secondary role seen only in flashbacks.

The film and its music

An old-fashion waltz between Luca (Udo Kier) and his older love partner opens the film, without indication of space or time. Full of strings, rather rapid, voluntarily conventional, it is unreleased on record (clearly cut at the very beginning and running 0:53 in the video file). As the music ends, he kills her and throws away the packed corpse. Main titles: a group of young people dance on a beach at night, drinks and has fun, on *Gloria* sung by Patrick Samson. At a moment, a small group of 2 men and 4 women decide to take a small boat and sail for a while. The boat lacks fuel, so they arrive on a little island and walk in order to find help or a house, a first incident illustrated by *Sytar*, mysterious and odd piece. They come close to a sort of little castle or a manor and ring at the door. After some moment, the heavy double door opens, with an electronic sound (0:12). A young man, silent, gives them a sign to enter and they get settled in a vast lounge with many chairs and sofas, and finally lie to sleep. The host, Luca, turns off the light. Flashback: Luca and the woman cited above lie on bed, with again a waltz on the same theme, version 2, slower (0:45). The waltz theme plays rather often throughout the film, and another short, same version will be heard a little later, always with Luca and the mature woman (0:24). As the young women walk on the sea coast,

Luca unleashes his dog and orders it to attack them. They get scared and at the last moment he kills the dog with many gunshots, before joining them.



No sense and few sensuality

The 4 women discover the villa and begin to try on some clothes, on a short variant of *Dinamica per 5 + 1* (0:55). As a strange host, Luca often remains silent and in this way develops a climate of mystery and some fascination towards the girls. In the meantime, the two men of the group got angry at Luca, and after a bad chat with him, decide to leave (no explanation about the means used to do so). One night, Monica goes towards Luca's bed, on two *Sytar* cues (one being an inedit: 1:11). As she gets close and soon kisses him, Luca has no reaction, despite the fact that a pretty girl desires him. As a justification, immediately follows a scene of after love between the mature woman and him, again with the same waltz theme (in the slow version 2, of 0'37). The same absence of sex or desire happens later, when the two black-haired women come in Luca's room in a daylight moment. He welcomes/menaces them with a gun, they tease him a little, he kisses one of the two, but does nothing more and finally rejects them.



However, life begins to run some routine in the villa, and the 4 women have fun at the beach, on *Sospesi il tempo*, a relaxed and peaceful piece featuring Edda, probably one of the best moments of the film. In the

evening, at an ancient table, they organize a nice dinner, gathering the women well-dressed and Luca, on the song *Tell Me Tell Me*. The following day, life appears to be uneventful. *Dinamica...* also illustrates a chat between 3 of the women about the situation. One day, Michèle escapes and only reaches the terrace, topping the little castle, over the sea. Luca manages to grab her, silently making her understand that any fugue is vain, and they finally passionately kiss. There is an excellent, meaningful shot here, focused to her nervous feet, symbolizing her fragility, trouble and emotion.



Another day, Luca proposes a little game: to try to bombard him with balls soaked with paint, on *Dinamica per 5 + 1*. Why this title, for 4 women and 1 man? Probably adding the other, older woman. *Sytar* gives a mysterious, menacing atmosphere, for the castle at night. After a short excerpt of a waltz insert (same slow version 2), the young women try out some nice clothes again, and wearing what they chose, make a sort of fashion catwalk in the lounge, on *Una voce allo specchio*. Very similar to the published one, it is actually a short version (1:20) in which we are delighted to hear Edda and her sensual voice. The record version is used just after but shortly, for a walk outside, towards an old little building inside he nature, a sort of little country house, a guard house or a hunting lodge, abandoned. They all enter the building, through a canopy, into a room richly decorated with some nice furniture but old and badly maintained. They drink wine (Champagne?): nice coincidence, the bottle and some glasses were just there. One girl puts a disc on the turntable. Of course it is a

waltz, on the same theme as before, but a third version with sparse piano accompanying the lush and big strings orchestra (2:30). Luca dances with one woman, and then with all of them, but soon he has another flashback with his lover. Nothing to report afterwards, until the nice last scene, not described here in order not to spoil it, illustrated by *Dinamica...* nearly complete. The film closes without other credit, with an arborescence of intriguing hypotheses on a conclusive narration, supported by the fourth version of the waltz theme, very similar to the previous one but longer although cut a little (2:37). With a total of a little more than 11 minutes, the ineditis aren't so important, save the 3 versions of the waltz, really the most noteworthy, the rest being close to other themes or short variants of them.

« Tell Me the Reason Why ! »

The whole film appears to be more a curiosity than an interesting, valuable film, because it is difficult to enjoy, given the special treatment and the not understandable situations. Luca's character isn't likeable, and is even ugly and unforgiven in spite of his angel face, a sort of C range young, « precious » and less magnetic Delon. To be fair, for him and all the women acting here, each of the actors is more than fair, excellent, implicated and concentrated, and directed well. We understand that, for the man's role, the contrast is intended but his acts cannot be understandable, since they are illogical and not explained, not even a little. He is pervert/devilish but doesn't make love to (or have sex with) any of the girls. Thanks to the female characters, there are bare legs, sometimes nice outfits, few nice moments, but no real sex scene. He teaches freedom, transgression (the would-be "Season of senses" from the title), fascinates and exacerbates, but doesn't act in respect of this line. In addition, the film doesn't choose its genre: it has a *Giallo* background (without murder – apart from the very first scene), but the characters and the story, the intrigue are not developed enough. We don't know why the women stay in the villa in spite of the other strange

host. About the latter, his state of mind and behaviour aren't explained, his manipulating and despising attitude has no apparent reason. On the other hand, the nonsense, strange overall impression and in some way the abstract treatment, makes the film a subject of interrogation, an intellectual game. As such, it could be appreciated by some students and spectators, as witnessed by some Italian critics here and there.

The records: short but fair, with oddities



The original Ariete LP, with 9 tracks, was reprinted, coupled with another false erotic and rather boring other film of the same year **Vergogna schifosi** (CD Curci, 1996). Among the 3 songs with two on the same theme, performed by Patrick Samson (but strangely not credited on the CD for *Gloria*), with lyrics by Audrey Nohra as usual, *Laila laila* makes exception as it is not featured in the film. The two cited songs were published on the 45rpm Carosello. The songs show another time the composer's abilities to build dance and rock pieces. The most significant tracks appear to be *Sytar* and its strong atmosphere, very probably played by Battisti d'Amario, and *Dinamica per 5 + 1*, with its syncopated, modern jazz sounds. The obsessive tempo, the brasses create a fascinating climate, maybe foreshadowing **Copkiller**. Regarding the melodic tracks, we fortunately get with *Una voce allo specchio* and *Sospesi...* two

renditions by Edda, easy listening but of great quality. An instrumental, short version, of the first track, heard as well in the film, is present on the CD too. About Edda's second piece, even before the film was aired, the song was present on the B side of the 45rpm *Ti amo... e io di più*, the Italian single of Serge Gainsbourg's famous song with Jane Birkin for his film **Je t'aime... moi non plus**.



The score record, dense and finally well-built (representative, varied, not repetitive), ends with the waltz *In tre quarti*, surprisingly not heard in the film! In the same style as the pieces actually used, old-fashioned and full of strings, it was very probably conceived for the opening and numerous flashbacks with the older woman to render a same atmosphere (of past and maturity). As a whole, the music, not bad but not of high class, is less disappointing than the one for **Vergogna schifosi**: more varied, easier to listen to. Curiously no conductor is credited both in the film and the records. Far less repetitive than the other film cited, **La stagione dei sensi**, with its sparse inedita, probably wouldn't have a chance to be expanded, since the unpublished stuff mainly consists in the old-fashioned waltz, a style not much appreciated by the scores listeners. But like **Vergogna...**, who knows, a surprise could be possible.

Link for one unreleased track in mp3 (waltz version #3), for private use only: <https://drive.google.com/file/d/11zQkZuM4Le0B1rk9-srCcdnkFL7-qvaF/view?usp=sharing>

—————SLEEVE NOTES—————

Original Soundtracks – volume II

by Stéphane Lerouge

Translation: Martin Davies – Printed with permission



« *That could motivate me to come back to films tomorrow... having to find uncustomary musical solutions that would tell stories of the stars, the cosmos and the infinitely great.* » Those were the words used by Ennio Morricone in the spring of 2019 when he concluded a lengthy interview that was included in the boxed-set later released as part of the "Ecoutez le cinéma!" series. There was a twilight dimension in his words and they carry a strange sound today. At the time, that first set of recordings was the most immense project ever undertaken in attempting to define the contours of an opus that was boundless. More than prolific, the music was monumental: twenty hours that spread through no fewer than eighteen thematic compact-discs. It was, strictly speaking, an anthology in CinémaScope. But if you compare it with the five hundred and twenty-three films set to music by the Maestro from Rome, it was no more than a miniature. Even so, Morricone had been touched by the attempt to bring together so many aspects, so many different facets of his composing: from the compulsive, neurotic tango in **Investigation of a Citizen above Suspicion**, to the marranzani in **The Sicilian Clan**; from the military sounds, draped in illusions, in **The Desert of the Tartars**, to the melancholy swirl of **Cinema Paradiso**; not forgetting the B movies, which were one of his favourite fields for experiment. Six months after the release of that set, the composer had vanished. The stunning blast of his disappearance was heard around the world, so much did the composer seem to defy the passing of time, to be there for eternity, waiting for the chimera of Sergio Leone's **Leningrad** to become reality thanks to Giuseppe Tornatore's dreams of directing the film himself. "For me," said the latter with a smile, "that would have been a way of coming full circle". On July 6, 2020, the work of Ennio Morricone was finally complete, and yet everything remained to be done.

To be precise, the very idea of an Act Two, a second set, had germinated as early as April 2020. Morricone was unique in that he was a continent with so many regions that remained to be

explored. Take his collaboration with the tumultuous Pier Paolo Pasolini, for example, with its balance between Italian traditional music, twelve-tone technique and quotes from the classics. How can one forget the disturbing *Frammenti* in **Theorem**, or those credits in **The Hawks and the Sparrows**, sung like a ballad filled with irony? There was the composer's relationship with American films too: here you can enjoy the muscle of his reunion with Clint Eastwood, when both men were brought together to make **In the Line of Fire**. Or the way in which Barry Levison's **Bugsy** showed Morricone offering an extension, the fulfilment even, of his magic orchestral formula in **State of Grace** both lyrical and intellectual at the same time. French films are also celebrated here with several great achievements: **Without apparent Motive, The Assassination** (one of the Maestro's favourite scores where he had recourse to superposition), and the triptych by filmmaker Francis Girod (including **The Infernal Trio**, with its corrosive *Sulphuric acid requiem*, itself a post-Rossini Everest of morbid buffoonery). In 2015, after he had decided to refuse all new subjects relating to the years 1939-1945, Ennio made an exception for Christian Caron's **Come What May**, a film that depicted people fleeing to Dieppe in spring 1940. The composer qualified his reversal by saying, "*It wasn't a war film... it was a film that took place during the war*". It was a paradox that **Come What May** would seal his reunion with French films at the same time as it marked his farewell to them. Loyalty, on the Morricone scale, ranked highly as a guarantee of success. "*In the relationship with the filmmaker, one arrives at a better result thanks to collaborations that are assiduous and regular, and where trust and mutual understanding come to a crescendo*". His point of view was confirmed by his long-term relationships with Bolognini, Montaldo, Leone, Bertolucci, Petri, Tornatore... Yet the reverse is also true: how many shattering scores were the fruits of a single, fleeting rendezvous that would never be repeated? That "brief encounter" notion provides the theme for two albums here that contain such magnum opus scores as **Exorcist II, Tie me up! Tie me down!, Frantic, U Turn** and, of course, the elegiac **Days of Heaven**, one of the Maestro's favourites: "*The world that Terrence Malick describes in this film is timeless, a magical place where reality coexists with poetry*". You can also find a CD conceived with comedy as its theme, from **La Cage aux Folles** to **Al cuore si comanda**, where the Maestro symbolically shares the billing with his sons Giovanni, a filmmaker, and Andrea, a composer. The same principle applies to "War Stories", where he draws on his own emotions, those of a child in Rome during World War II. There is also a chance for listeners to rediscover a rare, little-known score entitled **The Scarlet and the Black**, whose overture shows more than grandeur (*Rome 1942, open city*): "*In my whole career, analysed Morricone, I rarely succeeded so well in combining the martial and the religious*". To bring this festival to an end, a galaxy of artists of yesterday and today (from Demis Roussos to Kyle Eastwood) have revisited Morricone, and there are also two brand-new readings of his music: one by Chassol, the "Little Prince" of the ultrascore, and the other by Christian Gaubert, whose piano enhances **Love affair** with renewed harmonic perspectives. And the conclusion is provided by Andrea Bocelli, whose timbre carries *Inno sussurato* to rejoin the angels of heaven. Listen to this song with no sadness: it is one of the Maestro's final compositions, written at the summit of his life.

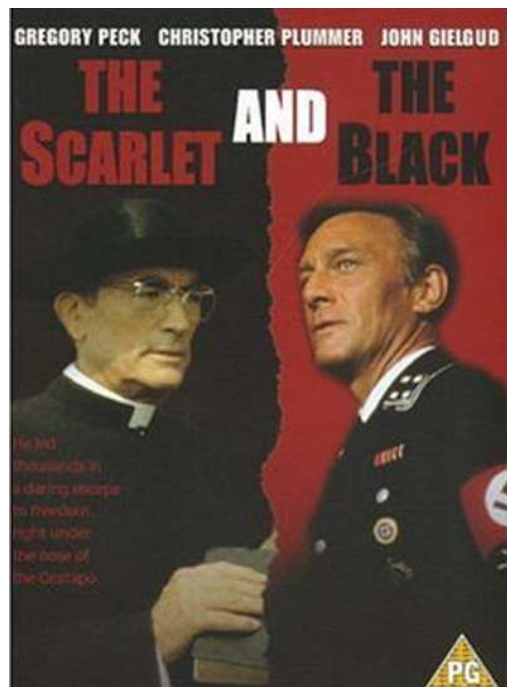
Key witnesses to the work of the composer were kind enough to give us their view of the past from today's perspective, notably Clint Eastwood, John Boorman, Philippe Labro and Oliver Stone. Between the lines, their words give us a better understanding of the Maestro's greatness – how a composer born during the avant-garde could find the right balance between a filmmaker's expectations, the film's needs... and his own ambitions and aesthetic aspirations. That sense of correct measure, that in-betweenness, is totally captivating. All the more so since Morricone applied it, for more than sixty years, to a furious diversity of film directors and genres. This set, in fourteen compact discs and three hundred titles, is yet another demonstration of a grandeur that lasted a lifetime. In everyday life, Ennio Morricone was secret and modest, a man who loved his family, chess and Shakespeare. In the exercise of his art, he was a genius of opposites. From now on, his work is closed. It's up to you to invent its future.

—————SCORE REVIEW—————

The Scarlet and the Black

A Sublime Combination of the Martial and the Religious

by Didier Thunus



Despite being a high-profile British-Italian TV-movie produced for American network CBS, **The Scarlet and the Black** (1982)³⁷ has remained a quite obscure item in the respective filmographies of its protagonists. Top-billed actors Gregory Peck, Christopher Plummer and John Gielgud are led by American director Jerry London, freshly released from his **Shogun** epic (1980), on a screenplay adapted from J.P. Gallagher's book "The Scarlet Pimpernel of the Vatican". It tells the true story of how Irish catholic priest Monsignor Hugh O'Flaherty (Peck) helped save hundreds of Jews and Allied soldiers in Nazi-occupied Rome during WWII, despite the efforts of SS-Obersturmbannführer Herbert Kappler (Plummer). If the title may be close to that of Stendhal's masterpiece, it simply evokes here the colours of the costume of a cardinal.

If you put together the three main elements of the plot, i.e. the religious aspects, armed forces, and the city of Rome, the name of the composer who should compose the music imposes itself: it can only be Maestro Ennio Morricone. The Roman composer was known to excel in religiously tainted settings, even before **The Mission** (1986), thanks to projects such as **Mosè** (1974), **Exorcist II** (1977), **Il sorriso del grande tentatore** (1973), or **Il ladrone** (1979). And he was also the composer for George Pan Cosmatos' **Rappresaglia** (1973), which told another of Kappler's feats in Rome, namely the infamous Adreatine massacre³⁸. Even when not dealing with plain military venues, the Maestro often resorted to martial rhythms and features, such as in poliziotteschi like **Milano odia** (1974) or **Revolver** (1973), where accentuated beats and severe moods were brought out by percussive arrangements and aggressive articulations.

³⁷ You can watch the movie here: <https://www.youtube.com/watch?v=1pitdqUuK2I>

³⁸ The Gestapo officer was played by Richard Burton this time. This tragedy is part of the same timeline as the present movie plot, but is not addressed explicitly in London's version, probably because the film is focused on O'Flaherty's character, and the priest is not known to have played a particular role in that specific event.

Having not heard of the movie, I would have missed it when it was broadcast on French television back in 1985, had I not stumbled by chance upon the trailer the day before. Half a second into the first musical piece, it was already clear that Ennio was in charge of the score³⁹. Discovering the movie the day after was a treat. Straight away, the composer delivers one of his most striking main titles theme ever. Not that the first part is so impressive: it just sets off as a march with trumpets and bashed low-key piano counterpoints, as the opening credits roll, intensified as a German convoy is seen driving into Rome. But after a brass section rousing some anticipation, the convoy enters St. Peter's Square and an explosion of organ with insisting strings brings up a startling and powerful new theme, giving the scene a bigger-than-life feel, before going back to the march theme for a quieter resolution. Outstanding opening scene, brilliant film music. For sure, Ennio Morricone delivers the goods.

The tempo of this theme is dictated by the marching of the two German officers inside the Vatican buildings, as they are about to be received by Pope Pius XII (John Gielgud). Even if this synchronization between images and music occurs late in the piece, the tempo is applied from its start – not necessarily an easy thing to achieve. The orchestra is conducted by Franco Tamponi, one of the few conductors whom Morricone has called upon before and after breaking up his relationship with Bruno Nicolai in 1975. Tamponi was a talented violin player, also a composer at times, who worked with Morricone multiple times as a musician (very notably on **Canone inverso** in 2000), and about 10 times as a conductor⁴⁰.

Enters the beautiful *Memories of Rome*, a lovely melody for mandola and out-of-tune piano, as Kappler is enjoying his first days in Rome with family. A sort of slow waltz, although not arranged as such. The style is reminiscent of **Il Maestro e Margherita** or **Le serpent**, and many other gems of the Seventies using the mandola on a slow melody. We must also add *Poverty* from **Once Upon a Time in America** to this list. The only regret is that it doesn't develop this time into a fully-fledged piece for orchestra, like the others did, and remains a short and unambitious cue. The movie didn't require it, but a longer disc version, like for *Poverty*, would have been nice. It is nevertheless another Morricone jewel, contributing to the disturbing feeling that the family of this monster is actually naively relishing their new life, unaware or oblivious of the cruelty their patriarch is capable of. A short unreleased variant of the theme will be heard later.



Parts of *Attacks on the Underground* and of *The Prisoners* (maybe sometimes short unreleased variants) are then underscoring the early events where O'Flaherty is meeting with the people who will drag him into this story, whereas unreleased snippets of the main titles theme follow the goings-on of the Nazi protagonists. Many bumpers are also used throughout the movie, a typical habit of American television, aimed at transitioning into or from advertisement breaks. A complete edition of this score would require a lot of collages to be done.

We must remember that exactly in the same period, Ennio Morricone was working on another international co-production, also intended for US television (NBC this time), namely **Marco Polo** (1982), and that he later dwelled on how he hated the way his music had been treated by the editors of the American network. He promised himself he would not work for American cables anymore⁴¹. We will see that there were some hiccups in the way

³⁹ The music was the 4th part from *Attacks on the Underground*, which has a feel of Morricone's early **Federale** score.

⁴⁰ **Bluebeard** (1972), the first **Provvidenza** (1972), **L'eredità Ferramonti** (1976), **La dame aux camélias** (1980), **The Scarlet and the Black** (1982), **Red Sonja** (1985), **La villa del venerdì** (1991), as well as for *Gestazione/Totem secondo* (1980) and for the "Musiche da camera" album of absolute music (1985).

⁴¹ See for example in "Music at the Service of the Cinema", taken from Cineaste Vol.XXI, Nos.1-2 (1995) by Jon Burlingame and Gary Crowds (with thanks to Frédéric).

Morricone's music ended up being used in Jerry London's movie as well, but the post-production was nevertheless probably less of an issue here than on Montaldo's TV-series.

Apart from the published piece *Christmas 1942*, heard during another family scene, diverse source cues are used. An unreleased flute-dominated piece is heard during a social event at the Vatican, and later we also hear a circus-like piece. These two unreleased cues are most likely by Morricone, unlike the one heard during another party where an orchestra plays Johann Strauss' *Tales from the Vienna Woods*. Giacomo Puccini's *La Boheme* is also briefly heard in an opera scene where O'Flaherty and Kappler will meet for the first time.



The distressing scene where Father Morosini (Angelo Infanti) is executed, went unscored, even though a piece called *The Execution of Morosini* is on the album and would definitely have suited the scene like a glove, with its low-key clarinets, its military percussions and its extremely suspenseful finale with crescendo strings and pounding piano. The director must have finally decided to drop the music – not necessarily a bad choice from the purely cinematographic point of view. Instead of that specific piece, we hear elsewhere several variants of it but where the clarinets are replaced with Gregorian chant, in scenes of praying and of contrition. The percussion counterpoints here play the role of a reminder, that the emotional state of the pious men is tainted with darker thoughts. The suspenseful *Morosini* finale will be heard later when O'Flaherty will disguise as an SS officer, and variants of it as Kappler is slowly losing control of the situation.

After a short solemn piece (similar instrumentation as for the *Finale*, but different theme) closes a dialogue scene between O'Flaherty and the Pope, the mystifying *Vatican Story* is heard as the priest is tormented by the difficulties of his mission and turns to faith in order to find the courage to carry on. He is not allowed to go beyond a white line drawn around the Vatican territory, and the piece *A War Of Nerves* (subtitled *O'Flaherty vs. Kappler*) is heard when the priest is teasing the German officer by strolling along that border. When he dares to go beyond it at night, *The Prisoners* piece comes back, as well as *The Disguises* as he camouflages to move around undercover.

The recurrence of the main title theme as a leitmotiv, often in shorter unreleased variations, makes for a very strong presence of the music throughout the movie. Another striking, albeit very brief, inedit heard in the movie is a rhythmic piece reusing the instrumentation of the main theme, when SS soldiers are grabbing weapons in preparation of another of Colonel Kappler's show of forces⁴².

The peaceful organ cue *In St Peters* plays during a fake confession scene, whereas *Francesca's*



Departure, another gem of this score, very poignant, is partially heard when O'Flaherty visits his friend Father Vittorio (Raf Vallone) in prison, as they recite the "Hail Mary" prayer. Based on its title, it seems that the latter piece was actually foreseen for one of the following scenes, as Francesca (Olga Karlatos) leaves Rome with her family escorted by O'Flaherty, or most likely when they part ways and the priest goes back to Rome. Indeed the departure doesn't really leave room for music, whereas the farewell scene

⁴² <https://youtu.be/1pitdqUuK2I?t=6193>

does. But the music heard here is a short version of *Memories of Rome*. Upon careful examination, it appears that *Francesca's Departure* is actually a collage of two short cues. The first part (0:40) was probably meant to be used during the farewell scene, even though it is O'Flaherty who is leaving, not Francesca. The track title should actually have been *Francesca's Farewell*, which a better translation of Ennio's original Italian title *Commiato di Francesca*⁴³. The short piece indeed fits the scene perfectly, both in duration and in mood, but was replaced by *Memories of Rome* for some reason. The second part (0:55) is the one heard during the "Hail Mary" recitation in prison. A very nice collage on the album track indeed, as it had never occurred to me that these two parts were actually distinct pieces of music.

Unidentified period music is heard over the scenes of the liberation of Rome, definitely not by Morricone's hand. As the Pope greets a celebrating crowd, and O'Flaherty is recollecting the events, the *Finale* is played in full (a part of it had been heard early in the movie, during a gold collecting endeavour by the Jewish community). Maybe the sole weakness of this great movie, is its lack of a spectacular conclusion: it ends in a low key reflective mood, increased by Morricone's introverted end title piece. A reprise of the striking main title theme would probably have provided a more satisfactory closure.

In a late scene, Kappler is asking O'Flaherty for redemption, to the ire of the latter. In real life, it is known that the priest forgave the former criminal commander of Rome, and visited him regularly in prison, presiding to Kappler's ultimate conversion to Catholicism.

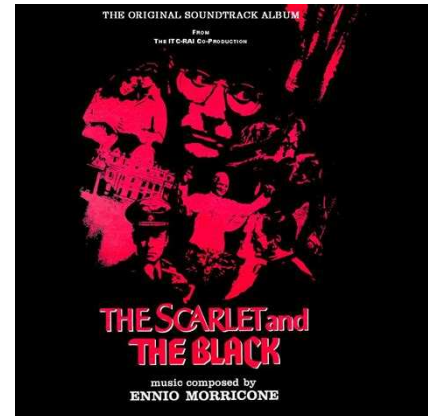
Out of the 55 minutes or so of music heard in the film, a programme of about half an hour was released by Cerberus Records on vinyl in 1983. All the pieces are heard in the movie, be it only partially for some of them. Cerberus was a California-based label which came up with many great Morricone releases between 1979 and 1986, often proposing music that was available nowhere else, most of which of Italian origin – quite a surprise for an American label, and a treat for collectors and fans alike⁴⁴.

The same programme is now released on CD for the first time⁴⁵ as part of the volume 2 of the Universal/Decca box, making it the most prominent score of the whole set. It seems to already have been a challenging task for Stéphane Lerouge to locate the masters of the LP, let alone the ones of the original score. We therefore have to do without any previously unreleased music.

The Scarlet and the Black was one of the last movies of the great Gregory Peck, and it definitely represented another opportunity for him to demonstrate his talent, especially in the scenes where he is directly confronted to Plummer. Both men deliver top-notch acting. It is



worth noting however that, even if the movie won a technical Emmy award for sound mixing in 1983, and was nominated for two other ones, none of the actor performances and even less Ennio Morricone's score were judged worthy of a nomination⁴⁶. It is nevertheless a brilliant score by all standards, which had been ignored by record producers for much too long. Ennio Morricone clearly dedicated the best of himself to respond to the high quality requirements demanded from all the contributors to this project.



⁴³ As found in the SIAE database.

⁴⁴ Also see "The Cerberus Story" by Steven Dixon in Maestro #8, August 2015, p 17-25.

⁴⁵ Even though Discogs boasts another CD release, by Cerberus as well: <https://www.discogs.com/release/14404152-Ennio-Morricone-The-Scarlet-And-The-Black-The-Original-Soundtrack-Album>. However the release date of 1983 is revealing as to the doubtful nature of this item.

⁴⁶ Billy Goldenberg won that year for his score to **Rage of Angels**.

—————FAN CORNER—————

When a Hobby Became an Obsession

My Life as a Maestro Morricone Film Collector

by Mark Dance

Now that my autism and mental health problems are getting worse over time, and my memory is beginning to fade, I thought I would try and get down on paper (or document) how Maestro Ennio Morricone has affected my life.

My twin sister and I were born in Newcastle-upon-Tyne, in the North-East of England, in 1974. Sadly not as proper Geordies (born in sight of the River Tyne), but introduced to the World from Newcastle General Hospital, so close enough.

I always struggled through school, being very timid and quiet, and only really liked to play football with other people. So that's when I began to concentrate on collecting music, at the time mainly pop and rock music from the early 1980's, and then later films, on VHS. I had a collection of over 900 VHS tapes, trying to collect the best (and sometimes worst) of every type of film, before sadly having to sell them before we moved to our present house.

It was while I was collecting VHS tapes, that I developed my interest in films scored by Maestro Morricone. Probably like many other Maestro fans, the first time I heard his music and saw his name in the credits of a film, was while watching **The Good, the Bad and the Ugly** on television, late one night on ITV. The legendary final scenes in Sad Hill Cemetery got me really excited, and it was then I began my Morricone film collecting obsession. By the time Tuco had escaped his noose and Blondie had ridden off into the distance, I knew I had seen and heard something that I would never forget, and might just change my life. 30+ years later, this still proves to be true.

Around this time, I realised that many people around the world would be collecting the music of Maestro Morricone, so just to be different, I decided to collect the films of Maestro Morricone instead. A rebel without applause, if you like...

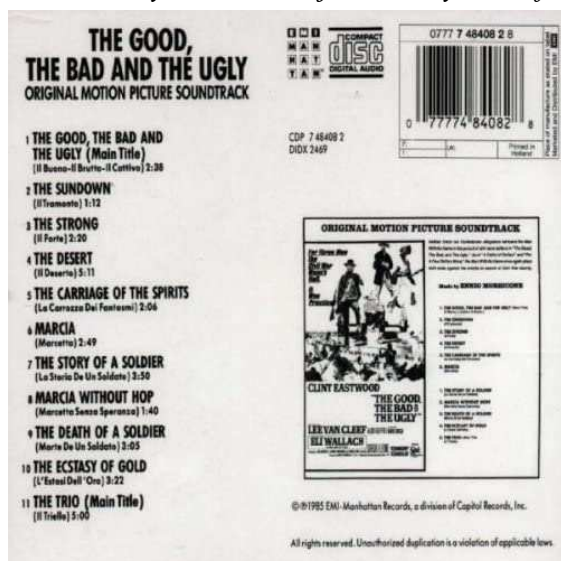
I have never regretted my decision, being one of those folks who always preferred to listen to music along with the visuals that it had originally been composed for. Even now, I only possess a dozen or so of Maestro's most well-known film scores on physical media, including **OUATITW**, **OUATIA**, **The Mission** and **Cinema Paradiso**. My main interest is, and always has been, finding the films on official-release, either DVD, VHS tape or Blu-Ray (I have never owned a Blu-Ray player, so only buy Blu-Rays if not available on DVD or VHS, or if released as Limited or Collector's Editions).

If I remember correctly, the first Morricone-scored film I ever bought on VHS was also **The Good, the Bad, and the Ugly**. Other UK-released titles such as **Before the Revolution**, **Night of the Doomed**, **The Battle of Algiers**, **Hawks and Sparrows**, **Once Upon a Time in the West**, **My Dear Killer**, **Forbidden Photos of a Lady Above Suspicion**, **What Have You Done to Solange?**, **Who Saw Her Die?**, **Once Upon a Time in America**, **Cinema Paradiso**, and the ubiquitous 'Dollars Trilogy' followed. At the time, it was a pleasure to go into a high street shop and look through their VHS collection, hoping you would locate a previously unfound title featuring Maestro Morricone's music. One such time was when I found the VHS of **La cage aux folles** on sale in the shop of the Tyneside Cinema. This was also the location of my first Morricone-scored film seen on the big screen. **Fists in The Pocket**, I think it was. I found the piece of music over the opening credits very unnerving. Then there was **Bulworth** in 1998 (during which a lady in the audience laughed out loud any time Warren Beatty cursed), followed 2 years later by **Mission to Mars**. I also had the pleasure, if you can call it that, of

seeing **Saló, or The 120 Days of Sodom**, on its UK uncut re-release in 2000. Sat on the front row, I spent most of the film admiring the carpet below my feet, due to my own embarrassment at watching the proceedings on screen in front of other people.

While I was on a work placement at a local charity, I got the chance to use the Internet for the first time. The IMDb website was my first port of call. Inputting Maestro's name, I was staggered to find out how many films he had been involved with during his career, both as Composer and/or Music Arranger/Conductor. The first time I printed out his full filmography, it was over 15 pages of A4. However, the final time I did this, to keep record of my film collection, was on 18th October 2016 and totalled more than 26 pages!

The first ever DVD I bought was, again, **The Good, the Bad and the Ugly**. Watching on a PC (remember them?), with subtitles available to clear up my previous mishearing of several scenes. . Heaven. I learnt I had previously misheard the final words in the film. What I had always heard as “*You know what you are?! ... you stinking son-of-a-b...!!!!*” was in fact “*You know what you are?! ... just a dirty son-of-a-b...!!!!*”.



It wasn't long after that I purchased the CD of Maestro Morricone's score (with typo *Marcia Without Hop* on the back cover). I was later amused to realise that *Marcia* was not, in fact, a character from the film I had missed!

The advent of the World Wide Web may have given collectors like me the chance to flesh out our collections, but in doing so has also taken a bit of the thrill away, in my opinion. Maybe, just maybe, it's become too easy? Virtually anything you want, available at the touch of a few buttons? Well, now that nearly every single previous VHS or DVD selling shop has disappeared from our high streets, the Internet is the only way to do it these days. Don't get me wrong; finding a new

title for a collection is always going to be a thrill, even if it IS online, but perhaps not as thrilling as having travelled 10 or 15 miles to the nearest retail outlet, followed by an hour or two of searching, to do so.

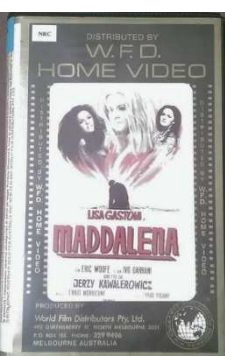
As with all collectors, there is nothing like finding a rare or hard-to-find title. Probably my most prized possession was a French VHS release of **One Two Two**, which I discovered by searching for director's name Christian Gion on the French Amazon site. I later discovered that this title was also released on VHS in The Netherlands, Spain, and also in the UK (on a Betamax tape).



I was also very pleased to add to my collection the **Roma Imago Urbis** documentary series, as released in Italy on VHS (15 tapes, plus 15 huge hardback books). The only regret was that the coin which came with the original set was not included. The delivery driver had to wheel the boxes down to my door on 2 trips, as they were so heavy, so if you order the books yourself you've been warned! A set of the 15 VHS tapes and books is currently on sale on a well-known buying/selling site, for much less than I paid for mine.



On my wish-list, for a long time, was an Australian VHS release of 1971 film **Maddalena**. Unfortunately, I have not seen it for sale anywhere in all my time of collecting. So well done if you can find it, or already have it!



However, the film was recently released on both Blu-Ray and DVD in the United States (though sadly with the altered title **The Devil In Maddalena**), so the above VHS version is now lower down my wish-list.

Another VHS tape I found an image of online, but have not been able to find, is a Greek release of Valentino Orsini's 1980 film **Uomini e no**. Seems strange that films like this, and also **Kill the Fatted Calf and Roast It**, were given VHS releases in Greece, but not in Italy.

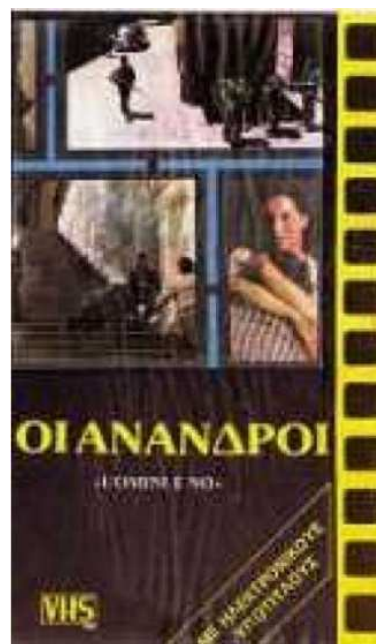


Lastly, I was recently asked by fellow Morricone collector and fanatic Patrick Bouster if there was ever a release of the full version (3 hours +) of TV mini-series **The Endless Game**, starring the late Albert Finney. I have yet to find one myself. A Brazilian DVD is available, but with a running time of only 105 minutes. Apparently this title hasn't even been released here in the UK, where it was made and premiered in 1989. I did find an image of a Swedish VHS release (running time listed as 2hrs 56min), so is this the longest version available?

But the Internet did have one big advantage for me. It revealed that I was not the only Morricone obsessive on the planet. I was maybe not so crazy after all ...? If only I had known about folks like Don Trunick, Martin Van Wouw, Didier Thunus, Patrick Bouster, Han Wenguang, Keith Brewwood, Gary Palmucci, Stephen Dixon and Eldar 20 years earlier!

I used to run a blog website, on which I would post articles about Il Maestro. I would then post the links on my Twitter account, and even had a few re-tweets and comments from the likes of Ricky Tognazzi. I also decided to put my entire film collection on there, showing front covers of all my DVDs, Blu-Rays and VHS tapes. It's a great regret of mine that I foolishly deleted it. Maybe in the future, I will attempt to repeat the task.

Shortly after opening an account on Twitter, I found 2 UK newspaper articles online about a man called Keith Brewwood, who had a massive collection of Morricone memorabilia. He had been to many of Maestro's concerts, and met him many times over the years. So I was very happy to find that Keith was also on Twitter. He had actually previously left a message on my blog page, to say that my film collection was even bigger than his! I believe my reply was something along the lines of "Sorry, it's not for sale – it's the only thing that keeps me sane". It was around this time that I decided to donate my complete collection to Keith. Storage space was just too lacking in my



house. At least Keith would cherish it, and not just sell it on for profit. So I contacted him, and let him know my decision. Sadly, due to work commitments and now the dreaded Covid virus, we have so far been unable to meet up and move the collection.



A big wish of mine early on in my collecting career was that a famous director would make a biopic, or documentary, of Maestro Morricone's life, while he was still working and composing. Luckily, someone somewhere also had that same idea, and now the **Ennio** documentary has been premiered in several countries, before its release in Italian cinemas on 17th February 2022. Hopefully, a release on Blu-Ray or DVD will follow...?

As of today (18th February 2022), of the current total of 529 titles on Maestro's IMDb page, under 'Composer', I have managed to gather together 395 of them. Collecting all 529 is an impossible task ... isn't it? Maybe you have more in your collection. Kudos to you. I'd like to think that Maestro Morricone is looking down on each and every one of us collectors and fans, and smiling, satisfied that his work will be kept alive and enjoyed for future generations.

It was due to Keith Brewood that I had the best day of my life, which also sadly turned into one of the most upsetting. It was 6th July 2020. I woke up to a package at my door. I opened it, and it was a photo of Maestro Morricone on his 90th Birthday, with his signature on the back. I couldn't believe it! At last, the Morricone family knew about me and my film collection. But then I went downstairs and heard the devastating news of Maestro's passing. God really does have a sick sense of humour ...

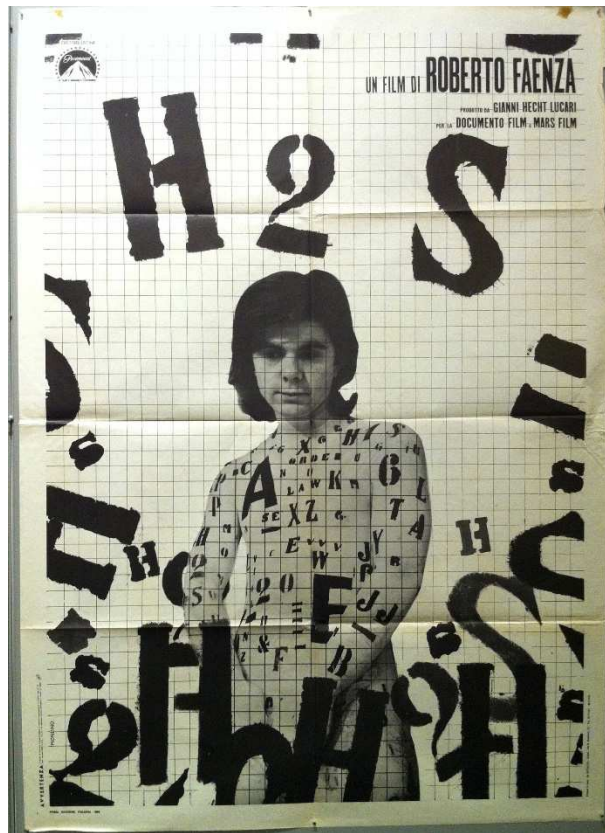
Maestro Morricone has, without knowing it, helped keep me alive all these years. Given me something to concentrate and focus on. Sadly, I'll now never be able to thank him personally. But I hope this short essay will do so, in memoriam to the great man and his incredible legacy. This essay is dedicated to Maria, Marco, Andrea, Giovanni, Alessandra and the rest of the Morricone family, and to those of you out there reading it.

Will every single piece of physical Morricone memorabilia ever be collected together in one place, for the World to marvel at? Maybe ... one day ... who knows? Ciao.

—————SCORE REVIEW—————

The Music of H2S

by Steven Dixon



The music from the film **H2S** has always been a curiosity to me; perhaps it is because the origins of its most popular theme, that wonderful *Mille gocce piccoline* (written by Loredana Ognibene) was born well before 1969 as the tune once formed the basis of Morricone's arrangement for the charming Donatella Moretti song of 1964. At the time you could only locate that on the rare LP "Diario di una sedicenne" (RCA PML 10355). There was no single. But today it can be found on a number of Moretti compilation CDs.

Also, if you listen to the Hayley Westenra/Ennio Morricone CD, you will notice that part, not all, of *Mille gocce piccoline* has been inserted into the piece *Lezione di musica*.

1969 was an amazing year for Morricone scores – **I cannibali**, **Le clan des Siciliens**, **Metello** and **Queimada** were all done that year. Then there was the strangely titled **H2S**, a film set sometime in the future (supposed to be in the 1980s). The subject of controlling sexual and violent behaviour of the youth of tomorrow was a most controversial subject back in the day. The score, although containing some futuristic nods, does allow Morricone enough wriggle room to display his immense talents. There are of course some brilliantly orchestrated classical passages. Classical music in futuristic films was to become popular in the 70s – Stanley Kubrick's **Clockwork Orange** (1971) and Richard Fleischer's **Soylent Green** (1973) being just two examples. Much to fans' enjoyment, **H2S** actually does offer a broad spectrum of Morricone



styles, including all the old favourites and familiar sounds that made Morricone's name so renown in the sixties.

The film **H2S** was banned upon its release until 1971, which clearly meant no score came out. In fact the music lay totally dormant until 1978 when a 12-track tape cassette recording was being passed around by Morricone connoisseurs. This injected fresh life back into a by-then completely unknown film with an unusual and unheard score. From these tapes came the first ever vinyl recording in the beautiful soulful guitar solo *Luna canadese*, this played a prominent part of a B-Side compilation bootleg LP titled "Hornets' Nest and Other Themes" (POO 105, then again bootlegged by GSF in the early 1990s).

So how does the music on the cassette tape differ from the music in the actual film? Well, the official film's main title theme was never on the cassette. I often wondered why. And still do. It's a very ugly electro-charged non-thematic piece of an out of control computer system. Bizarre, eerie, unsettling, it's a kind of peculiar melody Morricone didn't dare use for a main title until his giallo films of the early 70s.

The second theme in the film, another electro-charged piece and a slightly different variation to the latter, is also absent from the cassette tapes. It is heard briefly when young Tommaso (Denis Gilmore) arrives in London to work and meets the professor played by Lionel Stander. The 12-track tape, which over time has materialised on CD many times over the years, is dominated by that fun bouncy track we all know and love simply titled *H2S*. It's one Morricone has adopted in so many of his live concerts. There were no less than six versions of this theme present on the tapes. But only two were actually used in the film. The other variations do offer fresh charming melodies, or are just part reprises, but they never lose their interest. One even has a wedding march theme attached to it. A seventh version also exists. Officially found on the goliath 15 CD "Ennio Morricone – The Complete Edition", but most recently on the 14CD booklet set "Ennio Morricone Volume II". I must confess I was a little bit disappointed the recent set could not offer us at least one of the other six unreleased variants of the joyous *H2S* theme.

The task of scoring a movie like **H2S** with such an unusual subject matter within a futuristic setting might have seemed a difficult one. But Morricone's solution was easy, apart from a few unruly computer themes at the beginning, the composer completely moves away from all that and takes us on a tantalising trip of musical eccentricity. There's romantic music, comical music and classical music, in fact **H2S** is a highly varied and attractive score. Diversity being the feature of Morricone's musical make-up in that period. Just listen to the variation of music on scores such as **I malamondo** (1964) or **La Cina è vicina** (1967), "We all love Morricone"'s take on the classical music. He has composed so many gems in long career.

There is a most wonderful track played on the gramophone. The cassette tapes present twin versions of this. A short version

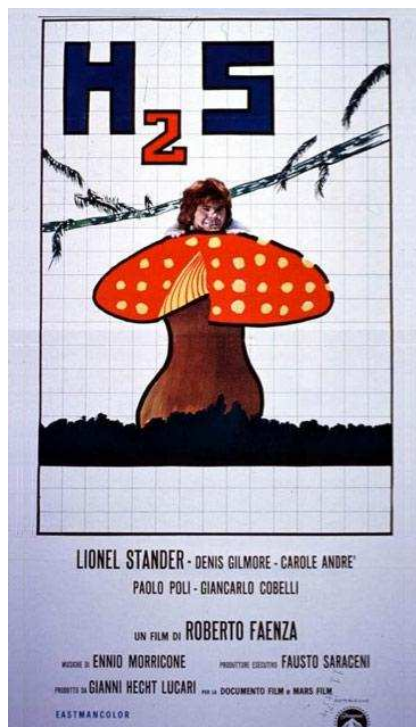


(1:04) and a much longer one (2:48). The film version is a mixture of both, plus an extra insert added in for good measure. What we don't get to hear in the film is the version which includes a style Morricone later adopted in Francis Girod's *Le trio infernal*, a strange 1974 score that is worth revisiting on LP in the brand new release on the Rust blade label. If the sound of beeping cars is not your thing you will simply hate the theme intimating an aggressive traffic jam, with particular emphasis of the harmonica, probably Franco De Gemeni. The theme is actually quite awful to listen to, it has no tune whatsoever and lasts 1:30. The composition had no part to play in the movie. Of course Morricone has produced other works with the car beeping/revving up motif particularly within his arsenal of arrangements, but these had great melodies in them. Best examples worth checking out include *Carta vetrata* for Edoardo Gubian (1966) and *Nella mia città* for Fausto Cigliano (1973).



A further awful tuneless piece never present in the film involves someone working up a sweat on a rice shaker which gradually increases in tempo. The piece is painfully long and rather irritating at 2:12. Again, not in the film though I cannot imagine what sequence it was intended for.

If we now we look at the other side of the coin: namely music heard in the film but not present on the tapes. We have already mentioned the omission of the official main title dominated by those ugly electronics (though still an important part of the movie soundtrack). The second part of *H2S* film has our main characters Tommaso and his girlfriend eloping to the Alps. Aided by the fact Morricone has already done two films with snow settings in 1968 (*La tenda rossa* and the western *Il grande silenzio*), we are always going to draw similarities as the effects used in those two films were also used in this one: the delicate sound of snowdrops, the triangles, the high female echoing voice, the romantic strings and the haunting tones of Edda (very reminiscent to that romantic theme from *Mio caro assassino*, 1972). Morricone has his batch of trademarks and they are readily evident in the latter part of *H2S*.



As always I do like to mention the artwork that was produced to accompany the film score I am reviewing. Apart from a series of colourful fotobusta displays and front of house stills, only two proper posters came out, both Italian. The locandina (slimline poster sized 13" x 28"), this being the most common, illustrates the main character Tommaso stood behind a giant mushroom. Barbed wire can be seen in the background. The second, the rarest of two and a much larger size than the locandina is completely black and white using numerical formula as its artistic statement. Note on both posters the use of mathematical graphs paper as a backdrop.

—————ARRANGEMENTS—————

Archivio Musicale dell'Orchestra Sinfonica Nazionale della Rai

Part 3: The Angelini Collection (1956-1961)

by *Frédéric Durand*

Translated from French by D.T.⁴⁷ – original version available here:

<https://docs.google.com/document/d/155m-pViaYMcWid0FLJJOlgkQ9en6tpJ7/edit?usp=sharing&ouid=101152679721990016590&rtpof=true&sd=true>
See Part 1 "The Barzizza and Luttazzi Collections (1951-1967) and Gran Gala (1958-1960)" in Maestro #19
and Part 2 "The Kramer Collection (1959-1961)" in Maestro #20

This collection is the largest of the 5 including works by Ennio Morricone uploaded to the Rai database. This article brings together all the programs in which Angelini and his orchestra took part in 1956, then between 1959 and 1961. Two other programs, larger in scope and whose content is easily identifiable thanks to the notes on the scores, will be the subject of articles in future issues of Maestro: **Il traguardo degli assi** in 1959 and **Il palio della canzone** in 1960. But for the periods covered here, no arrangement score in the archive contains specific program titles. However, as these are the Rai archives, the identified pieces could only be made for shows in which Angelini's orchestra appears. We are therefore going to list all these shows found in Radiocorriere, without being able to determine precisely in which the songs arranged by Morricone were performed⁴⁸.



It would appear that these numerous shows did not air disc versions but rather new versions of the songs, specially recorded by the artists behind the microphone of the Rai and in new arrangements. Indeed, most of

these songs have never been released on disc.

Speaking about Cinico Angelini, Ennio Morricone tells Giuseppe Tornatore: *"Angelini didn't make arrangements, he left them to others. When I started arranging for him, his orchestra got better exposure. The songs he'd done so far had always been very, very simple. Afterwards, Angelini's orchestra had its recognition, it will even go to the Sanremo Festival. I don't mean to say that I did everything, to make it clear."*⁴⁹

Angelo Cinico (1901-1983) was born in Crescentino but arrived in Turin in 1911 where he began to learn to play the violin at the conservatory at the age of 12. His professional activity began in 1918 as a violinist in a Turin orchestra renowned for having been the first Italian group to perform an American dance repertoire at a syncopated rhythm and which used instruments characteristic of jazz ("jazz

⁴⁷ The parts of the text which are placed between brackets are all translator's notes. Where indicated, some lists have not been translated and are only available in the French version.

⁴⁸ Several articles published in Radiocorriere allow us to retrace the career of this famous musician: "Angelini e Fragna rinnovano le orchestre" by S. G. Biamonte (Radiocorriere #10 p. 18, March 06-12, 1960), "Angelini e il suo repertorio" by s. g. b. (Radiocorriere #1 p. 40, Jan 01-07, 1961) and "Quattro salti in famiglia con Angelini" by Biam (Radiocorriere #46 p. 47, Nov 12-28, 1961).

⁴⁹ "Ennio un maestro", HarperCollins, Milano, 2018, p. 48.

band") such as the banjo or the drums. It was in 1923, Sala Gay, one of Turin's most famous dance halls, that he took the name Angelini. In 1925, he made his first tour in Venezuela with an ensemble called "Parroquet Royal Band".

After 4 years of success, he returned to Italy and played for a while with Armando Di Piramo and Pippo Barzizza, before returning to Turin to form, at the Sala Gay, his own jazz orchestra which will take him on tour to the United States of America from where he will bring back *Tiger Rag* and the most important pieces of jazzmen such as Bix Beiderbecke, Louis Armstrong, Duke Ellington and Red Nichols. His "ballroom orchestra" then became very popular during this period of the golden age of dancing song.

In 1933, it was again from the Sala Gay that he participated in his first radio broadcast. With a formation of 8 instruments, he won the best favours from listeners for a few years. Between 1949 and 1955, his "Orchestra da ballo del'EIAR" (Ente Italiano per le Audizioni Radiofoniche) presented a rich and varied international repertoire, very daring for the time. But Angelini was also a real talent scout, launching many popular singers, rightly calling his group "Orchestra della canzone". He was thus the first in Italy to present an orchestra based on the valorisation of the singer, without the pre-eminence of soloist and orchestral works, what the Americans call a "vocalist". The first one was Vittorio Belleli; Achille Togliani, Nilla Pizzi, Carla Boni, Gino Latilla, etc. will follow.

Angelini at one point becomes the most prominent representative of the "Italian" song, even being considered "the father of "canzone"". For 40 years, he has offered the public a repertoire of real success, while

knowing how to capture the new tastes of listeners. Although he defines himself as "of the old guard"⁵⁰, he has been able to develop his orchestra as the songs have evolved, always trying to keep up to date. An experienced musician, he "*prefers innovations in small doses, so that the public accepts them with ease, almost without realizing it*"⁵¹.

Much has been said about Angelini on the occasion of the 1960 Sanremo Italian Song Festival and his new style, to which the influence of young arranger Ennio Morricone, arranger of 19 of the 20 songs performed⁵², is undoubtedly no stranger. The articles evoke "*scintillating*" arrangements⁵³ or "*of great elegance which he presented with an orchestra based on a large string formation and an elite group of jazz soloists. The tradition which renews itself; a right middle way; a successful happy encounter between Italian song and the most modern international experiences*"⁵⁴. Alongside the choirs performed by the Quartetto 2 + 2 and the ensemble conducted by Franco Potenza, the orchestra includes 8 violins, 2 violas, 2 cellos, 3 trombones, 1 trumpet, 2 saxophones and percussion, with musicians such as Gino Marinacci on baritone saxophone, Livio Cervellieri on alto saxophone, Mario Midana on trombone,⁵⁵ or Berto Pisano on contrabass⁵⁶. This 10th edition was the subject of several broadcasts on the second program and on television on 28, 29 and 30/01/1960 from 10 to 11:30pm. The 3 finalist songs were presented on television on 31/01 from 7:20 to 8pm. From the Salon des fêtes et des spectacles at the Municipal Casino, television coverage was provided by Vittorio Brignole and the presentation by Paolo Ferrari. The Angelini and Marcello De Martino orchestras accompanied the

⁵⁰ Article "Angelini e Fragna rinnovano le orchestre", *op. cit.*

⁵¹ Article "Quattro salti in famiglia con Angelini", *op. cit.*

⁵² See article by Patrick and Richard in Maestro #16, p.48-52.

⁵³ Article "Sanremo, X Festival della Canzone. Dopo Modugno, Rascel" by Piero Novelli (Radiocorriere

#6 p. 15, Feb 07-13, 1960).

⁵⁴ Article "Angelini e Fragna rinnovano le orchestre", *op. cit.*

⁵⁵ Article "Il decimo festival di Sanremo con le orchestre Angelini e De Martino" by p. n. (Radiocorriere #4 p. 45, Jan 24-30, 1960).

⁵⁶ Article "Sanremo, X Festival della Canzone. Dopo Modugno, Rascel", *op. cit.*

participants. But none of the songs performed during the event appear in Rai's Angelini collection, which seems to confirm that these different sheet music collections only contain arrangements made solely for the various Rai broadcasts.

Between 1954 and 1958, Angelini was very present on the airwaves and even more so in 1959, 1960 and 1961, to later fall into near oblivion, with almost insignificant appearances.

Many programs have thus been devoted to his orchestra, which has even had the honour of a few television shows. Unfortunately, the songs performed are not indicated in Radiocorriere where only the names of the artists are sometimes mentioned.

Having said that, some shows can be taken out by deduction. The arrangements of Ennio Morricone are not made for 8 instruments, therefore the show of the national channel **Angelini e otto strumenti**, which airs on Saturdays between 13:25 and 13:55 from Jan 10 to Jun 27, 1959, with the singers Carla Boni, Gino Latilla, Tonina Torrielli, can not be a match. The same goes for the program **Il Signore delle 13 presenta: Angelini e otto strumenti**, broadcast on Wednesdays on the second channel, between 1 and 1:20pm, from Jan 18 to Mar 22, 1961, sponsored by the café Miscela Leone, or even **Angelini, 10 strumenti e due cantanti**, on the air Nov 07, 1961 between 12:20 and 12:40, on the local radio of Sardinia, with Carla Broni and Gino Latilla.

The following programs are not to be taken into account either since the songs performed there, which this time are listed in Radiocorriere, do not appear in the database:

-Orchestre dirette da Angelini e Armando Fragna, broadcast indifferently on the national and second channel on Jan 05, 14, 23, 28 and on Feb 10, 1959.

-Orchestre in parata, with Angelini and Armando Sciscia, on Feb 12, 1959 on the local radio station of Firuli-Venezia Giulia, between 1:14 and 1:30 pm.

-Orchestra diretta da Angelini, on Feb 16 and 27, 1959 on the second channel, between 3:40 and 4pm.

About the fourth edition of the Italian Song Festival in Switzerland, we cannot totally rule out the fact that Ennio Morricone was able to participate in the arrangements of the songs conducted by Angelini, even if nothing appears in the database. Presented by Heidy Abel, Raniero Gonnella and Enzo Tortora, was broadcast on Aug 10, 1960, on the second channel and on Eurovision television, between 9 and 10:30pm, from the hall of the Congress Palace of Zurich, with Claudio Villa, Gitta Lind, Carla Boni, Gino Latilla, Anita Traversi, Rick Valente, Milva, Gene Colonnello, Rosella Sanni, Caterina Villalba, the Duo Fasano, the Quintet Cesare Marchini, the orchestra Jolly and Mario Pezzotta's ensemble. The 5th edition aired on television, still in Eurovision, on Aug 30, 1961, from 11:30pm, presented by Heidy Abel and Raniero Gonnella, with Giorgio Consolini, Luciano Tajoli, Claudio Villa, Tonina Torrielli, Wilma De Angelis, Giacomo Rondinella, Edda Montanari, Bruna Lelli, Dino Sarti, Lina Lancia, the Duo Fasano and the ensembles of Mario Pezzotta and Enzo Gallo.



The Year 1956

According to the scores concerned in the database, the oldest collaboration between Angelini and Morricone seems to date back to 1956. Indeed, for the formation conducted by Angelini, still called "the Orchestra della canzone", Morricone arranged the 5 following songs (in addition

to the listing of the songs in the collection, in brackets, a numbering specific to the scores is mentioned):

- *El cha-cha-cha* (R. Casas), « per sola orchestra », n°195 (Angelini 179)
- *Good bye Venezia* (Giuseppe Pittari et Carlo Alberto Rossi / Annunzio Paolo Mantovani), n°191 (Angelini 180)
- *Di 973* (Enzo Bonagura / Mario Ruccione), n°196 (Angelini 182), « Copiato per martedì mattina; A Bianchi per martedì ore 19 ». Regarding this song, an online version could correspond since we can hear a vibraphone as indicated in the nomenclature of the orchestra⁵⁷.
- *Una musica per te* (Nisa / Gino Redi), n°202 (Angelini 193), « per mercoledì ore 14 »; this song was also performed by the orchestras of William Galassini and Pino Calvi.
- *Cielo di fuoco* (Nisa / Gino Redi) (Angelini 194), « per mercoledì ore 14 ».

Apart from *Di 973*, well dated 1956, the realization of the arrangements of the other songs was estimated, probably by mistake and without any certainty, between 1950 and 1955. [You can find in the French version of this article the dates on which these songs were broadcast (p.4-7).]



Angelini, Carla Boni, Gino Latilla et Sante Palumbo (Rome, Dec 12, 1955. Fototeche Rai)

The Year 1959

For what follows, the programs analyzed are those in which Angelini and his orchestra participated and which may contain one of the pieces arranged by Ennio Morricone listed at the end of the [French version of this] article. Note that from 1959,

the arrangements very often included an electric guitar and a harpsichord.

On Feb 17, on the second channel, between 8:30 and 9pm, **Angelini: I miei ricordi** is broadcast, followed every Tuesday from Feb 24 to Jun 30 by **Il sentiero dei ricordi**, "Passo ridottissimo, Varietà musical in miniatura", sponsored by Persil washing powder. This is a long cycle devoted to the conductor's musical confidences, dedicated to the most famous motifs of the last 20 or 30 years, with singers Carla Boni, Gino Latilla, the Duo Fasano and the young Giuseppe Negroni.

On Mar 20, on the second channel, between 3:40 and 4pm, the show **Orchestre dirette da Angelini e Armando Fragna** welcomes guests Tonina Torrielli and Claudio Villa (songs performed unspecified).

Then every Sunday, on the national channel, between 9 and 9:45 or 10pm, there is the return of "Passo ridottissimo, Varietà musical in miniatura", with **Varietà musicale con l'orchestra Angelini** from July 05 to Aug 23.



Gino Latilla e Carla Boni partecipano al programma musicale delle ore 19.10 presentato da Angelini e dalla sua orchestra

Radiocorriere #30 p. 34 (26/07-01/08/1959)

From July 07 then 14, 21 and 28, it is on television, on Tuesday between 7:10 and 7:40pm, that we find **Angelini e la sua orchestra**, with Carla Boni, the Duo Fasano, Gino Latilla, Nilla Pizzi, Achille Togliani and the young Bruna Lelli. Then the TV show returns between 7:05 (or 7:10) and 7:35pm (or 7:45), with the same artists plus Vittorio Belleli, on Aug 18 and 31, Sep 07,

⁵⁷ <https://www.youtube.com/watch?v=XLWxoNt-6hY>

14 and 28, 1959. The repertoire brings together international rhythms and songs from yesterday and today.

Then alternate **Angelini e la sua orchestra**, on the national channel on Oct 11 and 21 and Nov 04, and **Ballate con noi**, every Monday on the second channel, at the end of the afternoon, from Oct 12 to Dec 28, 1959 (except on Nov 02), a meeting with the Angelini orchestra and other groups.



The Year 1960

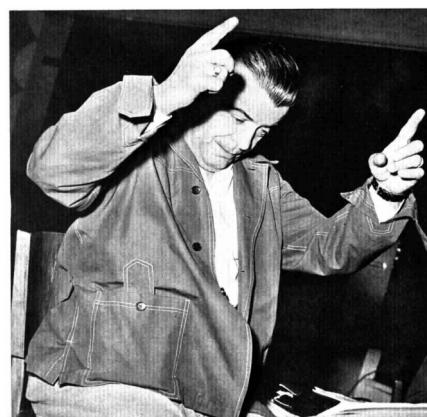
It begins with the appearance of Angelini's orchestra in **L'orchestra del sabato** on Sep Jan 09, on the national channel, between 1:30 and 2pm, sponsored by the insecticide Cera Gray.

Angelini e la sua orchestra returns on the national channel from 1:30 at 2pm or from 11:15pm until midnight (on Mondays, Wednesdays, Thursdays or Fridays [see dates in French version, p.8]) then from Oct 10, 1960 and until Dec 25, 1961, only on Mondays from 1:30 to 2pm. In 1960 participate the singers Gimmi Caravano (written Jimmy in the database), Pia Gabrieli, Nadia Liani, Luciano Lualdi, Milva, Lilly Percy Fati (written Percifati) and Walter Romano, then in 1961 Milva, Carmen Rizzi, Giorgio Consolini, Giuseppe Negrone and Mario Querci (not Marileno as indicted in the database). Tonina Torrielli also appears on Sep 01, 1961.

This show alternates with **Le canzoni e Angelini** on the second channel (on Tuesdays, Wednesdays or Fridays) on Feb

19, 23 and 26, Mar 02, 04, 08, 09, 15, 16, 22 and 23 (from the 12th Exhibition-fair of Sardinia, presented by Nunzio Filogamo, directed by Maurizio Jurgens), Apr 05, 06, 08, 12, 19, 26 and 27, May 03, 04, 11, 17 and 18, Jun 01, 07, 14, 15, 28 and 29, 1960. The singers are again Gimmi Caravano, Pia Gabrieli, Nadia Liani, Luciano Lualdi, Milva, Lilly Percy Fati and Walter Romano.

For these 2 shows, an article⁵⁸ explains that Angelini has radically renovated his formation in order to perform a new repertoire: it is made up of 22 elements including 3 trumpets, 4 trombones, 5 saxophones, a string quartet, a vibraphone, with marimba and accordion, a harpsichord, a piano, a guitar, double bass and drums. Among the musicians, jazz artists: Nini Rosso on trumpet, Mario Midana on trombone, Livio Cervellieri and Gino Marinacci on saxophones, Roberto Pregadio on piano, Berto Pisano on double bass, etc. On the program, successful Italian and foreign songs and pieces for solo orchestra which were then among the international bestsellers. Another article, which appeared in "Settimana radio TV" from Milano in 1960⁵⁹, is illustrated with a photo of each of the musicians in Angelini's orchestra. There are 24 of them here, notably with guitarist Pino Rucher, well known in the Morriconian universe.



Radiocorriere #10 p. 18 (06-12/03/1960)

Every Friday, on Jul 08, 15, 22 and 29, Aug 05, 12 and 19, on the second channel, between 10 and 11am, the show **Un'ora fra**

⁵⁸ Article "Angelini e Fragna rinnovano le orchestre", *op. cit.*

⁵⁹ The online page is unfortunately too fuzzy to decipher the names of the other musicians.

noi is also devoted to the orchestra conducted by Angelini.

The latter returns to television on Saturdays Jul 23 and 27, with **Le canzoni de Angelini**, for 30 minutes of light music with the "voci nuove" (new voices) Jimmy Caravano, Pia Gabrieli, Nadia Liani, Luciano Lualdi, Milva, Lilly Percy Fati and Walter Romano.

The Year 1961



The entire year is punctuated every Friday from 1:30 to 2pm, by the 51 episodes of the program **Il ritornello** (the chorus), on the national channel. Strangely, while an article does mention the repertoire of Angelini's orchestra, it is stated that the musical direction is provided by Carlo Esposito from Jan 06 to Feb 24. Then from Aug 03 to Dec 24 (nothing on Mar 31), Angelini himself was in charge, the show then being sponsored by Salumificio Negroni. If from Aug 03 to Dec 24, the singers are no longer mentioned, the previous programs see successively Carla Boni, Gino Latilla, Miranda Martino, Giuseppe Negroni, Tullio Pane, Mario Querci, Carmen Rizzi (and not Carlo as mentioned in the database), Nilla Pizzi, Giorgio Consolini and Tonina Torrielli. Apart from the opening presentation, **Il ritornello** offers half an hour of uninterrupted music during which singers and orchestra perform a succession of many refrains of songs, old and new,

without ever repeating any, in modern arrangements. An authentic "encyclopedia" of popular music⁶⁰.

On Jan 29, on the national channel, between 9 and 9:40pm, **Un anno, un mese, un giorno** proposes **Concerto di musica leggera**, with the orchestras of Joe Montet, Jackie Gleason, Arthur Fieldler, Jerry Fielding, Michel Piastro, Angelini, Paul Bonneau and the orchestra Symphonetta de Madrid, singers Charles Aznavour, Anita Traversi, Achille Togliani, the ensemble The Madcaps and the vocal quartet The Hi-Lo's.

Angelini then participates to the show **Il cavallo di battaglia** on Feb 10 (with Giuseppe Negroni and Flo Sandon's) and Apr 10 (with Nicola Arigliano and Milva), on the national channel, between 11:30am and 12, sponsored by Invernizzi.

Then on Wednesday evenings, still on the national channel, Angelini presents **Le canzoni di Milva**, with the actors Tino Scotti, Laureta Masiero, Vittorio Congia and the singers Giorgio Consolini, Giuseppe Negroni, Mario Querci. The texts are by Corbucci and Grimaldi, the presentation is provided by Corrado and the production is by Raffaele Meloni. For the eight 35- to 50-minute shows, broadcast from Apr 26 to Jun 21 (nothing on May 24), singer Milva recorded, in room B of via Asiago, at the Rai production center in Rome, old songs, hits from the last 40 years, as well as new songs written for her⁶¹.

If this true "Milva show" was possible, it was because the artist's career, then 21, exploded that year. She became a leading figure in the world of song since the Sanremo festival earlier that year, and Italian record critics will even name her "performer of the year". She will also soon



Milva in recording session
(Radiocorriere #21 p. 12,
May 21-27, 1961)

⁶⁰ Article "Ritornello" by r. d. f. (Radiocorriere #11 p. 40, Mar 12-18, 1961).

⁶¹ Article "Milva o la saggezza" by Grazia Valci (Radiocorriere #21 pp. May 12-13, 21-27, 1961).

be making her cinematic debut in Giancarlo Zagni's **La bellezza d'Ippolita**, alongside Gina Lollobrigida. This experience will give her the opportunity to showcase her red mane which will earn her the nickname "La Rossa".

According to the database, Ennio Morricone has arranged no less than 24 songs performed by Milva. The latter has been recording since 1960 for Fonit Cetra, a label for which Morricone has been working since 1959. The arrangements officially signed by Morricone for the singer date from 1962 but it is not forbidden to think that he is also the author of the discographic arrangements of Milva when she is accompanied by Angelini and his formation. After all, it should be remembered that the conductor did not make his own arrangements... An article⁶² mentions the Angelini-Milva pair with interesting results from the show **Il palio della canzone** in 1960, but it would now be fairer to speak of a trio by reminding that Ennio Morricone was hidden behind the arrangements!

On the national channel, between 9 and 9:30am, the show **Il canzoniere di Angelini**, sponsored by Lavabiancheria Candy then Knorr, is broadcast on Jun 13 and 15, Jul 01 and Sept 30.

Then all Wednesdays, on the national channel, between 10:10 and 10:50pm, **Quattro salti in famiglia con Angelini** brings together Milva and Giuseppe Negroni between Nov 25 and Dec 27.

[You can find in the French version the list of appearances of the orchestra Angelini the same year on other radio channels (p. 12)]

From 1962 onwards, Angelini and his successes appeared only in much smaller programs broadcast by "filodiffusione" on Canale V or from a Slovenian-language transmission broadcast from the transmitters in Trieste and Gorizia. The place was taken by Ennio Morricone who had established himself with a new generation of singers in a more pop style.

[You can find in the French version the list of songs arranged by Ennio Morricone for Angelini's orchestra (p. 13-23) – only those, as mentioned above, that are not part of **Il traguardo degli assi** in 1959 and **Il palio della canzone** in 1960.] These early songs have been reclassified in the continuous order of numbers appearing on the sheet music and which could follow a chronological order. The dates indicated in the database, going from 1950 to 1965 but of which we do not know the fixing criteria, are at the beginning. As for the creation dates of the songs, they follow the names of the authors. Some notes on the scores have been used. For some songs, it is specified whether they have been published on disc by the same performer, sometimes with a link to listen to them. But nothing allows to ascertain that the disc versions are also arranged by Ennio Morricone. It's up to you to make your own opinion!

The last part [p.20-22] lists other songs whose scores do not include any additional numbering. The archivists may not have taken these numberings because there are gaps in the above list. Therefore, the songs will be listed in the order of the Angelini collection, ranging from the 1950s to 1961.



If we rely on the database, Ennio Morricone would have made a total of 104 arrangements for Angelini's orchestra, including two fantasies and the title piece for the orchestra.

⁶² Article "Le canzoni di Milva" (Radiocorriere #18

p. 44, April 30-May 06, 1961).

—————INTERVIEW—————

Petrassi - Musica come invenzione

Transcribed by Enrico Tichelio

As part of a portrait of the musician, composer and teacher Goffredo Petrassi (1904-2003), Enzo Restagno interviews pupils Boris Porena, Ennio Morricone, Aldo Clementi e Mauro Bortolotti⁶³. Petrassi was a protagonist of the relaunch of Italian music at European level. His compositions drew the panorama of modern musical civilization in Italy.



Restagno: *Boris Porena, Ennio Morricone, Aldo Clementi and Mauro Bortolotti: four important composers. You are not only colleagues in music, but there's a more ancient link that takes us back to school days. You all were pupils of Goffredo Petrassi. Here he is, Petrassi is coming.*

Petrassi: *Nice gathering! I'm very glad to see you again, to meet you in this occasion.*

Restagno: *To be a teacher of composition is a very rare thing. Debussy said with a defiant tone that "composition is not taught". If you got talent you become good regardless of the teacher. Can composition be taught? In what measure? In this sense the role of the teacher – Goffredo Petrassi's role – can it be a flagrant denial of the statement by Debussy?*

Morricone: *Well, in a certain way, yes, I believe. But Debussy too can be right. I suppose that his witnessing is ambiguous and right too. I believe that Maestro Petrassi has regulated itself in a certain way with us and pupils. We affirmed it, then. We admitted it at the end of our studies, we learned it. The Maestro for us was, I think I can tell, as a midwife who brings out qualities of the composer, his pupil, but almost without imposing anything on him. Except for some indisputable "established" things, that must not be discussed: today we know they are indisputable. In general the pupil was provoked by the teacher to give and therefore in a certain sense Debussy's statement is quite right, although not completely.*

⁶³ <https://www.raiplay.it/programmi/petrassi-musicacomeinvenzione> (interview from 37:00 onwards) July 10th, 1985

Clementi: *I think Ennio is right. The method he refers to is what Platon called maieutic. Debussy was right, Ennio is right. I think it's all relative and subjective. Anyway it's sure to me that talent is the basis for the reception of teaching. One may have Beethoven as teacher but without talent nothing happens! It takes a form of collaboration. Teaching is a form of collaboration.*

Petrassi: *The great teacher cannot do anything with a stupid pupil and also a very gifted pupil cannot do anything with a stupid teacher. Or instead, the very gifted pupil leaves and goes to another teacher. In my opinion, if I can dare to say a few words on this topic, it seems to me that – certainly – Debussy was right and wrong at the same time. Teaching composition namely it is not teaching talent. But some procedures that are taught can indeed help the talent to come out. Generally I was, and they know it, always opposed to the adoption of a certain method or treaty. There aren't 'Composition Treaties'. The only and one Composition Treaty is Music itself and so Debussy is wrong and right at the same time.*

Porena: *Yes, I must admit I have great confidence in didactic relationship, maybe just because I was a Petrassi's pupil. I must say that teaching is something that really digs deeper inside a person. I want to say that the case of Petrassi's didactics doesn't concern the only technical and musical aspect. I obviously learned from Petrassi many things in a material, artisanal sense. But I want to say that his deepest lesson is that triggered those springs he mentioned before. These springs somehow were punctually inside me, or I acquired them elsewhere, but lie in other factors. Above all they're inside the way to face the musical issues namely the way to think musically, to think on composition. More than the mere specific technical issue it seems to me that it somehow concerns a sort of thinking technique, the way you think. In this case teaching isn't of course a simple transmission of ideas but it is mainly a work together with the pupil. This is at least what I received from Petrassi and this is what, all*

of us, we strive to convey in turn to our pupils.

Restagno: *As an example, once upon a time, but today too, in each good school of composition, a lot of analysis is done. One really learns to read music. I would be grateful if you will remind me of something in this sense. As an example this "Lettera amorosa" by Monteverdi, which was almost an obligation.*

Bortolotti: *An obligation also because Petrassi – and maybe a little us all too – always had a particular preference, an interest for the word, for the relationship between word and sound. So "Lettera amorosa" is precisely that perfect example of relationship of understanding between expressiveness of the word, meaning of the word, and its sound musical translation.*

Porena: *Do you recall that visit we all together did with Maestro Petrassi to the Picasso exhibition, I guess in 1952? It was just organized by the superintendent of the modern art gallery and Maestro Petrassi, it was indeed one of the culminating moments of our great collective work.*

Petrassi: *Generally it was matter of regulating you in a different way, however we took inspiration from one note rather than another, or one rhythm rather than another, to broaden the discussion so to involve literature, painting, and civic behaviour. It had a lot to do with it many things... It was a pretext. The change of one note was a pretext to broaden the discussion.*

Restagno: *Aldo Clementi, I know that you are also a great lover of visual arts. Did you take inspiration in this regard from your Music teacher? Was he to address you towards these subjects?*

Clementi: *Sure I did! Of course, I was a boy, I was young, I had to. However, I also already had a passion of my own.*

Restagno: *How old were you, when you began studying with Petrassi?*

Clementi: *I'll tell you right away, I was 27. I did only two years of high school. Finally I graduated at 29, the regular studies.*

Restagno: *Was it difficult to be a boy and student, as you say, then? Those were*

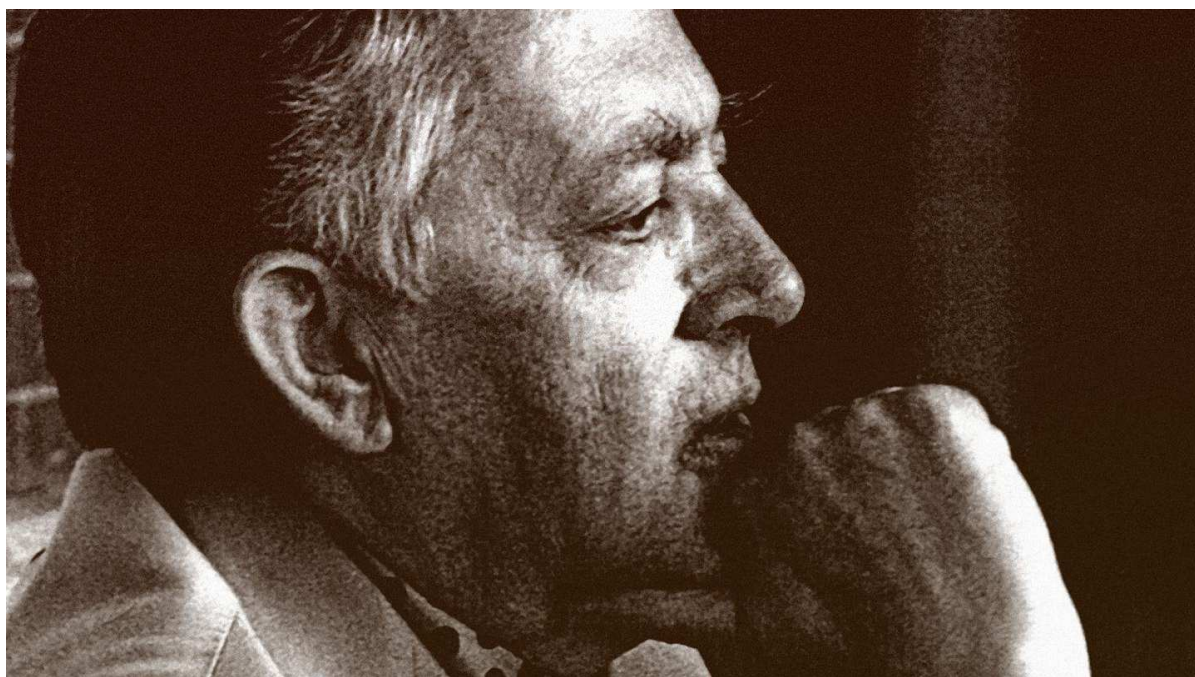
difficult years as a young student, right? The horizon around was not so crowded with characters, things, information and so on, as it's evidently today. Porena spoke before about 'dark years' in the end. Ennio Morricone, what did Petrassi do for his pupils, apart from teaching them an excellent craft of course? Did he help them?

Morricone: He didn't have to do anything else! He had already done everything. He did it for the contemporary music, for all the composers. And not only Italians, and not only his pupils. Here I would like to remind you that, unlike many of his colleagues (and he taught them that), in the competitions where his students took part, he did not participate, he did not help them, actually. He took such a neutral stand, of painful and loving neutrality. But it seems right and dutiful to me. Because if the pupil wants to go ahead, his pupil, he must go on on his own, not for other forces.

Restagno: I think one can state this: No one of the pupils writes as Petrassi does. Doesn't a "petrassismo" exist, an "alla Petrassi" manner? Usually teachers support those pupils who are likely a copy of themselves. That is the prerequisite for

this system: academism. The way you write, your career, is the most sensational denial that there was even a vague suspicion of manner in this school. Some pupils go to certain teachers because evidently they choose their teachers, and from that class come out important pupils. In history of music it happened, it happened with Schönberg, it happened in recent times with Messiaen, and it happened with Goffredo Petrassi.

Petrassi: I must admit that today's circumstance was unpredictable to me. I mean I heard a sort of flashback of who I was without being aware of it. Because when you teach, when you give something to someone one never thinks in terms of what will be next, but what you are in that moment. I feel that, in that time, I did what was my duty. Not only teaching a musical technique, the craft of musician, but above all I have deluded myself to convey them the love for music. Because that is not necessarily the case all musician are music lovers. Music must be deeply loved and lived in. And then above all, beyond this, I feel I gave some idea of a civil behaviour.

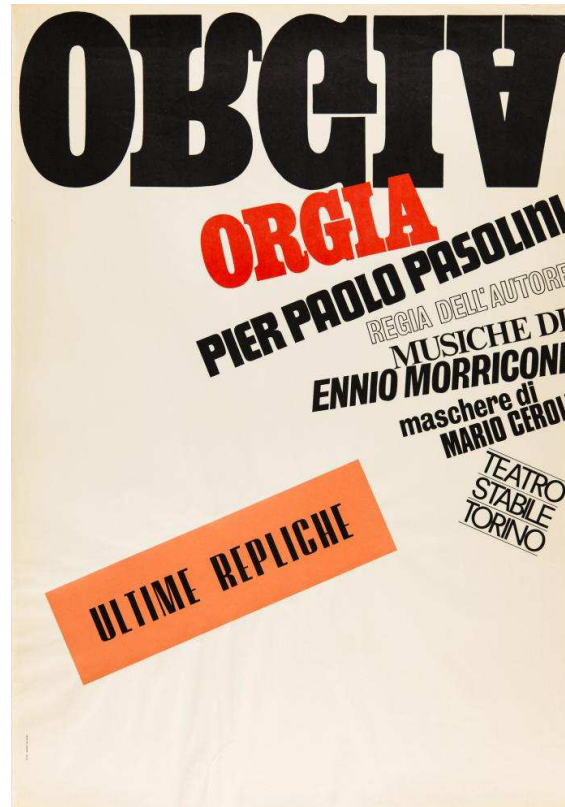


—————PROJECT REVIEW—————

Orgia

Trumpet solos for Pasolini's theatre play (1968-1969)

by Frédéric Durand



In his recently published book "Suono communicating. La musica immaginata di Ennio Morricone"⁶⁴, Marco Ranaldi returns p. 112-113 on the work done by the composer for Pier Paolo Pasolini's play *Orgia*. He refers the reader to Davide Bertelé book's "Pasolini alla prova di *Orgia*"⁶⁵, which quotes from source the website of the Teatro Stabile of Turin⁶⁶, whose library preserves everything concerning the representations of the work, with in particular the complete audio recording of the first one which we were able to listen to for the needs of this article (thank you Enrico!)⁶⁷.

The tragedy *Orgia* was performed during the winter of 1968-1969 by Laura Betti (the Woman), who had just won the Coppa Volpi at the last Venice Film Festival, Luigi Mezzanotte (the Man) and Nelide Giammarco (the Girl), in a production by the author. It deals with the dramatic and cruel relationship between husband and wife, bound by a sadomasochistic relationship; a theme echoing Pasolini's latest film, *Teorema*. "*Beyond the judgments of others, fascist parents, self-righteous friends, moral neighbours, soldiers guarding order, this man and woman assert without limit their will to be free*", Marcel Bozonnet writes, who will stage the play many years later⁶⁸. In the program, the play is dedicated to Aldo Braibanti, "*in prison for anomie*"⁶⁹ of Italian

⁶⁴ Officina di Hank, november 2021.

⁶⁵ Ianieri Edizioni, Reggio Calabria, february 2021, 203 pages.

⁶⁶ <https://archivio.teatrostabiletorino.it/cerca?tags=orgia>, with online scenario, program, photos, articles.

⁶⁷ An extract of the music can be heard in an interview conducted at the time for Radio Rai, published in 2017: <http://www.rai.tv/dl/portaleRadio/media/ContentItem-ea5c5b9e-2a1b-464b-b75a-f0678a149fb7.html>

⁶⁸ <https://www.theatre-contemporain.net/spectacles/Orgie/ensavoirplus/>

⁶⁹ The state of a being who no longer recognizes rule.

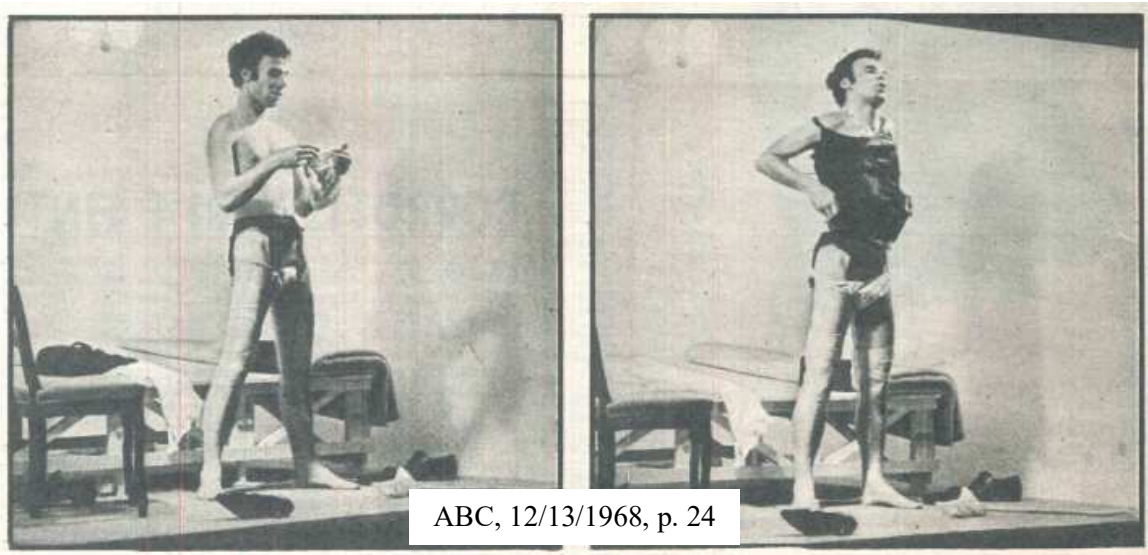


Photo: Vitaliano Davetti

society": a homosexual author and playwright recently sentenced to 9 years in prison for plagiarizing a young author.

Pasolini had written the first version of his text in the spring of 1965, before reworking it several times to become his first performed play. A sort of secular oratorio in free verses, constructed in six episodes, it's also the first experimental application of his theory of the « theatre of speech »

evoked in his "Manifesto per un nuovo teatro", published in "Nuovi argomenti" #9 (January-March 1968). "*Theatre should be what theatre is not*", he wrote. The action was based only on language, the staging of the author being reduced to a recitation of the actors "*without intonations and colors*"⁷⁰. This kind of reading aloud, something that was not common at the time, unlike today, was reinforced by the installation of eight microphones, one of which was directed towards the public, "*the director [adopting] this symbol to express his idea of theatre as a means and instrument for dialogue*"⁷¹. Despite their lyricism, the violent, sexual and even obscene dialogues of the play embarrassed the bourgeois public. Mosca speaks of "*courteous applause from a select audience*"⁷². Another journalist describes a "*disgusting, grotesque, painful*" spectacle⁷³. It should be remembered that since September 1968, Pasolini had been on trial for obscenity with his film **Teorema**. Now, in **Orgia**, he had chosen to stage the Man's transvesting in view.



ABC, 12/13/1968, p. 24

⁷⁰ R. De Monticelli, « Nella scatola bianca un furore a tre voci », *Il Giorno* (Milan ed.), 11/28/1968.

⁷¹ Davide Bertelé, *op. cit.*, p. 163.

⁷² « Pasolini "off Po" », *Corriere d'informazione* (Milan ed.), 11/28/1968.

⁷³ V. B., « "Orgi" spettacolo di appello che lascia il pubblico disgustato », *Cinema Sport*, 11/30/1968.



Pasolini at the Deposito in front of the scenic system of his piece and the benches of the audience

In search of a new contact with the public and a new way of performing, such as Ariane Mnouchkine's Théâtre du Soleil in France or the Living Theatre in the United States, Pasolini had chosen to have his play performed outside the traditional places of theatre. First, at the Deposito d'Arte Presente (the DAP) in Turin (via San Fermo, 3)⁷⁴, a large shop in which a group of avant-garde Turin artists presented works with dimensions not compatible with the usual exhibition halls. Then at the Unione Culturale in Turin (via Cesare Battisti, 4bis) and finally in a meeting and conference room, the Sala delle Colonne of Teatro Gobetti (which will become the Sala Pasolini in 2015). It was also the time when minimalism began to invest the living spectacle, hence the sobriety of the scenery. On a stage more than a meter high, the scenic structure of the sculptor Mario Ceroli was summed up in a small white cube of three meters of side inside which the action took place. The audience sat on portable benches in front of the stage.

For the play, Ennio Morricone composed trumpet solos that were performed live by the young Tolmino Marianini. Born in Bagno di Romagna in 1944, Marianini started playing genus (family of trumpets⁷⁵), in the musical band of the village. He graduated in trumpet, at the Turin Conservatory, in 1967 only, due to financial difficulties of his family. In 1968, he started working for the Piccolo Teatro in Milan (for 15 years), with Giorgio Strehler. *"In September 1968, I was contacted by the Teatro Stabile of Turin to collaborate to their production of **Orgia**, Pasolini's first theatrical work, says Marianini, having still a very precise memory of this experience⁷⁶. Arriving in Rome, I immediately found a very friendly and also very constructive environment, with great confrontations and discussions between Pier Paolo, Laura Betti and the costumer Caroli. With Maestro Morricone there was immediately a good understanding. Madame Maria, Morricone's wife, came to pick me up at the hotel, to take me at her home⁷⁷, where we rehearsed the music, written by the Maestro on pentagrammed sheets placed on his knees, while he attended the rehearsals of **Orgia**, at Betti's place."*

Giorgio Zampa wrote at the time, *"a spotlight placed on the ground invests a young man who, having blown a trumpet, begins to perform rudiments of music."*⁷⁸ Owing to minimalism, the choice was for a single instrument rather than a complete orchestra as Morricone had been able to do for **La fidanzata del bersagliere** in 1963. Here, the music signals the passage from one episode to another, which is quite usual in the theatre. But twice, in the third and sixth episodes, the dialogues of the Man are interspersed with short musical interventions. *"Honestly, I will tell*

⁷⁴ And not at the Teatro Stabile or the Teatro Regio in Turin, as one can sometimes read.

⁷⁵ Also known as trombonino, the tenor horn in French.

⁷⁶ Trumpeter Tolmino Marianini kindly shared with us his testimony in Facebook posts, February 11, 12 and 13, 2022, via his wife Gabriela (ghostwriter).

⁷⁷ At the time, via delle Molette in Mentana.

⁷⁸ « Anatomia dell'orgia », *La Fiera letteraria*, Rome, 26/12/1968.

you that it was the most difficult music I had to play, during my 60 years of career, remembers Marianini. I've played in the greatest Italian lyrico-symphonic orchestras, soloist in brass ensembles, trumpet player with Paolo Conte, solo trumpet in big bands, but I've never had so much pressure, like when I got up from the stool, placed next to the stage, where the tragedy took place."

This alternation of verses and notes produces a particular effect to the ear, which was to participate in the theatre of speech desired by Pasolini. During the debate organized on November 29, 1968 in the Sala delle Colonne of Teatro Gobetti, he claimed to be faithful to the great tradition of Greek theatre, where the choir represented a homogeneous, non-individual group of performers who commented in a collective voice on dramatic action. Franco Cuomo understood this, reducing the piece to a "text for only three actors and a musician with choral functions"⁷⁹. Here, music had a role as important as directing. Marco Ranaldi rightly notes that it gave the idea of "a trace that did not create empathy with the text; it sounds like music foreign to history, "another" character who almost observes the action, the human tragedy"⁸⁰.

"The Maestro had full freedom to write the music, continues trumpet player Marianini, according to the instructions of Pier Paolo, on how the dialogue between the trumpet and the protagonists was to take place. The trumpet was to have the function of the choir in the Greek theatre."



Stampa sera, 11/28/1968

The score consists of three different pieces: a funeral march that introduces the piece and closes the first and fourth episodes; more or less short pieces, which Morricone called "evocations", which close the second and third episodes, and alternate with the dialogues during the third episode; and a *Concertino di angeli* which closes the fifth episode⁸¹ and whose reprise of the final ends the piece. In the sixth episode, this piece is cut in a second alternation with dialogues. If in the press articles Morricone's name is very often quoted as the author of the music, only one journalist lingers on the score by evoking pieces "in truth a little pathetic"⁸². Massimo Dursi writes that "Tolmino Marianini's trumpet introduces and comments with the epicurean music of Ennio Morricone"⁸³.

There are in total twenty-eight musical interventions for a total duration of 11:07, the recording of the play totalling 1:48:34. Here is a proposal of the titles and the division according to the scenario and the recording:

- 1) [M1] *Marcia funebre - 1° movimento* (Primo episodio - Intro).....1:13
- 2) [M2] *Marcia funebre - 2° movimento* (Primo episodio - Coda).....1:27
- 3) [M3] (Secondo episodio - Coda).....1:33
- 4) [M3bis *Evocazione*-M4 *Evocazione*-M4bis-M5 *Evocazione*-M5bis-M5quater-M6-M7-M8-M8bis-M9] (Terzo episodio - Alternato ai dialoghi).....1:32
- 5) [M10] (Terzo episodio - Coda).....0:29
- 6) [M11] *Marcia funebre* (Quarto episodio - Coda).....2:02
- 7) [M11bis] (Quinto episodio - Con dialoghi).....0:52
- 8) [M12] *Concertino di angeli* (Quinto episodio - Coda).....1:14

⁷⁹ *Avanti!* (Rome ed.), 28/11/1968.

⁸⁰ Marco Ranaldi, *op. cit.*, p. 113.

⁸¹ The 6th episode also begins with these words of the Man: "C'è stato un concertino d'angeli contro le pareti del mio cranio" (it was a concertino of angels against the walls of my skull).

⁸² Augusto Romano, "Un "orgia" di parole", *L'Italia*, 11/28/1968.

⁸³ « "Orgia" di PPP », *Il resto del Carlino*, 11/28/1968.

9) [M13-M14-M15-M16-M17-M18-M19-M20-M21-M22] *Concertino di angeli* (Sesto episodio - Alternato ai dialoghi).....1:55

10) [M12] *Concertino di angeli* (Ripresa finale).....0:10

"The titles of the pieces were certainly agreed between them, says Marianini⁸⁴, as there was a lot of collaboration (and esteem) between Pasolini and Morricone."

The rehearsals took place in the living room of Laura Betti's house via Montoro⁸⁵. If the first articles announced the premiere for November 15, 1968, the date had to be postponed because the show was not ready for technical reasons and because Pasolini was preparing in Sicily the shooting of his next film **Porcile**. Finally, the play was presented as a preview, reserved to subscribers of the Teatro Stabile, on November 25 and 26, 1968 at the DAP in Turin where the premiere took place on November 27, 1968 at 15:30, followed by a debate with the spectators. According to press kits and articles, the representations were then as follows:

- November 29, 30, December 1, 2, 3, 4 (twice), 6, 7, 8, 9, 10, 11 (twice), 13, 14 and 15 at the DAP, always on reservation for Teatro Stabile subscribers.
- December 18, 19, 20 and 21, 1968: repeat performance at the Unione Culturale in Turin, then on tour in various cultural centres in the region such as Alessandria.
- January 12, 1969 (twice), 14, 15, 16, 17, 18, 19 (twice), 21, 23, 24, 25, 26 (twice): repeat performance in the Sala delle Colonne of Teatro Gobetti, but this time open to all audience by decision of the Teatro Stabile and prohibited to minors under 18 years.



"In the spring of 1969, explains Marianini, the show went on tour in 2-3 other cities, but I, on the other hand, didn't accept the new version because, during the rehearsals, I had an audition at the Teatro alla Scala, which I won. I had to take on the service immediately. I offered to send a replacement to the Superintendent of Teatro Stabile, but he was categorical. He threatened to turn me in and block the Scala hiring. I therefore concluded my engagement until the end of the performances in Turin, but I didn't sign for the repeat. After a few years, I met Laura Betti who, affectionately, reproached me for having left them with a replacement who didn't live up to the task."

After the student uprisings of May 1968, the Teatro Stabile, whose artistic director was then Dr. Gian Renzo Morteo, had made the choice of the avant-garde, but the play scandalized and the critics were harsh. By definition, the avant-garde pushes the public, especially when the latter is mostly bourgeois (the subscribers of the Teatro Stabile). On December 15, 1968, an antipasolinian protest by a group of fifty young students of the Comitato di coordinamento per l'Università, Piedmontese university, disturbed for about twenty minutes the representation until the intervention of the police, designated as fascist, called by the Teatro Stabile, described as "catholico-communist" by the

⁸⁴ Asked about this on February 15, 2022, Roberto Chiesi thinks that the titles were by Morricone, referring to Roberto Calabretto's book "Pasolini e la musica", published in 1999 and whose new edition is about to be released on the occasion of Pasolini's centenary of birth. About the publication of the poet's complete correspondence in November 2021 at Garzanti, "Lettere", without any letter from Morricone, he said: *"I doubt that Morricone and Pasolini communicated with each other by correspondence; they would meet or call each other, so I fear there is no record of their collaboration."* He nevertheless advised to go to the Vieusseux Cabinet in Florence, which keeps Pasolini's archives.

⁸⁵ Berenice, « Per l'orgia di Pasolini la tromba di Morricone », *Paese sera* (Rome ed.), 11/02/1968.

conservative newspaper *Lo Specchio*⁸⁶. A new incident also took place on January 10, 1969 in Alessandria with about fifty extreme right activists⁸⁷.

*"It is true that Pasolini was heavily criticized, recalls Marianini, especially because at that time he was on trial for the film **Teorema**, so nothing was forgiven. After the show, Pasolini met with the audience to discuss about it."*

Marco Ranaldi wonders about the fact that this umpteenth collaboration between Morricone and Pasolini was the only one that the composer never mentioned in the various books in which he participated. However, Alessandro De Rosa confirmed that he had talked about it with him, but that it does not appear in his interview book because of lack of space⁸⁸.

Orgia, a manifesto piece against normality, will remain Pasolini's sole attempt to stage a theatre play. No doubt the two artists retained a certain bitterness from the poor reception of the work by the public...



Lo Specchio, 12/29/1968, p. 19

TEATRO STABILE TORINO 1968/69

Da Mercoledì 27 Novembre 1968
(anteprima 25 e 26 Novembre)

IN VARIE SEDI A TORINO

PIER PAOLO PASOLINI

ORGIA

Regia dell'AUTORE
Musiche di ENNIO MORRICONE
Maschere di MARIO CEROLI

INTERPRETI:
LAURA BETTI
Donna
LUIGI MEZZANOTTE
Uomo
NELIDE GIAMMARCO
Ragazza

Alla tromba
TOLMINO MARIANINI

Direttore di produzione: Attilio Casati
Direttore di scena: Franco Basso
Costituzioni: Guido Riccardi
Costituzioni: Salvatore Fortuna
Macchinisti: Romano Decker
Scenari: Enrico Giarola
Segretario: Piero Botta

Lo spettacolo è riservato agli abbonati del T.S.T. Spettacolo in abbonamento. E' vietato il tagliando n. 3.

La capienza delle platee è di 1000 posti (con seggioili reclinabili). Per informazioni e prenotazioni, rivolgersi al servizio abbonamenti, via Rossini 8, tel. 87.93.42 - 87.93.43, dalle ore 9,30 alle 23.

Prenotazione posti e informazioni presso la biglietteria del Teatro Stabile, via Rossini 8, tel. 87.93.42 - 87.93.43, dalle ore 9,30 alle 23.

LO SPETTACOLO E' VIETATO AI MINORI DI ANNI 18

TEATRO STABILE TORINO 1968/69

Da Domenica 12 a Domenica 26 gennaio 1969
alla Sala Colonne del **TEATRO GOBETTI**

PIER PAOLO PASOLINI

ORGIA

Regia dell'AUTORE
Musiche di ENNIO MORRICONE
Struttura scenica di MARIO CEROLI

INTERPRETI:
LAURA BETTI
Donna
LUIGI MEZZANOTTE
Uomo
NELIDE GIAMMARCO
Ragazza

Alla tromba
FRANCO BAUDO

Direttore di produzione: Attilio Casati
Direttore di scena: Franco Basso
Costituzioni: Guido Riccardi
Costituzioni: Salvatore Fortuna
Macchinisti: Romano Decker
Scenari: Enrico Giarola
Segretario: Piero Botta

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LO SPETTACOLO E' VIETATO AI MINORI DI ANNI 18

"Meeting Maestro Morricone was, for me, a very beautiful experience, concludes Marianini, interesting and instructive, unfortunately unique, perhaps because of me, for not having cultivated this relationship. I don't have any pictures, just press clippings, which talk about the representation, and the poster. Only 3 years ago, thanks to Prof. Roberto Chiesi, great scholar of Pasolini, I came into possession of the sound recording: it was a beautiful gift that he gave me."

⁸⁶ Giampiero Pellegrini, « Come finisce un'orgia di PPP », 12/29/1968, p. 18-19.

⁸⁷ « Gazzarra di destra per Pasolini ad Alessandria », *Il Giorno* (Milan ed.), 01/11/1969.

⁸⁸ Message of February 19, 2022.

—————SCORE REVIEW—————

I Marziani hanno dodici mani

by Steven Dixon



I Marziani hanno dodici mani (Martians Have Twelve Hands, 1964) begins when a flying saucer lands on earth. Out step four extra-terrestrials in silver jump suits donning Captain Spock haircuts. They are called X1,X2,X3 and X4. Their mission is to learn the ways of life on earth, how to party, how to enjoy a soccer game, even how to compose music. And of course the lessons of courtship and how to find a partner.

It is a very enjoyable light hearted film. Morricone seemed to have a monopoly on this type of score as heard in films like **Diciottenni al sole** (1962), **I motorizzati** (1962) and the Gianni Morandi movies such as **Non son degno di te** (1965). In fact the actor Carlo Croccolo who plays X2 in the film was seen in the Morricone scored **Non son degno di te** playing the character Pinosso Morricone.

I Marziani hanno dodici mani has a marvellous main title called *Tremarella* (Alicanta-Rossi-Vianello) arranged and conducted by Morricone. It is sung at almost superspeed pace by Edoardo Vianello, an artist Morricone had worked with throughout the sixties. *Tremarella* generates great chorals and has this lovely bouncy charm, absolutely perfect ingredients for this film. People may ask was this song recorded for movie purpose as it was credited on the main titles. Two singles came out in 1964, the year of the film's release, both using the same reference

number RCA PM45-3270. The more common edition has a dance photo of occasional Vianello songwriter Franco Califano with French/Italian actress Dominique Boschero (seen that year in another Morricone comedy **E la donna creo l'uomo**). The second, much scarcer edition has the **Marziani** film logo on the front cover and photo related scenes upon the back.



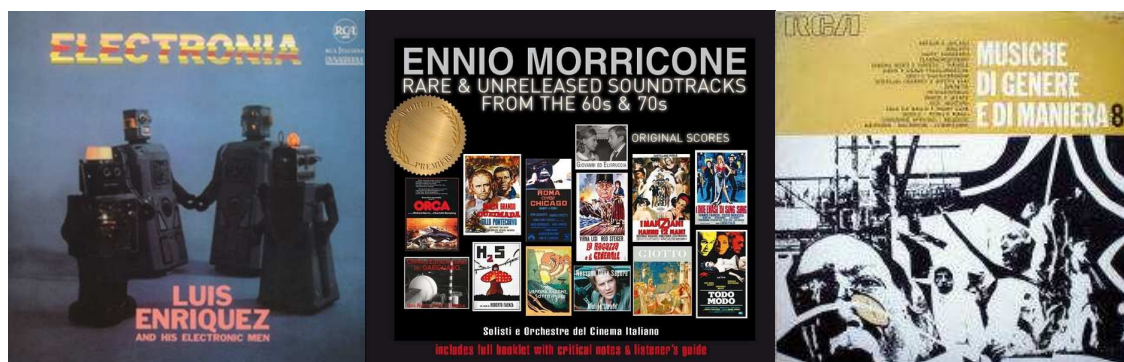
Obviously printed to cash in on the film. On the discs themselves, there is no mention of any film connection. In fact not one of the Vianello singles, LP compilations or CDs mention the film either. This tends to indicate that the song pre-existed the movie. Nevertheless, if you listen closely to the lyrics, you'll hear that the Martians and their hands are mentioned (see "Old News" in this issue). So that's a tough nut to crack.

For *Tremarella*, two Morricone versions exist: the film version and one seemingly re-orchestrated by Morricone in 1964 with more varied Vianello vocal layers, which can be found on some of the later CDs.



The film also presents us with a never released female vocal version of *La tremarella* sung by Marinella (as credited on end titles). For interest value only *Tremarella* was freshly recorded in 1980 by Vianello, but with no Morricone link. It has been worked in a style known as Ska, a combination of Jamaican and Caribbean rhythms.

But what about the rest of the music? Well, we do know there was much material taken from other sources. These have been well documented, so we can easily list those instrumentals like *Il tangone* from Lina Wertmüller's *I basilischi* (1962), *Gaston* (1961, arrangement only by Morricone) and the frequently used twanging electric guitar theme *Ninna nanna '65*, composed by Morricone (1964) worked Bacalov style. Pre-used songs include the ever warm Mary Di Pietro song *Quello che conta* (arr Morricone, 1964).



After recently viewing the film again I was very surprised just how much original music there is. To build up a picture of the body of the soundtrack we can focus on two main march themes, both worked in a jocular military style. The first to illustrate the Martians bold entry onto earth's soil comes under the title *Marcia dei Marziani*, a very short theme never released in its original Morricone form, but did turn up as a wonderful cover version on the 2014 CD set "Rare and unreleased soundtracks from the '60s and '70s".

But the second military theme, *Marcia dei marionette* has been pressed on disc, once only (LP "Musiche di genere e di maniera volume 8" - RCA SP 10028, 1971). An incredibly enjoyable and witty composition with hilarious sounds of duck quacking is played a number of times in the movie, like when the Martians are casually strolling down a busy motorway in their silver jump suits. But also at the end of the film, when the Martians decide to stay on earth after finding love. The music is accompanied by a most amusing dance routine.

One just has to look at the charming and colourful posters that came out in 1964 to discover what musical treats lay in store.

Quality themes come like a speeding express train: Alessandrini and his guitar, rock music, styles in lounge, beach-party, opera. All these traits of Ennio Morricone's fun scoring personality are included in this glorious warm and witty soundtrack.



"LA PIÙ GRANDE MUSICA CLASSICA DELLA NOSTRA ERA"
Hans Zimmer

ENNIO
Ennio Morricone

"Il mio compositore preferito... Non intendo compositore cinematografico... sto parlando di Mozart, Beethoven, Schubert"
Quentin Tarantino

"Unico ancora oggi"
Clint Eastwood

"Vede la musica dove gli altri non riescono"
Wong Kar Wai

"Ho raggiunto la spiritualità grazie alla musica del maestro"
Bruce Springsteen

un film di
GIUSEPPE TORNATORE

PROSSIMAMENTE #SOLOALCINEMA

78
MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
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