

Maestro



ENNIO MORRICONE / LUIS BACALOV

LUIS BACALOV *Tribute*

THE SEVENTIES IN RADIOCORRIERE *New revelations*

JUST HOW MANY MOVIES? *Counting the Scores of Ennio Morricone*

LA VOCE COME STRUMENTO *Interview with Edda Dell'Orso*

...and more

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Front cover image: Partial cover design of vinyl-LP "Per amore" RCA TBL1 1234 (1976)

—————PREFACE—————

Ennio's Correspondence

by Didier Thunus

I was deeply moved when I saw the movie **La corrispondenza**. Not that I am an unconditional fan of Giuseppe Tornatore's movies: even though each of them carries the undeniable mark of a very gifted director, many of his films have left me cold. Others however are top-drawer works of art, and not only the unanimously lauded **Cinema Paradiso**: my preferences go to the dark **Una pura formalità**, and the truly remarkable **La migliore offerta**. **La corrispondenza** works on a different level however, as it tickles the human soul on very intimate aspects. This movie is about love and death, and therefore triggers very personal feelings. It is bound to touch each and every one very differently. And judging from the meek reception when the film came out, we can say that it didn't work likewise for everybody.

I hate spoilers but I have to say at least that the story is about a woman who keeps receiving messages from her beloved even after his death. The images of Olga Kurylenko relentlessly searching for the truth through the streets of Rome or Edinburgh, and the mists of the lago d'Orta, kept haunting me for days and weeks afterwards.

I felt that we were far from having treated the subject of **La corrispondenza** substantially enough in this fanzine – apart from Patrick's article upon the release of the movie (see Maestro #10), which was the least we could do. However, as co-chief editor of a fanzine exclusively based on the free will of contributors, praiseworthy as these may be, I cannot go out and impose any subject for an article. Therefore, I was more than happy when I received a message from our faithful Randolph Carter. Not because the real Randolph Carter is dead¹ and is still sending messages to me. Definitely not: our own personal Randolph Carter is alive and well and you will be able to judge this for yourself by reading his customarily clever and informed writing in the pages that follow. No, I was happy because we were granted with an excellent and elaborate review of **La corrispondenza** by our finest writer for this new issue of Maestro, finally doing justice to this masterpiece.

The music by Ennio Morricone of course offers as usual the perfect counterpoint to this moving story. I do not want to interfere with Mr. Carter's own testimonial below, but I'd still like to say a few words about the piece *Una stella, miliardi di stelle*: a thirteen minute piece of exquisite music. To say that it is repetitive is an understatement: it is nothing else than 11 repetitions of a section of 1:15, itself made up of 8 cells of twice the same 4 notes (except for the last of the 8 pairs, playing the role of a conclusion, where the notes slightly differ between its 2 parts).



Una stella, miliardi di stelle – Ennio Morricone

Each of the first repetitions adds an element: it starts with a solo piano, then electric guitars chords are added, then synths, a bass (I don't know many pieces where the bass enters after 6 minutes). Then it settles with this gathering until the end.

¹ You never know this for sure when it comes to a fictitious character, but since he was some sort of alter ego to his author H.P. Lovecraft, we can assume that he is.

People say it's too long. But how can a 13-minute massage be too long? How can 13-minute lovemaking with the partner of your dreams be too long? I personally find it too short, if anything. Ennio had already gratified us with a comparable piece just a few months before, in the form of the eponymous track from **En mai fais ce qu'il te plaît**. The idea was similar, but a splendid strings melody was added in counterpoint after a while. Another masterpiece.

I was glad to see Randolph Carter (and then I'll stop tattling, I promise) comparing the sound of the guitar to that of Pink Floyd, in that piece and in others. I find it somewhat funny that, for Morricone, trying to sound "modern" – because this is what the plot implied and what Tornatore must have asked him – meant sounding like Pink Floyd or Dire Straits. Those "younger" artists have probably kept, to the ears of the Maestro, the stature of archetype of modern music. Whatever the case, it works and the result is splendid. In these guitar pieces, we can only praise the inspired playing of guitarists Rocco Zifarelli and Nanni Civitenga, perfectly embodying the Maestro's intents.

This reminded me of the moment I saw that Ennio Morricone and Roger Waters were working together, back in 1998. Also for a Tornatore movie by the way: **La leggenda del pianista sull'oceano**. I was fascinated by this piece of news, and the sounds that anticipatively came to my mind were exactly what we now got to hear in **La corrispondenza**. Indeed I had to wait for 18 years, because in 1998, the deception was big when I saw that this very promising collaboration had been limited to one song, and that the two "monsters" had not even met. To tell the truth, we were able to briefly enjoy this kind of sound already inside the piece *Di notte* from **In fondo al cuore**, dated 1997 but released only in 2006.

But to go back to the heart of this preface, I couldn't help thinking that we can also parallel this plot with our own experience of the Maestro's music: sure enough, we will still receive "messages" from beyond the tomb from our favourite composer. Not that this date looks any close – on the contrary, the man seems to be pushing away every usual sign of aging. These messages will take the form of late releases of unreleased pieces (and there are still many), of inheritance of his legacy in younger composers' music, of revisiting his past works, of additions to his filmography and discography. Today already, before you finish reading this issue of Maestro, you will have learned about no less than three movies to be added to the list. We can be sure also that Morricone was already very active from the Fifties onwards, even though the body of his work only started to be known from the Sixties. Based on our current knowledge, his production seems to have culminated between 1965 and 1974 – however there is no reason to believe that he was working less between 1950 and 1964, quite the contrary.

So there is still a lot of correspondence to be published, and this fanzine will humbly try to play the role of messenger.

Now I will let you discover the very varied contents of this new issue, not without telling you one last piece of information: Ennio is already no longer the oldest artist to have received an Oscar. Screenwriter James Ivory just won the statuette for **Call Me by Your Name**, at the age of 89. Congratulations to him!



-----NEWS-----

by Patrick Boustier (P.B.), Didier Thunus (D.T.), Richard Bechet (R.B.) and Frédéric Durand (F.D.)

In breve

Concerts

Many concerts are awaiting Morricone in the coming months, amongst them an impressive series of 6 dates in 8 days during the second half of June. And his 90th birthday will apparently not yet be the right moment to stop, as two dates have been set end of November already. He however said about the London date: *“The English audience has always given me a very warm welcome and I felt strongly that I should play one last big concert in London before I retire at the end of this year”*². I do remember a few similar statements in the past, but this one is very credible of course.

Amongst all these upcoming appearances, one stands out for its very unusual programme: on July 15th, the Maestro will play a concert called “Musica assoluta” in Prague, where he will perform music from **The Bible** (*The Creation* and *The Babel Tower*), **Bugsy**, **H2S**, **Metti una sera a cena**, and pieces of absolute music *Vuoto d'anima piena*, *Icaro secondo*, *Sicilo e altri frammenti*, and *Ostinato ricercare per un'immagine*³. Even though each of these pieces has already been played live at some point, we are far from his usual programme from the “60 years of music” tour, making it a worthy outing even if you have already seen some of his recent concerts. The text says that the Maestro was “invited” by the Prague Proms, so probably this is an exception to the ongoing tour and Morricone felt free to select different pieces.



His tour has sold more than 500 000 tickets in 3 years. Concert producer Floris Douwes for GEA Live said on Morricone’s official website: *“This vast number of sold tickets recognizes Ennio Morricone’s unique place amongst film composers. The past two concerts in Verona*

² <https://www.theo2.co.uk/events/detail/ennio-morricone>

³ <http://www.pragueproms.cz/en/program/ennio-morricone-musica-assoluta/>. Note that associating the piece *Icaro secondo* to the movie **I comme Icare** is quite awkward, however none of us is able to explain the term “secondo” in the title either.

*alone have sold in excess of 23,500 tickets. These are the sort of numbers that you would normally see with major pop/rock acts, but which are unprecedented for any composer or conductor of instrumental repertoire”.*⁴

Like it or not (fans like us usually prefers that he is composing new music rather than touring the world with known music), it is thanks to this that the Maestro is still a very prominent name amongst today's active composers on the planet.

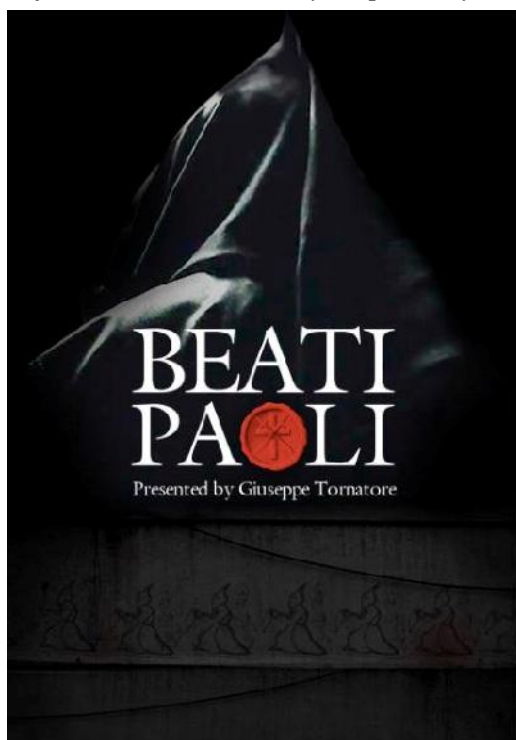
New Movies

Giuseppe Tornatore

Very little information has reached us regarding the new Tornatore projects. These include the movie **Geek**, the TV-series **Beati paoli**, and of course the documentary about the Maestro **Lo sguardo della musica**. There is also a documentary announced about Dolce & Gabbana. It seems the Italian director has a very efficient secrecy policy, quite a feat in nowadays media omnipresence.

Morricone said again that he intends to work exclusively for Tornatore: *“With the cinema, I’m practically done. With a very important exception: Giuseppe Tornatore. I’m writing the music for his next two films. When Peppuccio asks me, it’s different. We know each other: I know what he wants, he knows how I like to work. These are the conditions for a good outcome”*⁵

A banner on one of the director's official website says about the upcoming TV-series: *“Beati Paoli is set more than 300 years ago in Palermo, Sicily. It is the story of a young boy looking for his origins in a world of mysteries, challenges, conspiracies, love and passion, revenge and justice. It tells the story of a secret society, never told before: the legend of the origins of the Mafia. A TV series totally inspired by real events.”*⁶



REGIA DI GIUSEPPE TORNATORE

BEATI PAOLI

Beati Paoli è ambientato più di 300 anni fa a Palermo, Sicilia. È la storia di un giovane ragazzo in cerca delle sue origini in un mondo di: misteri, sfide, cospirazioni, amore e passione, vendetta e giustizia. Si narra la storia di una società segreta, mai raccontata prima: la leggenda dell'origine della Mafia. Una serie tv ispirata totalmente da fatti realmente accaduti.

Sceneggiatura Giuseppe Tornatore,
Massimo De Rita, Salvatore Marcarelli dal
libro di Luigi Natoli BEATI PAOLI

⁴ <http://www.enniomorricone.org/ennio-morricone-60-years-of-music-tour-sells-500-000-tickets/>

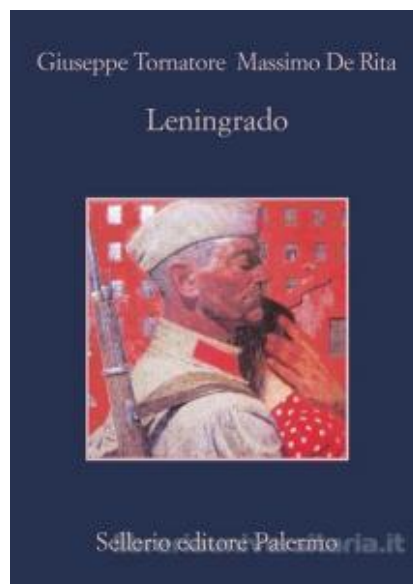
⁵ <http://www.ilsole24ore.com/art/commenti-e-idee/2017-11-12/l-oscar-piu-bello-mi-fu-negato-171413.shtml?uuid=AEtPok2C>

⁶ <https://www.facebook.com/Giuseppe-Tornatore-Centro-di-documentazione-814725821922127/>

Quite unexpectedly, the same Giuseppe Tornatore has published, together with writer Massimo De Rita (**Stanno tutti bene, Beati paoli**), a novel called "Leningrado"⁷. This book is actually a novelization of the screenplay they had written for one of the most famous unmade movies ever, **Leningrado**, a project started by Sergio Leone before his untimely death, then taken over by Gillo Pontecorvo and later by Tornatore. It unfortunately never materialized. Morricone is known to have already crafted some pieces for that movie. The release of the book could be seen as a sign of definitive abortion of the project as a movie. However, there is no reason why the book could not simply be the precursor of a bigger project still underway.

Tornatore says: "According to the calculations of Adolf Hitler – who had already fixed the celebrations for the capitulation at the Hotel Astoria in Leningrad for August 9, 1942 – in three months they will all be exterminated. Instead, they resisted for three years, even if the stocks of food in the isolated city were enough for only 30 days. This affair is more than ever actual, a great metaphor of contemporaneity."

And the website describes the book as follows: "The source for both Leone and Tornatore was the great reportage by Harrison Salisbury, "The 900 Days", published in 1969 (and released in Russia only after the fall of the Wall). Tornatore has spent years reading and reviewing testimonies, films, surveys, met the survivors, hired a bevy of translators to study journals and documents, figured out who would be the actors. The result was a screenplay that the director wrote together with Massimo De Rita; the film has never been realized but this screenplay has an extraordinary narrative force. The siege of Leningrad is told without censorship: frost, hunger, glue like flour, the horror of cannibalism, the bodies on the street, the desperation of the inhabitants and their very strong desire for survival; in Leningrad, in those months, the concerts did not cease, the theatres did not close, the treasures of the Hermitage were kept with care so that nothing could be destroyed."



A Rose in Winter

Same lack of news for Joshua Sinclair's **A Rose in Winter**, about which only a very short report appeared thanks to the website of actress Olivia Silhavy who is part of the cast: "Olivia Silhavy has just finished [July 2017] her filming of the feature film **A Rose In Winter** in Budapest.



Directed by Joshua Sinclair, who also wrote the screenplay. Director of photography is Oscar winner Maestro Vittorio Storaro (**The Last Emperor**, **Reds**, **Apocalypse Now**). The film tells the true life story of Edith Stein. She was a German philosopher of Jewish descent who entered the Catholic Church and became a nun. During the period of National Socialism, she was a "Jew and Christian" victim of the Holocaust. The role of Edith is played by Zana Marjanovic. Olivia Silhavy took on the role of Mrs. Herbstrith, the teacher of little Edith Stein."⁸

⁷ Sellerio Editore Palermo. <https://www.ibs.it/leningrado-libro-giuseppe-tornatore/e/9788838937491>

⁸ <http://oliviasilhavy.com/juli-2017-film/>

Ultimo 5

As we could have feared, Ennio Morricone will not score **Ultimo 5**. The fifth season of this mafia series starring Raoul Bova is being directed by Alexis Cahill who will make use of his usual composer Luigi Sevioli⁹. This closes an imposing series of awesome mafia scores by the Maestro, culminating with 7 seasons from **La piovra** (between 1985 and 2000), prolonged with these 4 seasons from **Ultimo** (between 1998 and 2012), in addition to many other wonderful pages of harsh, bleak and awe-inspiring music.

D.T.

R.I.P.

Luis Bacalov

Luis (Enriquez) Bacalov, born in Argentina on 30th of March 1933, composer for films, songs, concerts and other purposes, died on 15th of December 2017 at the age of 84. Dear colleague and friend of Morricone, he was one of the last ones, with him, having worked in the Italian western period, with highlights as **Django** and **Quien sabe?**. An article by Didier Thunus comes back to the connections between the two artists (see p.16). One of their common points was that he had a French career during a period, as witnessed by the now rare LP “Mes films français”. Music Box Records had first expanded **Le juge** and **Le transfuge**, two mafia-police movies, with excellent action and tension music having elements in common with Morricone's. And in January 2018, the label paid homage to him by reissuing/expanding his three other French films through a double CD: **L'art d'aimer**, **Le jeune marié**, and the outstanding, awesome **Un amour interdit**. If you like thin melody lines with well-managed timbres and orchestration, don't hesitate.



Folco Quilici

Folco Quilici, who worked 4 times with Morricone, passed away on 9th of February 2018, at the age of 87. A page of this issue pays tribute to him, with a short interview unused so far (see p.47).

P.B.

New Releases

For the same period of 5 months, the quantity goes lower and lower, and no exciting project, no expanded release came to the light. Of course the phenomenon is mainly due to the interruption by usual labels, for two reasons. First, the simple reprints don't sell anymore, many collectors having already bought previous editions. And when the composer's agreement is necessary, the answer, with exceptions, is generally “no”. So our remaining hope is that other American produced scores will appear in their complete form, like **Two Mules for Sister Sara**, **The Heretic**, **Nana** (the one of 1983), **Wolf**, **In the Line of Fire**, **Bugsy**, **Mission to Mars**.

This time, the number of LPs is even bigger than the CDs, and among the CDs, half of them concerns concert music! Hoping the situation will change, especially with a couple of new films expected.

⁹ With thanks to Eldar for this information.

Piovano, Piovani and Morricone



Evoked in the last issue, the CD “Cinema per archi” (Outhere Arcana, 2017) can be considered as the highlight in this rarefied period. Contrary to what we believed at first, there is no cover version, the arrangements being credited each time when someone else than the composer provided it, for Rota here. The composers still alive, Morricone and Piovani, brought existing and new material for the Accademia di Santa Cecilia and Luigi Piovano, conductor and cellist. First, *Gabriel's Oboe* is the same rendition as the usual concert version. Ditto for *Musica per 11 violini*, for which the booklet tells

us that a 12th violin is present but doesn't play... Then, *Arcate di archi - meditazione in Re maggiore* adapts the piece from 2011 with almost the same title (adding *con bambini*) which is only on the top rare CD “Bambini del mondo” (2015), sold at some concerts. In this short and transformed version, it takes the “main” part, roughly the second part of the original piece, without the film score evocation. Slower, peaceful, a little minimalistic, it is not a difficult piece. The second new piece is more melodic: **Moses**. Even if it is for cello and orchestra, uniting the themes *Mosè* and *Esodo*, we are not exactly dealing with the Yo Yo Ma version. Whereas the latter begins with harp scansions, Piovano's version begins with strings scansions and has a different rendition. Played faster but running longer than the previous one, it changes some elements here and there, and whereas Yo Yo Ma's version is lyrical and warm, the most recent one is more sober, although still moving.

But even among us, the buyers won't buy it only for Morricone, but for Rota and Piovani. The Rota concerto for strings is known however, already published, and the film suites, rearranged, don't add anything important. But the Piovani part is well worth the CD: *Il canto dei neutrini*, a piece for cello and orchestra, tonal and enjoyable as always with him, and two other pieces from **La vita è bella** reworked for cello and orchestra. The first piece particularly, a concerto movement premiered on this CD, is very nice, with his personal recognizable style, will please everyone. The booklet, long because it features the text in Italian, French and English, explains the pieces present on the CD and contains a crossed interview with the two living composers.

Oximoros

The second concert music album, “Oximoros - Nove lucide folle” (e-album Lead Records Italy, 2017) presents for the very first time the obscure *2 TT X 4*, a composition from 2004, surely too hard for many of us.



Film music



About film music and this time in 2018, Cinevox reissued **La cosa buffa** (CDOST PK 0334) identical to the previous complete edition from 2004. With 65 minutes, the listener has a large choice between sentimental and lounge/dance stuff, all interesting and enjoyable.

The most surprising edition comes from Sony with a 3-CD box simply called “Love”, original enough to be commented a bit. The first CD reprises the Yo-Yo Ma versions for cello and orchestra, together with few other tracks, all previously published. The second one is mainly dedicated to songs from the Sixties, except

Roussos' **Peynet** song and a couple of Milva ones for instance. And the cover versions for the

CD “We all love EM” (2006) are reprinted on the third CD, apart from *Conradiana* by the composer himself, included on the second CD. The whole will suit more to the big audience.

The vinyl edition market confirms its solid situation into the collector’s field, reprinting many titles the one after the other. About the late 2017 issues, label Goodfellas published “Edda dell’Orso Sings EM” (GF 005LP), and Dagored reprises with a 2-LP of **Death Rides a Horse** (RED 244) no less than 25 tracks, so the most complete material minus 3 minor pieces.

In the first quarter of 2018, three LPs appeared. For **Drammi gotici**, Rustblade presents a partial release with only 14 tracks (RBL LP 0204), which maybe suits to the listener who doesn’t wish to get more difficult music. Then, a new label regarding Morricone Arrow Records from UK (AR 007) partly publishes **Macchie solari** as “Autopsy”, with 10 tracks, after the complete Digitmovies CD from 2008. Finally, Dream Waltz reissues the giallo **Mio caro assassino** as “My Dear Killer” in a limited 550 copies (DW 114), with all the 17 tracks of the most complete Digitmovies edition.



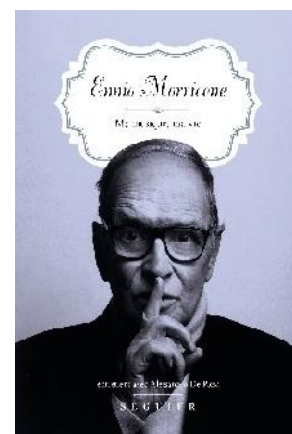
P.B.

Books

We know that Ennio Morricone’s autobiography “Inseguendo quel suono” written with Alessandro De Rosa is bound to be translated into several languages. The Spanish version, “En busco de aquel sonido”, has been released a few months ago by Malpaso Ediciones¹⁰, and the French one is due in May 2018, published by Séguier¹¹.

Here they didn’t try to translate the title and kept only the subtitle “Ma musique, ma vie”.

In the meantime, the older book “Lontano dei sogni” by Antonio Monda (2010) has been released in Chinese.



F.D., D.T.

¹⁰ <http://malpasoed.com/es/libro/busca-aquel-sonido/>

¹¹ <http://www.editions-seguier.fr/boutique/a-paraitre/collection-generale-paraitre/ennio-morricone-ma-musique-ma-vie/>

Old News

C.A.T. Squad – Python Wolf

As explained in Maestro #8 (p.36), there is an entry in SIAE called C A T SQUAD. The first of the 2 episodes however, called **Stalking Danger** (1986), didn't have any original music: it was reusing pieces from **L'attentat**, **Revolver**, etc. So the only chance to justify the SIAE credit was in the second episode, called **Python Wolf** (1988), and now that it is available on Youtube¹², we can confirm that it is indeed the case! Even if it also reuses pre-existing music, namely from



Revolver, **Mosca addio** (*Arresto*, *Canzone senza parole 1*, *Lavori forzati*, *Distacco*, *Partenza*), **Espion lève-toi** (*final*), **La cage aux folles 3** (*Due ragazzi normali*), **Le secret** (*Nebulosa seconda*), **La cugina** (*La sera, la notte, il giorno*), there is clearly other music never heard before, some of which being unmistakably Morricone:

- From 2:31 to 4:46: Bar music, sounding a bit like the rock pieces from **Le marginal**.
- From 12:23 to 13:26: An unreleased version of *Stasera ti amo* from **La cage aux folles 3**, sounding very much like its version number 2, but with less instruments (no bass or drums apparently, but the music is played very low). It is likely however that this is not an inedit from **Python Wolf**, but from **cage aux folles**.
- From 19:00 to 20:46: Low-key jazzy romantic music, not convincingly morriconean.
- From 20:46 to 22:26: Synths and rhythm, not sounding morriconean until the flugelhorn comes in. We are not far from the style of **Money** (1991). Another version of it is heard between 34:18 and 35:18.
- From 38:29 to 39:56: Jazzy synths and percussions, and again a flugelhorn. Nocturnal atmosphere.
- From 1:08:05 to 1:09:51 and from 1:12:42 to 1:13:10: Synths.
- From 1:24:37 to 1:25:19: piano solo.

The new music is generally insignificant, as if done in auto-pilot, and could have been written by anyone. But since the sole credited composer is Morricone and SIAE has it, the only possible conclusion is that this entry belongs for good to Morricone's filmography.

D.T., P.B.

La Fanciulla di Amalfi

It seems we must add a fourth restoration project to Morricone's filmography: **La Fanciulla di Amalfi**¹³, directed by Roberto Roberti in 1921, and starring Francesca Bertini (who also starred in another movie whose restoration was scored by Morricone: **La signora dalle camelie**). The most attentive readers amongst you will have recognized the name of the director, and the others will understand why Sergio Leone's pseudonym on **Fistful of Dollars** was Bob Robertson: indeed, Roberto Roberti was Leone's father. Born Vincenzo Leone in 1869, he had a notable

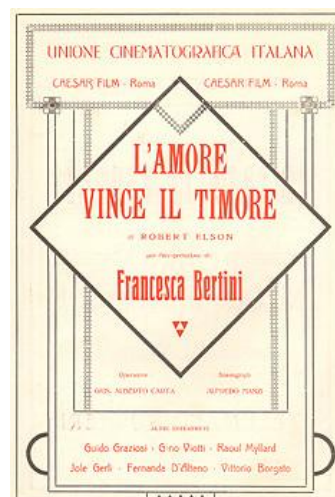
¹² <https://www.youtube.com/watch?v=i3ROtb70of8>

¹³ With thanks to Maximus for having located this info.

career as a director until the 1940s. He died in 1959, before he could witness his son's breakthrough.

La Fanciulla di Amalfi suffered from censorship and was re-released in 1924 as **Consuelita** and in 1927 as **L'amore vince il timore**¹⁴. In 1985, Sergio Leone worked on the restoration of the movie with the Cineteca Italiana di Milano and the Cineteca Nazionale di Roma, on the basis of the French copy that had remained in perfect condition, and naturally turned to Morricone for the music. The Maestro seems to have come up with some “*music for two pianos*”¹⁵. Unfortunately, nothing is known about this music and not a single note could be located. This is very regrettable: we are talking about music written by Morricone for Leone after all!

The restored movie was projected at the 4th Pordenone Silent Film Festival in October 1985 in the presence of Sergio Leone. Sadly, Francesca Bertini could not make it and passed away just a few days later.



D.T.

C'era una volta in un filo d'erba

In the book "La musica nel cinema e nella televisione"¹⁶, we learn about the existence of two documentaries for which Ennio Morricone participated but which are not mentioned in Radiocorriere, probably because they were not the subject of a broadcast on the small Italian screen. First in 1970: **Forma e formula**, directed by Giovanni Cecchinato (15 minutes)¹⁷. Next to pieces by Luigi Giudici, Bobby Scott and Led Zeppelin, Morricone composes an original theme for the end credits in the style of his score to **Grazie zia** in 1968, and reuses *Terrazza vuota* and *Nina* from **Metti, una sera a cena** (1969).

Secondly in 1971: **C'era una volta... un filo d'erba**, directed by Walter Locatelli, with narration by Marcello Romagnino (13 minutes), for which Morricone made a “musical adaptation”¹⁸. Produced by Enel (Ente Nazionale per l'Energia Elettrica), it is today preserved at the Cineteca Nazionale di Roma.

F.D.

Faust

Silvano Agosti, a director to whom Morricone has been very faithful through the decades, directed a few theatre plays in the 1960s. It is very likely that for **L'amore delle tre melarance** (1966), he called upon the Roman Maestro for original music – but this is yet to be proven. Now there is a new title to add: **Faust**, from 1965, a play written by Guido Bonnescky, starring Anna Rita Bartolomei, Michele Kalamera, etc.¹⁹ Even if the year before, the same theatre hosted the same play with the same cast but with music by Alberto Pommeranz²⁰, we can still be reasonably sure that for the Agosti version, the music was indeed by Morricone – but there is no way to know whether it was original or reused.

D.T.

¹⁴ <https://sempreinpenombra.com/2011/07/02/amore-vince-il-timore-ovvero-consuelita-1921-1925/>

¹⁵ http://www.cinetecadelfriuli.org/gcm/ed_precedenti/edizione1985/edizione1985.html

¹⁶ Under the direction of Roberto Giuliani, Edizioni Angelo Guerini e Associati SpA, Milano, October 2011.

¹⁷ Ibid., page 212. Also see Maestro #6 p.14. This documentary can be seen here:

www.youtube.com/watch?v=8-HOs8aIYZ8

¹⁸ Ibid., page 214.

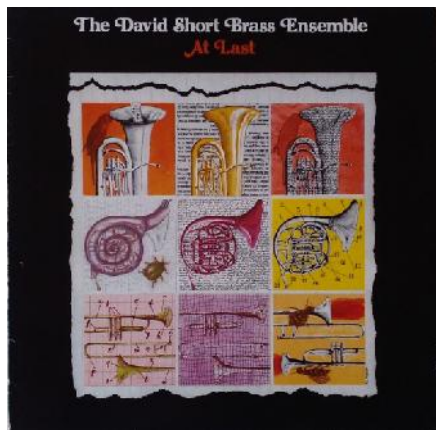
¹⁹ <http://www.teatrostabile.abruzzo.it/index.php?section=produzioni-tsa&id=27>, with thanks to Maximus again.

²⁰ http://www.collezione-mariasignorelli.it/classici_moderni_signorelli_testo.htm

Prefaces

David Short Brass Ensemble – At Last

In 1984, Ennio Morricone wrote a preface for the album “At Last” by the David Short Brass Ensemble, printed on the back cover of the LP, produced by the General Music label:



“Upon listening to this album, it becomes difficult to establish the borderline between light and serious. The blend of jazz and symphonic music, a blend that lightens the latter and gives the former a touch of ironic classicism, creates a unique and timeless atmosphere, one which seems to supersede the ever-changing vogues of the moment. Moreover, with its first LP, the David Short Brass Ensemble demonstrates the exquisite musical versatility of its five performers, all soloists with the Rome Radio Symphony Orchestra (RAI). Certainly the music on the album is a demonstration of the technical virtuosity of the ensemble, at the same time, however, one senses that these musicians

*play together, above all, because they enjoy it. The pieces, arranged and/or composed by David Short, prove him to be a man of unique creativity. Having previously had the pleasure of listening to the five members of this brass ensemble in various programs of “mixed” repertoire, I recommended them to the recording company which has now produced their first album. Looking forward to their next recording which, soon to be released, will be dedicated to their classical repertoire, I take this opportunity to wish them all continued success in the future.”*²¹

Fausto Cigliano – Ventata nova



In 1986, Fausto Cigliano released an album called “Ventata Nova” (RCA TL 34384). Ennio Morricone wrote for it a preface in which he remembers the years where he worked with the Neapolitan artist: *“The title of this excellent LP by Fausto reminded me that a few years ago, I wrote for him the arrangements (and recorded them) for some songs by young Neapolitan composers, who wanted to get out of the traditional schemes, while remaining anchored in the historical styles of the genre. It was the beginning of the 60s and those authors were part of a musical movement that was called “Nouvelle Vague”.*

With this collection of pieces it seems to me that Fausto, apparently without warning, intends to confirm his past vocation to immerse the tradition in a bath of present-future that has qualified it even in times when the genre was in a standstill. Therefore, “Ventata Nova” [new wave]! But perhaps it is more fair to say (in order to better frame this album critically and historically) “Neo Romantic” or rather “Post-Modern”. But beyond and above the terms, the fact remains, far more important, that Fausto was never so communicatively emotional, with a large array of possible utilizations: from pure listening to the practical use for dancing at home or in the disco. In the latter case, the aesthetic and phonic result would lose nothing compared to products velleitely “modern” but lacking, in many cases, the human touch, which is here, as always with Fausto, peremptorily present.” Ennio Morricone, March 1986.

²¹ <https://www.ebay.fr/itm/The-DAVID-SHORT-Brass-Ensemble-AT-LAST-LP-VG-presentazione-di-ENNIO-MORRICONE/232534655935?hash=item36242543bf:g:ocIAAOSwXxhZ7IIO>

Pierluigi Pietroniro – Storie

In 2011, he did the same for Pierluigi Pietroniro's "Storie" (RAI Trade):

"I listened to the CD "Storie" with the music by Pierluigi Pietroniro and I was positively impressed. Many of the compositions show that the author has a technical, inventive and practical background that gives original and fresh results.

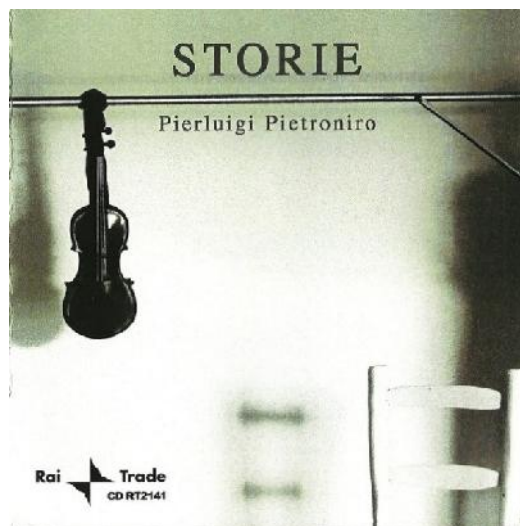
I was interested to read on the back of the CD the formula invented by myself ("music composed, orchestrated and conducted by") that not all composers (or presumed as such) can afford, and that tells apart those that work and labour in order to obtain positive and original results forcibly limited by the customer.

This CD has allowed me to understand that music is not only pleasant and very often with original and personal traits but also "created" by the one who signs as author.

In summary, Pierluigi Pietroniro is a true and honest composer. It was a pleasure to realize that!

Faithfully, Ennio Morricone."

In 2008, Pietroniro had written a piece called *A Ennio Morricone*²².



Una chitarra tra Napoli e il mondo



Mauro Di Domenico is known to us since 2007 and his album "Di Domenico Plays Morricone", where he covered with his guitar several standards from Morricone's repertoire, plus an original piece written by the Maestro specifically for him, called *Non telefonare*. Recently Di Domenico toured with a concert called "La leggenda Morricone – Una vita per la musica"²³. On this occasion, Morricone wrote a short text as part of the press release of the tour²⁴. And now a new book, called "Una chitarra tra Napoli e il mondo – Conversazioni con Mauro Di Domenico" was released, with a preface by the Maestro, and a CD containing live renditions of *Non telefonare* and two pieces from *La leggenda del pianista sull'oceano*. We have

not been able to locate the text of the preface.

Storia della musica

A book called "Storia della musica", by Roberto Favaro, Luigi Pestalozza in 1999²⁵ is also said to have a preface by the Maestro, but the text could not be located.



²² <http://pierluigipietroniro.altervista.org/audio-video.html>

²³ <http://www.maurodidomenico.com/13-prossimamente/62-la-leggenda-morricone-3.html>

²⁴ See p.2 in http://www.maurodidomenico.com/images/La_Leggenda_Morricone_una_vita_per_la_Musica.pdf

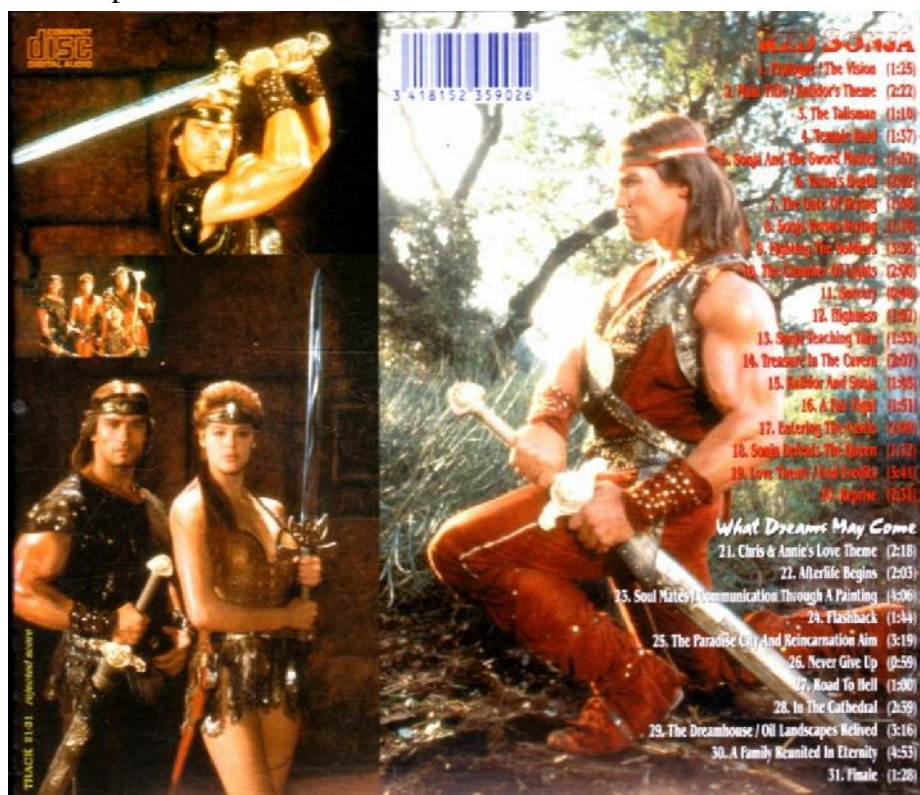
²⁵ Carisch editions. <https://www.barbacanelibri.it/favaro-pestalozza-storia-della-musica>

R.B., D.T.

Feedback from Previous Issues

The Dino De Laurentiis Malediction (in Maestro #13)

One film (and possibly a few more) escaped my attention: **Red Sonja** (1985). We won't be disappointed: it clearly satisfies the "malediction" criteria. A gorgeous adventure, epic music, sometimes Wagnerian, far from the composer's usual universe. And one of his most symphonic scores, for Richard Fleischer with whom he hadn't worked before. The result sounded quite exciting back then. But how to treat it as badly as the other De Laurentiis-Morricone associations? For instance by sequencing the music selection into two long suites, upsetting the listeners and collectors who generally prefer separate tracks (remember the complaints about the suites from **Bulworth**). Following its first publication, Varèse reprinted it on CD in 1990, keeping the suites. Collectors waited until 2004 (only 20 years) to get a nice 19-track program, thus with track titles for the first time, without any inedit though, coupled with the rejected **What Dreams May Come** score, of course on a non-official CD. At last, label Perseverance Records dared to publish it in 2010, after a hesitation due to the absence of the complete mastertapes, and reprising the previous titles not knowing whether or not they were official. Well, the unreleased tracks heard in the movie really don't add anything important, but admirers and collectors usually enjoy getting a complete edition. A little oddity: it however adds 2:10 but coming from the repetition of *Entering the Castle* glued after *The Talisman*. So the fault is indeed present, and furthermore, the bootleg is the only proper release of this score, which cannot be expanded. All remains normal.



La sveglietta (in Maestro #14 "Old News")

Gigi Vesigna's name was misspelled as "Versigna". Our apologies.

P.B.

—————IN MEMORIAM—————

Luis Bacalov (1933–2017)

Side by side with the Maestro

by Didier Thunus



In its tribute to Luis Bacalov, a French magazine stated that Luis Bacalov had been to Ennio Morricone what Sergio Corbucci was to Sergio Leone: a sidekick, an eternal second²⁶. Even if the formula is fitting, it is forgetting a bit quickly Bacalov's own genius and uniqueness. The prominence of the latter may be undeniable²⁷, Bacalov however, just like Corbucci, did come up with masterpieces of his own, that are distinct and original enough to be judged genuine and praiseworthy. In any case, we will see in this tribute, putting in perspective the parallel careers of the two men, that their relationship has been everything but a rivalry, and that they have been smart enough not to build their career on competition but on collaboration instead, and to benefit from the cross-pollination that breeds when two talents are in the same room.

Arrangers and Burgeoning Composers



Luis Enriquez Bacalov left his native Argentina at the age of 20 and arrived in Italy in 1959, halting in Columbia, France and Spain on the way. He soon found work at Fonit Cetra and RCA, and became the chief arranger for up-and-coming singers such as Sergio Endrigo and Rita Pavone. This is

where he started to work alongside Ennio Morricone, and the two became the most prominent arrangers and composers of the decade in Italy. Often, a given singer would have one of the two as his or her principal arranger, working only rarely with the other. We know that Endrigo, for example, met with both of them before deciding to work with Bacalov²⁸. Even if the singer-songwriter did work with Morricone as well later, both wearing various hats, there

²⁶ <http://www.premiere.fr/Cinema/News-Cinema/Mort-de-Luis-Bacalov-compositeur-de-Django>

²⁷ And Bacalov was always prompt to admit this, like here <https://www.youtube.com/watch?v=A4caNfdB7bo> (after 2 minutes): "In my opinion, Ennio Morricone is the most important composer that European cinema has had". Or in "Inseguendo quel suono" (Morricone-De Rosa), p.406: "I consider Ennio Morricone, when it comes to applied music, as the best musician that Italy has produced since the invention of sound film, and maybe one of the best in Europe, together with Shostakovich and Prokofiev."

²⁸ See Maestro #14, p.33

doesn't seem to be one single occasion where Endrigo chose the Roman Maestro as arranger. There is even the unique case of Endrigo's song *Io che amo solo te* (1962), of which Morricone included an instrumental arrangement on his "Musica sul velluto" collection, even though he was not the original arranger of the song: Bacalov was. Their respective versions ended up being very different from each other.

The case of Rita Pavone is very similar. Even when Morricone was the composer of one of her songs, Bacalov was still playing the role of arranger (e.g. *Pel di carota* in 1962 and *T'ho conosciuto* in 1963). Quite the reverse, Gianni Morandi had Morricone as appointed arranger and conductor, so when Bacalov wrote songs for him (for example for the Morandi trilogy of movies between 1964 and 1966), Morricone wrote the arrangements and conducted the orchestra. **I due della legione straniera** (1962) is yet another case: the score was written by Bacalov, but not the song *Saida* performed Rosario Borelli, which got arranged by Morricone.

These obtuse standings often resulted in wrong credits being ascribed to the two men, only corrected by fans in recent years. After all, why would a gifted arranger pass the baton to a colleague when he would very well be able to do the job himself? This shows however that inside this vivid pool of creativity, the keywords were collaboration and respect. Respect of deadlines sometimes, of contractual arrangements maybe, and of acquired privileges certainly.

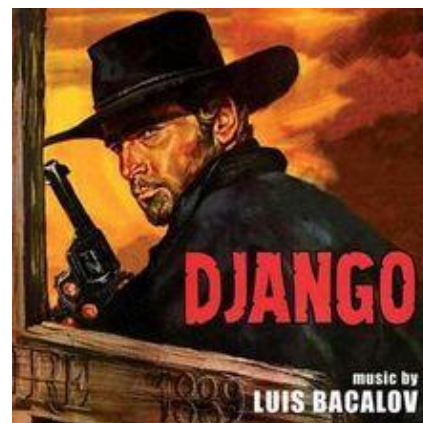
Film Music as a Trademark

In parallel, both composers were starting their involvement in the cinema. International consecration was almost immediate for Bacalov, nominated for an Oscar for Pasolini's **Il vangelo secondo Matteo** (1964)²⁹. Whereas we know that the name of Morricone enjoyed only a local

recognition until the end of the sixties. Apart from Pasolini, Bacalov was also the first choice of other Morricone-regulars: Elio Petri for **A ciascuno il suo** (1967) and Sergio Corbucci for **Django** (1966), both conveying major scores by the Argentinian-Italian composer.

On his side, Bacalov was the primary choice for directors such as Damiano Damiani, Maurizio Lucidi, Franco Giraldi or Fernando Di Leo, and has famously worked with Federico Fellini (**La città delle donne** in 1980) and with Michael Radford (**Il postino** in 1994). We know that both Fellini and Radford's first choice was Morricone – he was Italy's first choice for decades – but the composer didn't get along well with neither of them and refused the jobs. Bacalov seems to have had a much better feeling and seized these two opportunities with both hands, turning them into milestones in his career. Fellini was looking for a replacement for the late Nino Rota, and will also try Gianfranco Plenizio before settling down with Nicola Piovani. Radford however called Bacalov for two more movies: **B Monkey** in 1998 and **Elsa & Fred** in 2014, which sadly turned out to be Bacalov's last assignment.

Genre Movies

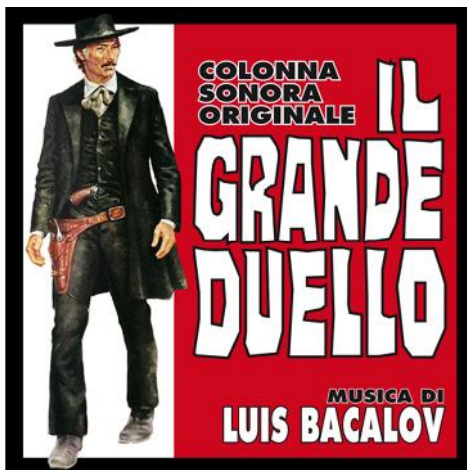


Django is one of the most acclaimed scores by Bacalov. Like many other composers, he had to take on the Italian western canons invented by Ennio Morricone, but what is

²⁹ Oddly enough he was nominated in the category "Best Scoring of Music – Adaptation or Treatment", even though he did write an original score, whereas

Pasolini was also using works of Mozart, Bach and others. Bacalov lost to **A Funny Thing Happened on the Way to the Forum** by Ken Thorne

remarkable amongst the most talented Italian composers of the period, is that they were able to keep their own signature even in such a well-framed context. Bacalov, for one, clearly didn't start from the work of Morricone in order to build his music. He visibly wrote his themes on the basis of his own ideas and then added a few tricks in order to sound right and meet the expectations of the producers and the audience of the time. Ironically, if there is a borrowing to be found from either composer in those days, it took an unexpected course: doesn't Morricone's music for **Tepepa** (1968) sound very much like Bacalov's for **Quien sabe** (1966)? In terms of credits, it is also worth noting that for the latter movie by Damiani, Morricone was credited as "music supervisor" (and even as composer in Spain). When asked about this, the Maestro shrugged and said "Why would Bacalov need a supervisor at all?". Sure enough, we can hardly imagine Morricone listening to what his colleague had done and saying "this is right... this is wrong...". He had better things to do. As to the misinformed columnists stating that Bacalov was Morricone's assistant in the early sixties, they'd better double-check their sources: there was never a hierarchical relationship of any sort between the two maestros.³⁰



Bacalov's polished and elegant style finds a safe harbour in his western scores. The main

theme from **Lo chiamavano Mezzogiorno** (1973) is a perfect example of how a refined and graceful melody can develop into a western main title theme. And if you're looking for another western highlight, **Il grande duello** (1972) is for you. A mesmerizing theme with distinguished arrangements. The work of a genius. By adding a favourite of mine, **L'oro dei bravados** (1971), in a period when Morricone was less interested in doing westerns, we can safely conclude that the best Italian western scores of the early seventies were signed Bacalov.

Adding to this his natural ease in bringing Latin-American elements in his music, which was often required by the Mexican setting of many westerns, and his ability to write compositional tour-de-force such as the incredible *Fiesta en San Miguel* from **Quien sabe**, we are definitely dealing with the industry's best.



In terms of comedy, apart from the Morandi semi-musicals mentioned above, another one is worth our attention in the context of this article: **I Marziani hanno 12 mani** (1964). This farce was scored by Ennio Morricone, but was prominently using one piece by Bacalov (*Incontro a Roma*, written

³⁰ There was only, during a short period, a relationship of teacher/pupil: in "Inseguendo quel suono", Bacalov states that he received, upon his

request, a few private lessons in counterpoint by Morricone.

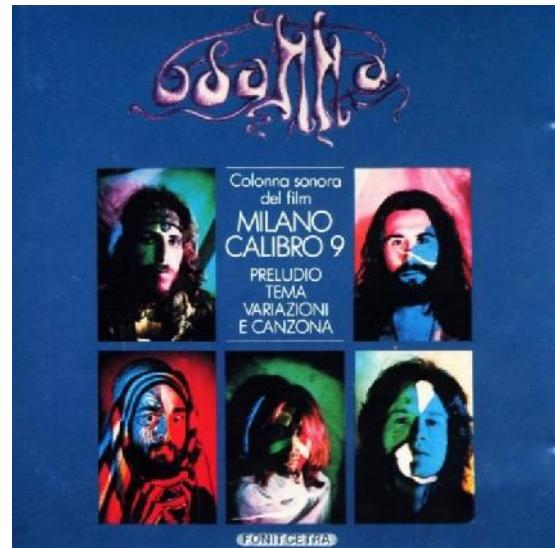
the same year for the movie **La congiuntura**), whereas Morricone's lullaby *Ninna nanna* was covered by Bacalov and his Electronic Men for their "Electronia" project of 1965, making it the sole Morricone piece from that score to have been released so far.

An even more awkward incursion of Bacalov in Morricone's universe came with the score to **L'istruttoria è chiusa, dimentichi** (1971). Probably one of the most experimental and uncompromising scores of the Maestro, it is a collage of musical snippets, noises, electronic glints, screams and radio broadcasts with mixing effects. The work is completely signed by Morricone, however the rare parts that can decently be called music (especially in *Disordini*) are made up of some brass band fanfare seemingly coming from a radio, which is composed by... Bacalov! It is logical indeed that in this mixture of diegetic or disturbing sounds, the music itself could not be by Morricone – it would have biased the essence of the project. So Ennio chose the piece *Una banda per un assassinio* written by his friend for the movie **Una questione d'onore** (1966)³¹, belonging to the same publisher.

Interestingly, this piece is also heard in another Morricone-scored movie: the episode **La sciantosa** from the TV-series **Tre donne** (1971).³²

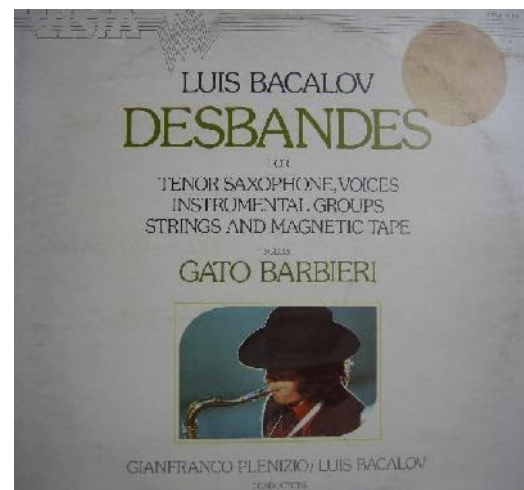
Side Projects

Apart from his "Electronic Men" band mentioned above, Bacalov will have many such projects in parallel with his movie involvement, notably in the area of progressive music in the seventies with bands like The New Trolls. He was even one of the pioneers of this type of music in Italy, and brought this experience back to the cinema with **Milano calibre 9** (1972), scored with the band Osanna. He was not waiting for work to be proposed to him, and



was digressing into areas where he was not necessarily expected, in function of his own predilections and desire to evolve.

In these wanderings, he will also call upon Ennio Morricone on several occasions. First for **Pitturamusica** in 1971, where he wrote for his friend painter Edolo Masci minimalistic pieces used to illustrate paintings at an exhibition. Two of those pieces were credited to Morricone³³. Then in 1975, he composed the album "Desbandes" for saxophonist Gato Barbieri, where he called Morricone to play the trumpet, the same way the Maestro was playing it for the Nuova Consonanza band.



For the UNESCO project **Ten to Survive** in 1979, each composer (as well as Nino Rota,

³¹ Also used by Bacalov as *Welcome Mr President* in **Il prezzo del potere** (1969).

³² We could add **Altissima pressione** (1966) to this list of "shared" projects, as the score is signed by

both men. However, it is not known which form this collaboration took.

³³ See Maestro #4, p.39



Franco Evangelisti and Egisto Macchi delivered 2 pieces. And in 2010, they both contributed to the music of the documentary **The Earth, Our Home** (this time with Arvo Pärt), whereas the same year, a RAI project called **Grandi autori** re-united to two men again (together with Nicola Piovani). Very little is known about what their involvement exactly was – all we know is that the objective was to make quality music available to television broadcasts.

In 2001, the album "Cinema italiano" saw Luis Bacalov conducting Morricone's **Il buono, il brutto, il cattivo**, as well as *Gabriel's Oboe*.

A Gifted Pianist



Less known by the general audience but very much appreciated by Morricone, Bacalov was also an excellent piano player.

He started playing that instrument at the age of 5 and was already participating in concerts as a teenager. In 1976, for the movie **Per amore**, Ennio turned to Luis in order to perform Frédéric Chopin's piano pieces that make up the whole B side of the 33rpm.

More recently, Bacalov has brilliantly executed a piano version of Morricone's **Indagine su un cittadino al di sopra di ogni sospetto**, one of his favourite scores³⁴. He regularly toured with a piano concert of his most famous works.

Legacy

There is no other composer with whom Morricone enjoyed so much mutual enrichment and complementarity. Not even Bruno Nicolai, not even Andrea. On a broader scale we can even look at the case of French movies as being representative of this complementarity: Bacalov started to score French movies exactly when Morricone ceased to do it, in the early eighties.

But the narrow angle adopted for this article is only the tip of the iceberg and should not overshadow the wealth of exciting music delivered by the great Bacalov. Less prolific than Morricone, he still leaves us about 200 film scores, plus a number of absolute music pieces.

His Oscar for **Il postino** (1994) and the inclusion of his music in Tarantino movies (very prominently in **Kill Bill** and of course in **Django Unchained**) are making sure that, still today, the Argentinian Maestro is praised and appreciated, and will not be forgotten.

Sadly, he was one of the few remaining legendary composers of the golden era of the sixties and seventies in Italy. There is now only one man standing...

³⁴ During a concert for the Associazione Amici della Musica:

<https://www.youtube.com/watch?v=4IUfW0iEYgU>. By the way, if you want a tango-flavoured theme in the

vein of Morricone's "Indagine" style, do not miss Bacalov's *Slow on the Uptake*:

<https://www.youtube.com/watch?v=Xjic1q-NYM0>

————DOSSIER————

The Seventies in Radiocorriere ³⁵



Part 1: The Television

by Frédéric Durand

edited and translated by Didier Thunus

original French version available here:

<https://drive.google.com/file/d/1hoLs4G-fIZ7PLubS12wIzLzqWc7rCOYW/view?usp=sharing>

Cover of Radiocorriere #39 (September 26-October 2, 1971)

In the 1970s, the work of Ennio Morricone, very prolific, is known and recognized around the world. A journalist even accredits him in 1971 of the title of Italian “leader” in the area of film music.³⁶ The composer starts a long collaboration with French cinema but also writes music for German, English, American, Belgian, Spanish and even Yugoslavian productions, or for many international co-productions, a then very widespread practice. He regularly works for television but has put aside his compositions of “absolute music”, a fact he will later regret. On the other hand, his activity of improvising musician as part of the Nuova Consonanza group remains intense throughout the decade.

With three other composers, Armando Trovajoli, Piero Piccioni and Luis Bacalov, he created General Music, and they then opened the Orthophonic Recording Studio (O.R.S.) on Piazza Euclide 34 in Rome. Considered as “the Italian Abbey Road”, it will become from 1979 until 1997, but without its founders, the Forum Studio, then from 1997 the Forum Music Village. Until the 2010s, almost all the Maestro’s music will be recorded there.

If he has practically given up the light music arrangements and orchestra conducting – the world of pop music going through a certain crisis in Italy at the time –, he sometimes holds again the baton for complete albums of some singers: “Per a pugno di samba” by Chico Buarque de Hollanda (1970), “Dedicato a Milva da Ennio Morricone” (1972), “Mireille Mathieu chante Ennio Morricone” (1974), a part of “Anima” by Riccardo Cocciante (1974), “Bandierine” by Renzo Zenobi (1978)..

³⁵ Issues #7 and #8 of year 1971 are missing from the website, as well as issues #1, 2, 4, 5 and 8 of year 1973, #6 of 1975 and #17 of 1977. Consequently, it was impossible to know their contents. Also note that issue #39 of 27/9-3/10/1970 has been replaced by mistake by #39 of year 1971. Issue #24 of 1978 is, on the other hand, unreadable.

³⁶ Article “Dischi leggeri, Musiche da film” about **La Califfa** (Radiocorriere #11 page 12, 14-20/3/1971).

A period very well known by the specialists of the composer and yet, a number of surprises is awaiting them...

TV-Movies

Having always been wrongly dated 1977, the TV-movie **La scoperta dell'America** (and not **Alla scoperta dell'America**) airs on 1/7/1971 on national television from 9:30 to 11pm. A film written and directed by Sergio Giordani, with the collaboration of Luca De Mata for the dialogues, sets and costumes by Bonizza and accompanied by original music by Ennio Morricone; a RAI-Radiotelevisione Italiana production produced by "Produzioni Z". The adventures of Christopher Columbus are told by Luigi Proietti. The originality of the film is that it is played in the streets of the ancient neighborhoods of Rome by 38 human-sized puppets in period costumes from the T.S.B. (Teatro Sperimentale di Burattini) by Otello Sarzi, reciting the poems of the famous collection of 50 sonnets by Cesare Pascarella, written in 1893. It is played by Pippo Franco, Count Giovanni Nuvoletti, Claudio De Angelis, Roberto Della Casa, Ria Simone, Guglielmo Rotolo, Antonio Russello, Amerigo Santarelli, and Loredana Solfizi.³⁷

National television then broadcasts the series **Tre donne** with Anna Magnani for the first time actress for the television, main character in each of the four episodes. Written and produced by Alfredo Giannetti for RAI-Radiotelevisione Italiana - Garden Cinematografica, directed by Giovanni Bertolucci, music by Ennio Morricone. Release dates: 26/9/1971: **La sciantosa**, with Massimo Ranieri (the story of a diva during WWI, in which Magnani sings '*O surdato 'nnammurato*'); 2/10 and 3/10 (in 2 parts): **1943: un incontro**, with Enrico Maria Salerno; 10/10: **L'automobile**, with Vittorio Caprioli. The last episode, **1870**, with Marcello Mastroianni, is first released in the Italian theatres on 7/1/1972 under the

title ...**Correva l'anno di grazia 1870**. It is then broadcast on 26/9/1973 on the 2nd channel.

It is worth noting that the long televised version in 6 episodes of the movie **Tre nel mille**, entitled **Storie dell'anno mille**, broadcast on 11, 18, 25/1, 1, 8 and 15/2/1973 on national television, has music by Egisto Macchi and not by Ennio Morricone.³⁸

Still on national television, on Tuesdays evening between 9 and 10pm a series about the Calabrese mafia called **Nessuno deve sapere** is broadcast, directed by Mario Landi. If Ennio Morricone is credited, the vast majority of the themes used, selected by Fernando Tromby, comes from the discs "*Dimensioni sonore*" (1972), co-signed by Bruno Nicolai, as well as from the films **Il ritorno di Ringo** (1965), **Idoli controcultura** (1965), **L'harem** (1967), **L'avventuriero** (1967), **Città violenta** (1970), **Svegliati e uccidi** (1966) and a blueprint of **Il prato** (1979): an original theme composed by Morricone (as declared on SIAE with the same title as the series), heard several times during the episodes, in different variations. The song *Amara terra mia* heard over the end credits of each episode is a traditional song adapted by Domenico Modugno, and conducted by Piero Pintucci. The series is first broadcast in Germany from 12/10/1972 and then in Italy on 13, 20 and 27/3, and 3, 10 and 17/4/1973.

A TV-movie has escaped to all the filmographies of the Maestro until today: **Il segreto di Cristina** aired on 24/8/1974 on television 2, between 9 and 11pm, with music credited to Ennio Morricone (original work or reuses?). Director Ruggero Deodato, who had already made many musical movies, will soon specialize in

³⁷ Article "Cristoforo Colombo salpa in moto scooter" by Giuseppe Tabasso (Radiocorriere #26 pages 86-88, 27/6-3/7/1971).

³⁸ See 1st episode here: <https://www.youtube.com/watch?v=Qxzbqt3SUUw>

horror cinema with movies as provocative as **Cannibal**. Unlike in “Cannibal Holocaust and the Savage Cinema of Ruggero Deodato”³⁹, nothing says in Maurizio Adriani’s article⁴⁰ that we are dealing with the pilot for a series never realised, the story of the film seeming to be rather self-sufficient. The film is about the crisis of relations between children and parents and more generally between young people and adults. It is the debut film of Monica Fiorentini in the role of Cristina Arsani. Aged 16, she is the daughter of the Roman comic actor Fiorenzo Fiorentini. The movie is shot in July 1973, just before she moved on to **Il trio infernale**. Also starring Gianni Garko, Andrea Checchi, Angela Cavo..., subject by Ivo Perilli, scenplay by Lucia Demby, photography by Mario Fioretti, editing by Maurizio Mangosi, production by Antonio Minasi for RAI-Radiotelevisione italiana - Editoriale Autora Televisione.

Then comes the big television saga in color of the national channel: the 7 episodes of

Mosè broadcast Sundays evening at 8:30. Giuseppe Tabasso explains that for Ennio Morricone, one of the biggest problems was that of differentiating himself from the tradition of Biblical films without giving up the timbres of archaic instruments that have disappeared. Often the Bible enumerates them and Morricone “reconstructed” them on the basis of descriptions, usually for rites and ceremonies, helped by the validation of the Israeli musician and folklore researcher Dov Seltzer who reworked some pieces of the Yemeni Hebrew tradition⁴¹. The script is signed Anthony Burgess, screenwriter of **A Clockwork Orange** who gave a more current echo to the series, Vittorio Bonicelli, Bernardino Zapponi and Gianfranco De Bosio, with consultants Piero Rossano and Augusto Segre, starring Burt Lancaster, directed by Gianfranco De Bosio, produced by NEMEA film for RAI-Radiotelevisione Italiana - ITC Incorporated Television Company. Broadcast dates: 22, 29/12/1974, 5, 12, 19, 26/1/1975. The 7th episode was aired on 2/2/1975 but the issue of that week is missing on line. In the article “Il Mosè in Francia”, published in #18 of 2-8/5/1976 on the occasion of the broadcast of the series on French channel Antenne 2, we learn that the magazine *Télérama* expressed some reservations, notably on the fact that Morricone’s music was a bit too reminiscent of the western style that made him famous...

For the series **Alle origini della mafia** of channel 2, directed by Enzo Muzii, Ennio Morricone only arranged and conducted the two songs *Scende la notte* (Bruno Lauzi, Enzo Muzii /



Director Ruggero Deodato with Monica Fiorentini during the shooting of **Il segreto di Cristina**, Radiocorriere #34 page 72 (18-24/8/1974).

³⁹ Harvey Fenton, Julian Grainger, Gian Luca Castoldi, 1999.

⁴⁰ “Prigioniera volontaria per protesta” (Radiocorriere #34 page 73, 18-24/8/1974).

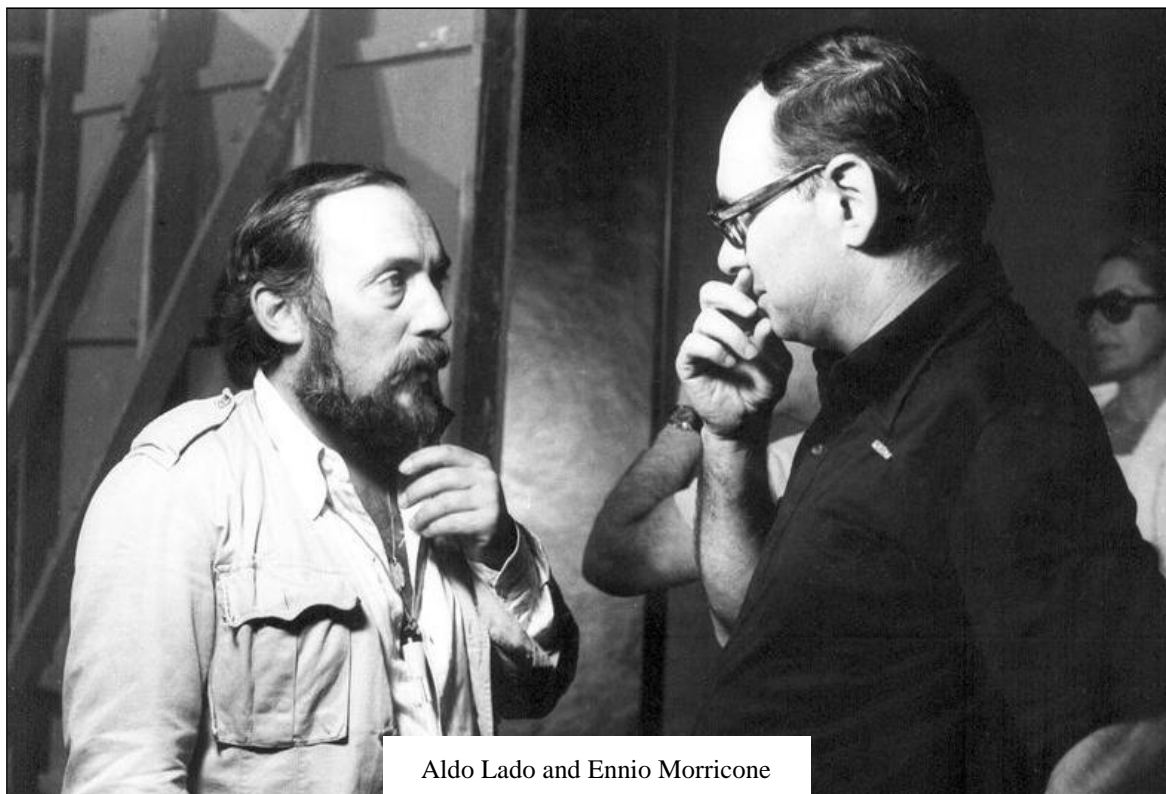
⁴¹ Article “Tremila e duecento anni prima di Cristo”

(Radiocorriere #52 pages 30-32, 22-28/12/1974. The article “Dal monte guardò verso la libertà” by Ettore Masina states that a press conference was given (ibid. pages 35-37).

Nino Rota) and *E così sia* (Sergio Endrigo / Nino Rota, with the voice of Edda Dell'Orso) performed by Sergio Endrigo, as well as their orchestral version. The rest of the original soundtrack is by Nino Rota and Gino Marinuzzi Jr., as arranged and conducted by the latter. As soon as 1971, screenwriter Brando Giordani suggested to Enzo Muzii the idea to relate 300 years of mafia history, from 1575 to 1875, which required a two years and half research in archives⁴². Filmed in colour (like the other TV-movies that will follow), the photography is by Giuseppe Rotunno; a RAI-ITC co-production realized by FRAIA Film. Broadcast on Fridays between 8:45 and 9:40pm, on 19/11/1976 (**Gli antenati**, starring Lee J. Cobb, Joseph Cotten, Edward Albert, Renato Salvatori), 26/11 (**La Legge**, starring Mel Ferrer, Massimo Girotti), 3/12 (**Gli sciacalli**, with Tony Musante, Fernando Rey), 10/12 (**La speranza**, with Trevor Howard, Tom Skerritt), 17/12 (**L'omertà**, with Katharine Ross, Tony Lo Bianco, James Mason).

Mini-series in 3 episodes aired on TV1 on Tuesdays from 8:40 to 9:55pm, **Noi lazzaroni** is adapted from the eponymous novel by Saverio Strati, published in 1972 by Arnoldo Mondadori Editore. On a screenplay by Giorgio Pelloni and Saverio Strati, music by Ennio Morricone and produced by Giorgio Pelloni for RAI-Radiotelevisione Italiana realized by Milano Cinema S.r.l. Broadcast dates: 6, 13, 20/6/1978.

On Thursdays evening, director Giorgio Bandini proposes a televised play on TV1 as part of a cycle entitled **Nella città vampira**⁴³, scored by Ennio Morricone and produced by Bruno Rasia. Broadcast dates: 13/7/1978 (**Ma è un vampiro?** based on a story by Luigi Capuana), 20/7 (**Kaiserstrasse o del demone femminile**, freely adapted from stories by Oliver Onions and Hans H. Ewers), 4/8 (Howard Philip Lovecraft's **Casa delle streghe**). A fourth story will be broadcast on 5/6/1979: **Diario di un pazzo**, freely adapted from Nikolaj Gogol's novel.



Aldo Lado and Ennio Morricone

⁴² Article "Ecco come ha cambiato volto" by Lina Agostini (Radiocorriere #46, page 131, 14-

20/11/1976).

⁴³ Known to us as **Drammi gotici**.

It is then to one of the works of famous French philosopher Jean-Paul Sartre that TV1 dedicates its new mini-series: **Le mani sporche** (Les mains sales / Dirty Hands), play in seven acts in an Italian version adapted for the television in 3 parts by Elio Petri, scored by Ennio Morricone, starring Marcello Mastroianni. Broadcast dates: 14, 15 and 19/11/1978.

Ennio Morricone composes the soundtrack for **Il prigioniero**, free adaptation of Anton Tchekhov's short story "The Duel" broadcast on 1/11/1979 on TV2 as part of the cycle "TV Cinema, 5 film italiani per la TV", hosted by Giacomo Gambetti, starring John Steiner and directed by Aldo Lado for RTR.

The series **Orient-Express** by French producer Claude Barma completes the decade and expands until 1980. Its 6 episodes indeed kick-off on the French TV channel Antenne 2 on Fridays evening on 14, 21 and 28/12/1979, then on 4, 11 et 18/1/1980. It is then aired in Italy on TV2, also on Fridays. It is co-produced by Antenne 2 – RAI-Radiotelevisione Italiana – Radio Télévision Suisse Romande – Polyphon-Bayerischer Rundfunk. Six stories of love, adventure and spying along some of the stages of one of the most prestigious trains: Paris July 1914, Bari April 1918, London May 1926, Budapest October 1933, Ostend March 1938, Bucarest and Istanbul August 1939. For the music, Ennio Morricone has declared that it kept him busy for one afternoon. Indeed, there is only one original theme, called *Che senso ha*, in different variations. But there are also three «dixie» themes and one polka, the rest being taken from **Spasmo**, **Spazio 1999** and **Per le antiche scale**. Broadcast dates: 4/1/1980 (**Maria** with Stéphane Audran and Rossano Brazzi, directed by Daniele D'Anza), 11/1 (**Jenny** with Ludmila Mikael, André Dussolier and Maurice Ronet, directed by Daniele D'Anza), 18/1 (**Antonella** with Laura Lenzi, Capucine and Philippe Leroy, directed by Daniele D'Anza), 25/1 (**Jane**

with Jill Bennett and Umberto Orsini, directed by Marcel Moussy), 1/2 (**Hélène** with Carla Gravina, Jacques Perrin, Bruno Cremer and Peter Boom, directed by Marcel Moussy), 8/2 (**Wanda** with Rada Rassimov, Claude Rich and Jean Desailly, directed by Bruno Gantillon).

Documentaries

Channel 2 airs **Io e...**, a cycle of 14 encounters of 15 minutes each between some of the most famous personalities in Italian culture and as many masterpieces by Italian artists chosen according to their preferences. For this program by Anna Zanolì, directed by Luciano Emmer, the cultural services aimed at providing the audience with a new way of approaching artworks. Ennio Morricone is then commissioned to provide a short theme used over the opening credits. Broadcast dates, on Thursdays evening: 2/3/1972 (writer Cesare Zavattini and Van Gogh's "Wheatfield with Crows"), 9/3 (writer Goffredo Parise and the Piazza San Marco), 15/3 (painter Renata Guttuso and David's "Death of Marat"), 22/3 (writer Riccardo Bacchelli and his friend Giorgio Morandi's "Paesaggio 1913"), 29/3 (antique art historian Ranuccio Bianchi Bandinelli and the Colonne Trajane in Rome), 5/4 (writer and journalist Guido Piovene and Giovanni Bellini's "Baptism of Christ"), 12/4 (director Federico Fellini and the Roman neighborhood of the EUR, Benito Mussolini's crazy dream for the Expo of 1942), 19/4 (director Franco Zeffirelli and Giotto's frescoes of the life of St. Francis of Assisi), 26/4 (writer Alberto Moravia and Scipione's "Cortigiana romana"), 3/5 (actor Vittorio Gassman and Pier Luigi Nervi's Palazzetto dello Sport), 10/5 (politician Amintore Fanfani and Piero della Francesca's "Madonna del parto"), 17/5 (flute player Severino Gazzelloni and Sassetta's "Adorazione dei Magi"), 24/5 (C.G.I.L. secretary Luciano Lama and a contemporaneous fresco by Ben Shahn), 31/5 (conductor/composer Gianandrea Gavazzeni and the city of Bergamo Alta).



Luciano Emmer, il regista del programma

Radiocorriere #9 page 55 (27/2-4/3/1972)

Ennio Morricone then composes the music for a new series of documentaries of the national television which evokes in 5 episodes of one hour each the practices of magic in the world of today. **L'uomo e la magia** is directed by Sergio Giordani, with texts by Guido Piovene. With consultants Tullio Seppili, professor of cultural anthropology at the University of Perugia, and Father Virgilio Marcozzi, anthropologist of the Gregorian University of Rome, this investigation was shot in England, France, Germany, United States, Brazil, Japan, India and Indonesia. A selection that was presented at Premio Italia 1971⁴⁴. Broadcast dates, on Tuesdays during the second half of the evening on national television: 21/3/1972 (witchcraft), 28/3 (astrology), 4/4 (spiritism), 11/4 (industrialisation of Indian mysticism in America and authentic yoga school in India), 18/4 (parapsychology).

Another discovery: documentaries aired on French television on Saturdays from 3 to 3:55pm: **L'alba della storia** ("the dawn of history") directed by René Chanas. It is indeed indicated that the music is by Ennio

Morricone. If we refer to the fifth episode that is visible on the following link, the composition seems to be original: <http://www.medmem.eu/fr/notice/INA00713>.

Broadcast dates: 23/7/1977 **Le tombe dei giganti**; 30/7 **Quattromila anni ci guardano**; 6/8 **La dea dei morti**; 13/8 **I guerrieri di bronzo**; 20/8 **Il celti dalle teste rasate**; 27/8 **La terra trasparente**; 3/9 **Il dramma di Alesia**; 10/9 **I nostri antenati, i barbari**.

In his article "Due esempi a basso costo", Carlo Scaringi discusses the second cycle of judicial chronicles **Dietro il processo**, a Franco Biancacci program with the collaboration of Rosanna Faraglia. The two episodes were made with few means and in a very short time: **L'urlo**, about the "evil lovers" of 1972, Franca Ballerinni and Paolo Pan, shot in Torino in 17 days, and **Morte di un cronista**, dedicated the Mauro De Mauro case, shot in Sicilian cities in 20 days. The journalist ascribes the original music to Ennio Morricone⁴⁵. Broadcast dates, on TV1: **L'urlo** on 5 and 6/11/1979, **Morte di un cronista** on 12 and 13/11. His score will also illustrate the 3rd cycle broadcast in 1980. On the other hand, there is no mention of the composer for the 1st cycle entitled **Storie allo specchio** and broadcast in 1978: **Dietro il processo: il caso Wanninger** on 22 and 29/11, **Dietro il processo: il blocco del riscatto** on 6 and 13/12, **Dietro il processo: abusivismo e palazzinari** on 20 and 27/12.

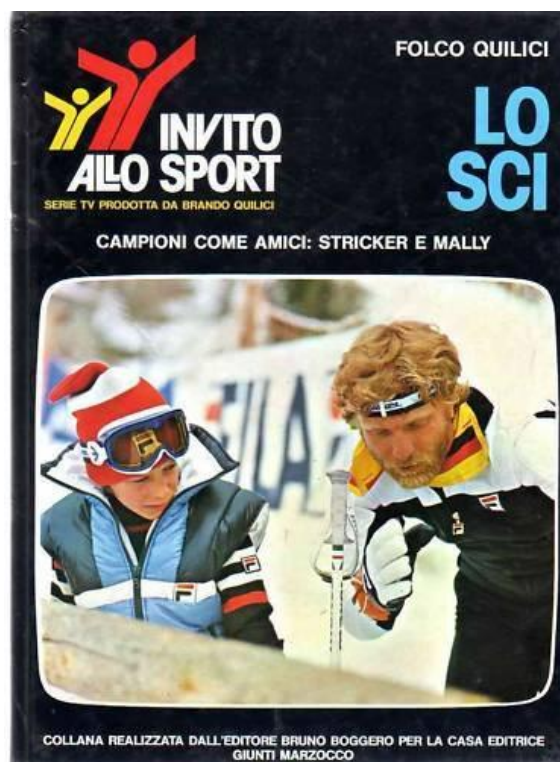
On TV1, on Saturdays afternoon in 1979, and on Wednesdays in 1980, Brando Quilici produces **Invito allo sport**, a 25-minute documentary cycle made by his father Folco Quilici with the most modern sports shooting techniques of the time. It portrays a human encounter through the confessions of a champion and his advices for children. The musical illustration is by Ennio Morricone. In parallel, a series of

⁴⁴ Article "Ma insomma le streghe esistono ancora?" by Nato Martinori (Radiocorriere #12 pages 40-44,

19-25/3/1972).

⁴⁵ Radiocorriere #45 page 77, 4-10/11/1979.

magazines of the same name was published by Giunti Marzocco of Florence. Broadcast dates: 12/5/1979 « **G** » **come gioco e « N » come natura**; 19/5 **L'alpinismo**, with Reinhold Messner; 26/5 **Tennis**, with Björn Borg; 2/6 **L'apnea**, with Jacques Mayol ; 9/6 **Lo sci**, with Erwin Stricker ; 16/6 **Il nuoto**, with Marcello Guarducci.



About the documentaries of the new cycle **L'Italia vista dal cielo** directed by Folco Quilici and aired on Thursdays late afternoon on TV1, the original soundtrack is by Piero Piccioni, Bruno Nicolai, and Ennio Morricone only for the episode dedicated to Sardinia. 16 films were shot between 1966 and 1978, financed by Esso Italiano⁴⁶. For the occasion, Albert Lamorisse realizes an anti-vibration system called Elivision specially adapted for helicopter camera shooting.



In order to guarantee the preservation of this testimony about the changes in the Italian landscape, Esso Italiano will finance the digital restoration of the entire series from 2002 to 2006 for a DVD release⁴⁷. It was not possible to identify the broadcast date of the **Sardegna** episode⁴⁸ as it doesn't appear in the list of announced episodes in Radiocorriere, which probably has errors.

Appearances

The national television, which devotes its Wednesdays afternoon to children, airs **Europa folk e pop, Viaggio nella musica dei giovani del vecchio continente**, a televised investigation conducted in slightly over 3 months in about fifteen European cities by Gianni Minà and Gian Piero Ricci, with the collaboration of Geo Menocal, who analyzes the crisis of the pop song of the period. The 3rd and last chapter entitled **Come si canta a casa nostra** is broadcast on 30/6/1971, between 5:45 and 6:45pm. An article signed S. G. Biamonte⁴⁹ reports what was said. In Italy, intellectuals are questioned, for various reasons, by Gianni Morandi, Ennio Morricone and Sergio Endrigo. This is an old Italian quarrel: since the 1930s, no famous musician wanted to compose songs, no writer or poet has agreed to write lyrics. The production was thus abandoned to artisanal initiatives or a "minor" professionalism whose level could not improve due to the constant refusal of

⁴⁶ Article "Di lassù sembra più bella" de Folco Quilici (Radiocorriere #30 page 24, 23-19/7/1978).

⁴⁷ See <http://www.quadricottero.com/2014/12/storia-delle-riprese-aeree-litalia.html>.

⁴⁸ Visible here: <https://www.youtube.com/watch?v=IzN-VJ9pOS8>

⁴⁹ Article "La via italiana del pop" (Radiocorriere #26 pages 38-39, 27/6-3/7/1971).

the world of the official culture to mingle with the song-makers.

Through the 20 episodes of his show **Spazio musicale**, on Fridays on national television, Gino Negri wanted to convert to the "art of sound" an ever wider audience through a seemingly absurd approach by mixing all the styles of the music panorama (classical, romantic, light, pop and avant-garde)⁵⁰. On 6/8/1971, at 7:15pm, the 18th episode, presented by Gabriella Farinon in sets by Mariano Mercuri and a performance by Maria Maddalena Yon, is dedicated to the music in the cinema and its contrasts, from Prokofiev's **Alexander Nevski** to the "brilliant" soundtracks of Ennio Morricone, who is interviewed.

On 15/7/1971, on the national television, from 10:25 to 11pm, it is the first part of the musical show **Canzoni nel cassetto** presented by Victoria Zinny, with texts by Giorgio Salvioni and Victoria Zinny, in a realization of Luigi Costantini. Based on an idea from "la Zinny", the show features verses that writers or artists from the entertainment world have pulled out of their drawers to be set to music. For example, the writer Alberto Bevilacqua, who has recently become a director with **La Califfa**, dusted off a poetry dedicated to a cyclist who had marked him during his youth because he had arrived last. For his debut as a songwriter, he chose the composer of his film, Ennio Morricone. Other authors of the evening: Giorgio Albertazzi, directors Massimo Franciosa and Duccio Tessari, painter Anna Salvatore, screenwriter Tonino Guerra and actress Annie Gorassini. The performers: Piero Focaccia, Fiammetta, the actress Silvana Pampanini and the younger son of Vittorio De Sica, Christian. The music is conducted by Mario Migliardi.

On 9/4/1972, on channel 2, at 10:35pm, the program **Adesso musica**, on an idea by Adriano Mazzoletti, with the collaboration

of Roberto Gervaso and Laura Padellaro, presented by Nino Fuscagni and Vanna Brosio, directed by Giancarlo Nicotra, presents violinist Salvatore Accardo, viola player Luigi Alberto Bianchi, singer Minnie Minoprio, singer Claudio Rocchi, ensemble "Ten years after", composer Francis Lai and finally three of the most appreciated authors of Italian soundtracks Ennio Morricone, Piero Piccioni and Armando Trovajoli.

On 21/9/1973, Ennio Morricone appeared on national television in the second episode of **Amico flauto**, between 10 and 11pm, on an idea by Aldo Rosciglione, with musical ideas by arranger and flutist Gino Marinacci; presentation by Renzo Arbore and production by Lino Procacci.

On 13/1/1974, the album "Dedicato a Milva da Ennio Morricone" gave rise to a special television show entitled **Dedicato a Milva**, directed by Enzo Trapani, on an idea and texts by Alberto Testa. In his article "Dischi leggeri"⁵¹, B. G. Lingua notes about the album that it is "*the most beautiful record of Milva's career and a tremendous feat by Ennio Morricone*" who wrote on the cover "*Whoever follows my work in a non-superficial way knows how much I regard the human voice as the most significant sound amongst all sounds.*"

For the 10th anniversary of the Mostra Internazionale di Musica Leggera di Venezia, organized by Gianni Ravera, the first of the three evenings premiered on 21/9/1974 at the Palazzo del Cinema of the Lido in Venice, is based on the most famous themes of film music. The orchestra is conducted in turn by Pino Calvi (*Malombra*) and Berto Pisano (*Blue Shadow* from **Ho incontrato un'ombra**) for television, then for the cinema of Ennio Morricone with French singer Mireille Mathieu (from the westerns to **Metti, una sera a cena**), Piero Piccioni with the English singer Catherine Howe (**C'era una**

⁵⁰ Article "Come una doccia scozzese" by Luigi Fait (Radiocorriere #11 pages 98-100, 14-20/3/1971).

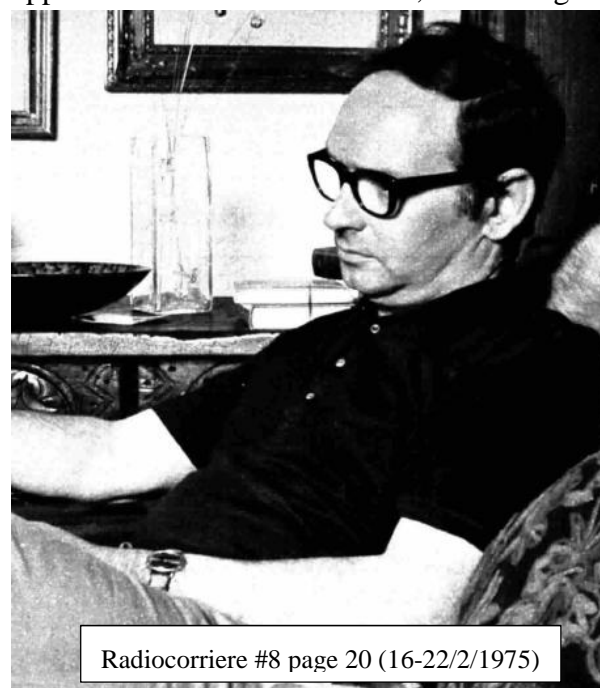
⁵¹ Radiocorriere #50 page 12, 10-16/12/1972

volta and others), Riz Ortolani with his wife Katina Ranieri (**Teresa la ladra**, **Africa addio**, **Fratello sole sorella luna** and *More*), Carlo Savina with Edda Dell'Orso (**I due Kennedy** and music by Nino Rota) and Armando Trovajoli, also with trumpet player Oscar Valdambri. In the second part of the evening the great orchestra of German James Last (51 elements) performs a "No stop dancing" of 45 minutes. The show presented by Paolo Ferrari is broadcast on 5/1/1975, on television 2, between 9 and 10:45pm, under the title **Colonna sonora, Musiche per cinema e tv**, in a production by Gian Carlo Nicotra.

L'orchestra racconta is a 5-episode musical program by Piero Piccioni, entirely dedicated to film music or television transmissions, presented by Maria Rosaria Omaggio, with texts by Carlo Bonazzi, sets by Tullio Zitkowsky, costumes by Silvio Betti and directed by Enzo Trapani. The latter explains: *"To get a particularly neat sound we shot in a large recording studio, so the broadcast will mainly interest lovers of good music. The shots are deliberately stripped and essential, in an atmosphere and a climate of truth that could make think of a kind of musical workshop."*⁵² The 57-piece orchestra is conducted by Piero Piccioni, accompanied by 10 members of Alessandro Alessandroni's choir. For the 1st episode, broadcast on October 3, 1974, on channel 2, between 9:20 and 10:20pm, Ennio Morricone participates, his orchestra performing the leitmotif from **Metti, una sera a cena**. In his article "Tutti i motivi raccontati dall'orchestra"⁵³, Giorgio Albani mistakenly attributes the music to Carlo Rustichelli. The other guests of the show are Ornella Vanoni, who performs *Amore, amore, amore* and *Il Milano-Roma* by Piero Piccioni, Renzo Palmer, who recites a text from the Japanese "No" Theater entitled *Il tamburo di panno* and a poem by Jacques Prévert, the singer Edda Dell'Orso who sings some cinematographic motifs and

Catherine Howe in *More than a Miracle*. Finally, several film scores by Piero Piccioni are performed: **Polvere di stelle**, **Salvatore Giuliano**, **Il momento della verità**, **Mondo di notte** and **Anima nera**.

Channel 2 broadcasts on Sunday evenings 12, 19, 26/1 and 2/2/1975 **Un uomo e la sua musica**, a musical program dedicated to composer Burt Bacharach for English television on an idea by Giorgio Calabrese, presented by Aba Cercato, directed by Dwight Hemion. The shows are complemented by a series of interviews with musicians and personalities who appreciate Bacharach's work, including



Radiocorriere #8 page 20 (16-22/2/1975)

Ennio Morricone. It was not possible to know on which day the composer was present since his name is not mentioned but it must be remembered that #6 of Radiocorriere, which covers the broadcast of the episode of 2/2/1975, is not available online...

On the national television, on an idea by Adriano Mazzeletti, the 1st episode of the 3rd season of **Adesso musica - Classica Leggera Pop** airs on 21/2/1975, between 9:45 and 10:45pm. Presented by Vanna

⁵² Article "Con le telecamere in un'officina musicale" by Giuseppe Tabasso (Radiocorriere #40

pages 106-107, 29/9-5/10/1974).

⁵³ Radiocorriere #42 page 129, 13-19/10/1974.

Brosio and Nino Fuscagni, produced by Luigi Turolla, the program includes Mia Martini, the ensemble I Twins, the pop band The Lovelets, Mita Medici, and Ennio Morricone who performs his music from **Mosè**, then a quartet of Mozart with flutist Gazzelloni, viola player Dino Asciolla, violinist Accardo and cellist Francesco Strano.

On 16/1/1976, still on national television, between 9:45 and 10:45pm, the 3rd of four

episodes of **Anche questa è musica**, entitled "Cinema", is about electronic instruments in film music. It showcases performances of scores from Fabio Fabor's films and electronic instruments, with interviews with Piero Piccioni, Alberto Lattuada, Angelo Francesco Lavagnino, and Ennio Morricone about the film **Un tranquillo posto di campagna**, Damiano Damiani and the critic Ermanno Comuzio.

Other Television Appearances (not found in Radiocorriere)

To be even more complete, thanks to the French audiovisual archives kept by the INA, we can confirm the presence of Ennio Morricone or the use of his works in certain programs in France, which illustrates his intense activity in the French landscape during the decade:

- 7/2/1971: **L'invité du dimanche** on the 2nd channel of the O.R.T.F., directed by Bernard Roland. Images are shot at his house, in the attic where there is a grand piano and his liturgical organ. Giuliano Montaldo provides a sneak preview of *La Ballata di Sacco e Vanzetti* in tribute to Vittorio De Sica, while Morricone is pacing in the room. Then on his desk, he corrects a score with the disc of Joan Baez at his side.

- 15/11/1972: **Cadet Rousselle** on the 2nd channel of the O.R.T.F., directed by Abder Isker. Host Guy Lux welcomes Henry Fonda, Sergio Leone and Ennio Morricone, in tribute to the film **Once Upon a Time in the West**. Henry Fonda bestows a golden record to Ennio Morricone. Everyone makes a little speech, the one in English, the other in Italian. Sergio Leone expresses his thanks to Ennio Morricone and can not translate Henry Fonda's few sentences because he does not speak English. Guy Lux then welcomes Henri Verneuil, who hugs Ennio Morricone. Guy Lux jokingly hands the "golden pistol" to Ennio Morricone. Finally Verneuil, Fonda, Leone and Morricone settle in the room with the jury for the rest of the show.

- 15/12/1973: **Midi Trente** on the 1st channel of the O.R.T.F., directed by Jacques Brialy. Host Danièle Gilbert interviews Mireille Mathieu. Then she introduces Sergio Leone, Ennio Morricone and Tonino Valerii. Short interview of Leone about the movie **My Name is Nobody**. Follows an interview with Morricone translated by Leone. Mireille Mathieu as a surprise sings to him an excerpt of *Mon ami de toujours*, sitting on the sofa. Then Morricone congratulates Mireille Mathieu for the song from the movie **Le Casse** she just performed but says that the song is not great.

- 3/5/1974: **Il était une fois Sergio Leone** as part of the show **Cinéma en herbe** on the 1st channel of the O.R.T.F., directed by Gilles Daude. Sergio Leone talks about the role of music in his films. Then Ennio Morricone (in Italian) exposes his theory of film music and talks about his collaboration with Sergio Leone.



- From 19/7/1974, the opening and closing credits of the literary program **Italiques** presented by Marc Gilbert, on the 2nd channel of the O.R.T.F., are replaced. They now consist of a cartoon by Jean-Michel Folon (blue characters and books that fly like butterflies) illustrated

by the music *Lontano* from the movie **Gott mit uns**. It is the first credits sequence in color of the French television.

- December 1974: French television broadcast of Sergio Leone's first advertisement for the Gervais ice creams, with the theme of the Valkyries from **My Name is Nobody**.

- 7/1/1978: In the show **Numéro un** on TF1, directed by Marion Sarraut, Claudia Cardinale, dressed with a black shawl, sings in Italian *La ballata del prefetto Mori*, accompanied by a guitarist.

- 30/5/1978: Live broadcast from the Palm Beach of the closing ceremony of the 31st Cannes Film Festival on Antenne 2. Ennio Morricone conducts the orchestra playing the music from **Once Upon a Time in the West**.

Let's also not forget the televised appearances of singer Mireille Mathieu, true ambassador of the work of Ennio Morricone in France following the release of the album which she entirely dedicated to him in 1974:

- 4/5/1975: in Guy Lux's show **Système 2** on Antenne 2, she performs *La Marche de Sacco et Vanzetti* superimposed with excerpts from Montaldo's movie.

- 20/9/1975: In the show **Numéro un Annie Cordy** on TF1, she performs *Il ne reste plus rien*.

- 4/10/1975: In the show **Numéro un Jean Piat** on TF1, she performs in Italian *Da quel sorriso che non ride più*.

Finally, a curiosity recently discovered on the following link:

<http://tele70france.blogspot.fr/2014/11/ring-parade-systeme-deux-emission-du-14.html>



On 14/3/1976, in the show **Système deux**, directed by Georges Barrier for Antenne 2, she performs *Burning Day* with excerpts from the TV-movie **Mosè** in the background. It is actually a sung adaptation, with English lyrics, of the *Tema di Mosè*. The show's credits mention that the orchestra is conducted by Jean Claudric, but the music really seems to be played from a tape, and maybe Mathieu's voice as well (she is not seen singing on the set). There doesn't seem to exist any commercial medium with this version.

(Editor's note: Contrary to what was stated in Maestro #14, the picture really represents Mathieu singing *Burning Day* with images from *Mosè*. Sorry for the misunderstanding.)

Miscellaneous

On 7/8/1971, on national television, from 9 to 10:15pm, in the 7th episode of **Senza Rete**, directed by Enzo Trapani and presented by Paolo Villaggio, with texts by Giorgio Calabrese, Gianni Morandi presents unreleased songs like *Ho visto a film* (Franco Migliacci / Ennio Morricone), but also Gino Paoli's *Che cosa c'è*. In a "pot-pourri" he sings among others *Se perdo anche te* (Neil Diamond) arranged by Ennio Morricone. The orchestra is conducted by Pino Calvi.

Swiss television programs two shows dedicated to the Maestro: on 20/6/1972, from 8:15 to 8:50pm, **Incontri - Fatti e personaggi del nostro tempo: Ennio Morricone**, and on 14/9/1976, from 7:30 to 8:30pm, as part of summer programs for the youth **Ciak si gira, viaggio nel mondo del cinema - Il compositore Ennio Morricone**, directed by Tony Flaadt.

On 6/2/1975, on the special show **Mia 1975** directed by Enzo Trapani, the singers Mia Martini and Gabriella Ferri – the latter with her guitar – perform *Stornello dell'estate* in

duet, composed by Ennio Morricone on lyrics by Ghigo De Chiara from circa 1964⁵⁴.

On 11/2/1976, on national television, at 6:45pm, in the 4th episode of **Sapere - Cinema e colonne sonore** some of the works for the Italian cinema are examined, namely: Groffredo Petrassi's **Riso amaro** (1948), Raffaele Gervasio's **Carosello napoletano** (1954), Stelvio Cipriani's **Anonimo Veneziano** (1970), Manuel De Sica's **Il viaggio** (1974) and Ennio Morricone's **Attenti al buffone** released on 20/12/1975. Cultural coordination by Enrico Gastaldi, based on an idea by Francesca De Vita, consultant Roman Vlad, directed by Giulio Morelli. Rerun on 4/10/1976, on the same channel, from 1 to 1:25pm.

A brief series of 3 episodes entitled **Cinema Concerto** features film music concerts by Francis Lai, Ennio Morricone, Armando Trovajoli, Gianni Ferrio and Piero Piccioni, with texts by Giorgio Calabrese, in a Sandro Spina production. Broadcast on Fridays, 17 and 24/9 and 1/10/1976, on channel 1, from 7:25 to 8pm, with no mention of the respective composers.

Ennio Morricone's second participation in an animated film after **Il giro del mondo degli innamorati di Peynet** in 1974, **Dieci per vivere (I dieci diritti del bambino)**⁵⁵ is an international production of 10 cartoons and as many articles of the Declaration of children's rights, celebrating the 20th anniversary of their proclamation by the United Nations General Assembly as well as the International Year of the Child. Produced by Arnoldo Farina and Giancarlo Zagni and realized by the International Animation Film Association, on a proposal by the Italian UNICEF Committee, 10 countries joined the project to produce a short cartoon dedicated to one of the ten articles, with the voices of Marcello

Mastroianni: Italy, East Germany, Mexico, Canada, Finland, USSR, Hungary, Switzerland, Poland and Great Britain. For Italy, the cartoon is directed by Manfredo Manfredi; supervision by Giancarlo Zagni and coordination by Max Garnier. Ennio Morricone and his colleagues Luis Bacalov, Franco Evangelisti, Egisto Macchi and Nino Rota, all members of the Italian Committee "Music for UNICEF", each composed two pieces. For Morricone, *Bambini del mondo* illustrates episode #4 and *Grande violino, piccolo bambino*, with the voice of Maria Celeste Carboni, #7. The composer conducts the Orchestra Unione Musicisti di Roma, with the Coro di Voci Bianchi by Paolo Lucci⁵⁶. Broadcast dates on TV1: 1st part on 26/12/1979 from 6:30 to 7pm and 2nd part on 27/12 from 5:25 to 6pm.

In its number 50 of December 13-19, 1970, Radiocorriere continues its investigation dedicated to its young readers, "Il rock entra in conservatorio". Interviewed for the occasion, Ennio Morricone writes a text entitled "Ispirazione dal folklore" reproduced on pages 48 and 50 (see English translation below).



⁵⁴ This performance is available here: https://www.youtube.com/watch?v=oU_O-2Howa8

⁵⁵ Known to us as **Ten to Survive**.

⁵⁶ Both episodes are visible here: <https://www.youtube.com/watch?v=WI18Zrd88DA>

mind everything that has happened in our musical history, not ignoring our national grounds and not making narrow-minded musical nationalism, but to exploit – and perhaps export – an authentic vein that can very well lend itself to reinterpretations in modern key.

To those who today complain about the record crisis, I reply that we have invented ourselves dangerous competitors in our own home country. Look at the current way of singing: certain vowels, certain diphthongs, certain syllables pronounced in an absurd way are the result of a provincialistic subjection to the English language. We had songwriters and even those were destroyed by the same record companies in this way.

As for the ensembles, the most critical point is the instrumental standardization: the timbral sensations have disappeared and so the sounds end up appearing all the same. It was inevitable. What can we do, then? Reassure our folklore from which there is still to be taken with both hands: but careful not to draw from the fake (such as Neapolitan songs) that could fall in the caramel-tourism. I saw on TV an example of how you can make from folklore contemporary music for young people: it was the theme from Gaber's show "E noi qui" whose author is Casellato.

"Radiocorriere TV" asked me to suggest to the young people who are preparing to form a band some possible new instrumental formation. From what I said it is clear that I can not propose a standard formation, just because I fight against the standardization. Ideally, there would be a formation for each song to be performed so that the musical products do not all look the same. The sounds are all fascinating: what matters is how they are used. For fun I could suggest a formation with two bassoons, two horns, drums, two contrabasses and a double bass: the problem is to see what kind of music would make it work. The musicians of the past were the arrangers themselves; today in light music we miss the "official version" of the author, who,

in my opinion, should be the same who proposes the way to perform his music.

I would like to add that, as regards the rhythm, we can certainly adapt to trends. After all if we take the shake: on its rhythm you can practically play everything.

Ennio Morricone

In his article "Via italiana del pop"⁵⁷, Giuseppe Tabasso comments on the Maestro's point of view on the road to follow in Italy in the production of rock music: *"The solution is: to experiment an Italian rock making use of our most authentic folklore, which is not made of polkas and mazurkas. This is an attractive indication: a cultural opportunity not to be lost and, also, a commercial opportunity that the discographic industry, so far too polluted by a provincial "complex of imitation", should not let go."*

In an article devoted to five prodigies of the music of the time, a note titled "La chiamano Piccola segovia"⁵⁸ refers to the young guitarist Patrizia Rebizzi for whom Ennio Morricone wrote especially the track *San Francesco* for her album published by RCA in 1970. Daughter of a carpenter, she is already studying music at the age of six. Natural and exceptional artistic dispositions allowed her to compete in 1964 at the Festival della Chitarra di Recanati where she was ranked in 3rd place. There followed a series of 13 national and international competitions during which she came 11 times in the 1st place. Even though she attended the Conservatory, her real teacher is the cellist and guitarist Abner Rossi.

The name of Ennio Morricone appears in a testimony by Piero Pintucci on arrangements for light music, mentioned in the article "Ma com'è seria questa musica leggera" by Giuseppe Tabasso about Canzonissima 72: *"When one of us still fresh from school approaches the discography of light music, he should get rid of his own academic background:*

⁵⁷ Page 44.

⁵⁸ Radiocorriere #14 page 114, 4-10/4/1971.

*innovations, unusual chords, memories are considered off topic. There are those who know how to do it, like Ennio Morricone, but then you have to turn to film music and atmospheric music [...]. A remarkable blow to the old tradition was given in their times by the Beatles but since then the mold of the arrangements has been the same; no progress has been made compared to the Beatles. For the songs it's even worse, their melodic and linguistic structure inevitably leads to melodrama, which makes it impossible to escape the prisons of tonalism. In order to break this barrier, to realize a more daring way of sounding without making cheap aesthetic, means to go and face certain failures, at least at the beginning. The real models, then, remain the opera composers: but how much more audacious were Verdi, Puccini and co in their time!"*⁵⁹

In an interview by Luigi Fait, choir conductor Renata Cortiglioni says: *"I do not disdain light music. I respect them all: Trovajoli, Ferrio, Morricone are names of reputable artists. And then it matters to me that in the lyrics there is no vulgarity and that they respect certain human values."*⁶⁰

In his article "Il lungo momento delle colonne sonore" ⁶¹, Ernesto Baldo is mistaken when announcing that Ennio Morricone is a candidate for the 1976 Oscar for the music of the film **Il sorriso del grande tentatore** of 1974, which went almost unnoticed in Italy. On the other hand, he mentions the fact that in March 1976, Nino Rota gave in Japan a series of concerts with the New Japan Philharmonica, with a program made up of his most famous pieces and and of the premiere of **Casanova**, the upcoming Fellini movie, but also of music by other authors like Morricone's **Per a pugno di dollari**, Riz

Ortolani and Nino Olivieiro's *More* or Rustichelli's **Il ferroviere**.

In Ernesto Baldo's chronicle "Linea diretta" ⁶², we learn that during the 8th edition of the Premio Nazionale del Paroliere, in Monticelli Terme, in 1976, some 60 journalists presented an award for the best film music to Ennio Morricone. The title of the film is not specified.

Elsewhere, in the same column, under the title "Esordio italiano ai mondiali" ⁶³, the journalist writes that the first victory of the football world cup was obtained by an Italian since Ennio Morricone is the author of the official hymn of the event. According to Argentinian sources, his composition was chosen amongst 64 others proposed by as many authors worldwide. *"This information"*, says Morricone, *"surprised me because I had been assured that no other author had been approached. If I had known it was an international competition I would not have participated because I am against this kind of things"*.

The 11th edition of the World Cup takes place in Argentina from 1st to 25 June 1978 and it is the team of the host country that is crowned world champion for the first time, beating the Netherlands in the final after extra time. The heavy context is that of the military dictatorship, two years after the coup d'état of 24/3/1976. On 1/6, during the opening ceremony, the march of Morricone is performed by a fanfare just after the speech of official inauguration by General Jorge Rafael Videla, leader of the military junta. The song entitled *El Mundial* 78 illustrates the emblem of the competition formed by the participants of the show, who then gradually undo it and leave the stadium⁶⁴. It will be ranked number 12 in the Italian charts.

⁵⁹ Radiocorriere #45 page 43, 5-11/11/1972.

⁶⁰ Article "Mi basta che siano ragazzi intonati" (Radiocorriere #19 page 109, 4-10/5/1975).

⁶¹ Radiocorriere #25 pages 25-26, 20-26/6/1976.

⁶² Radiocorriere #29 page 11, 18-24/7/1976.

⁶³ Radiocorriere #14 page 9, 2-8/4/1978.

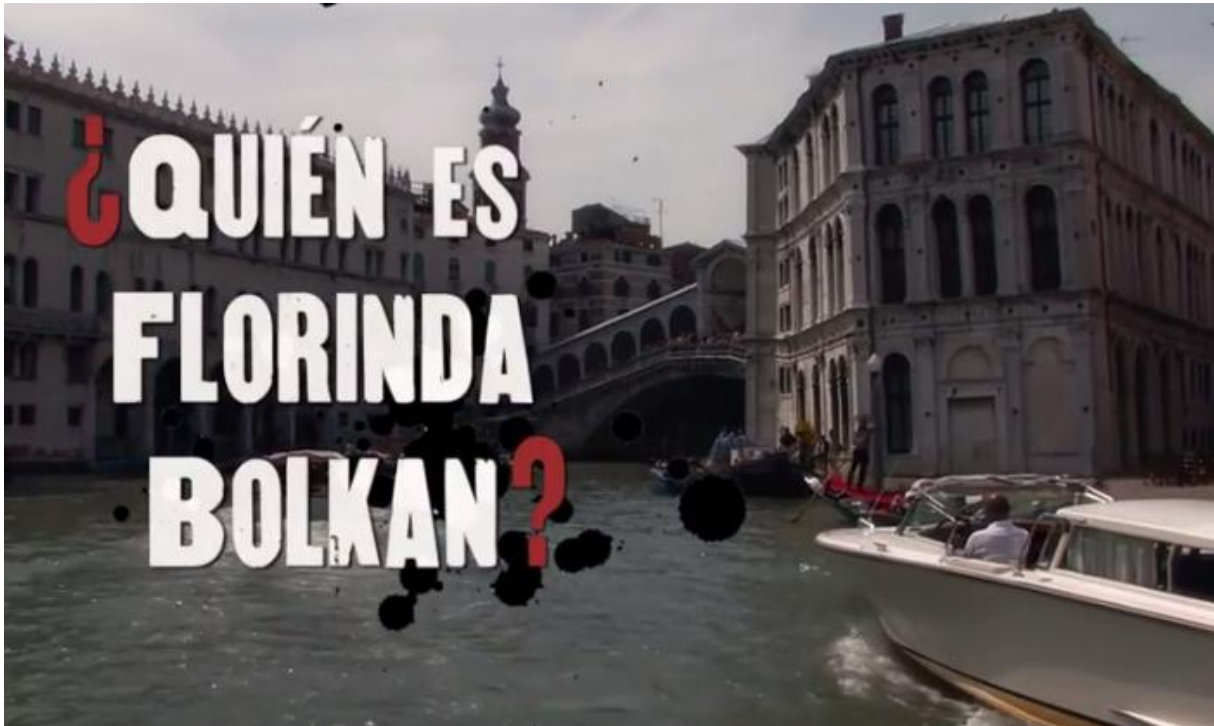
⁶⁴ Video available here:

<https://www.youtube.com/watch?v=LfGoULbi0FA>
 Archivo Historico RTA; the music starts at 59 :50.

Who is Florinda Bolkan?

Very short consideration about the influence of pre-existing music in a musical composition

by Enrico Tichelio



Who is Florinda Bolkan? (original title *¿Quién es Florinda Bolkan?*) is a short film of 2011 directed by Rubén Torrejón and whose soundtrack is by Christopher Slaski; it can be seen at this link: <https://www.youtube.com/watch?v=ExEewetBDTc>.

The curious title itself echoes the typical style of the '70s, years which seem to have inspired the Spanish director in his choices concerning photography, music, main titles and end titles. The plot is set in a decadent Venice, a setting previously exploited in many sentimental films. Right from the opening and throughout the score, we are immersed in a retro atmosphere underlined by several musical themes of strong incisiveness. In fact, what most distinguishes this work is the clear influence throughout the score of ten excerpts of works by composers of the so called “golden age of the Italian soundtracks”. The parallels that emerge can be connected with seven previous soundtracks, all suggestive and appropriate to the scenes. Here they are:

- from 0:17 to 0:22: Ennio Morricone *Sole sulla pelle* from **Una lucertola con la pelle di donna** (1971).
- from 0:22 to 0:30: Giampiero Reverberi *Bettina* from “Casanova” (1985) [Not a soundtrack].
- from 0:30 to 0:49: Ennio Morricone *Con estrema dolcezza* from **Città violenta** (1970).
- from 0:49 to 1:44: Daniele Patucchi *Fred love theme* from **Così così... più forte** (1970).
- from 1:44 to 2:08: Franco Micalizzi *Il lato romantico* from **I due volti della paura** (1972).
- from 2:58 to 3:18: Ennio Morricone *Maddalena* from **Maddalena** (1971).

- from 3:18 to 3:29: Bruno Nicolai excerpts from **La notte che Evelyn uscì dalla tomba** (1971).
- from 3:29 to 4:24: Ennio Morricone *La lucertola* from **Una lucertola con la pelle di donna** (1971).
- from 4:24 to 4:47: Giampiero Reverberi *Bettina* / Franco Micalizzi *Il lato romantico*.
- from 5:55 to 6:27: Giampiero Reverberi *Rondò Veneziano* from “Rondò Veneziano” (1980) [Not a soundtrack].
- from 6:41 to 7:33: Ennio Morricone *Metti una sera a cena* from **Metti una sera a cena** (1969).

The spontaneous question is: "Why was the composer inspired by these themes of the past?", followed by this other question: "What effect would the film have if the composer were inspired by other music?"

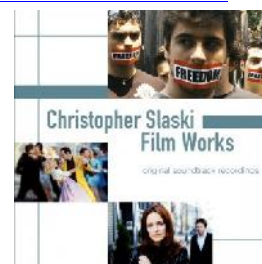
The answer to the first question has to do with the biography of Christopher Slaski, which according to IMDB⁶⁵ “attended Ennio Morricone’s and Sergio Miceli’s international summer school “*Musica per film*” at the Accademia Musicale Chigiana in Siena, Tuscany, Italy”. Parts of these lessons are included in the book “Comporre per il cinema : teoria e prassi della musica nel film”⁶⁶.

Echoing this phrase from the movie “*If it weren’t for beauty, life wouldn’t be worth living*”, we let the personal intuition answer the second question.



Play the music without sound FX: <http://christopherslaski.com/projects/quien-es-florinda-bolkan/>

One piece was released on the Quartet Records compilation CD “Christopher Slaski Film Works” (QR-154, 2015)



⁶⁵ <http://www.imdb.com/name/nm0805301/>

⁶⁶ by Ennio Moricone and Sergio Miceli, a cura di Laura Gallenga; Venezia: Marsilio, (2001).

—————ANALYSIS—————

The Seventies Arrangements

by Steven Dixon

In the paper edition of MSV#52 (October 1990) there was a fascinating article by Martin Van Wouw titled "Arrangements". The author explains while he was working on the epic 536-page musicography, people often told him "Why bother with these arrangements? Why waste so much effort on things Morricone did not compose?" In that book there were almost 100 pages dedicated to arrangements of songs and instrumentals, spanning many decades. Without these references Morricone's musicography most certainly would be incomplete. The 1960s was Morricone's most prolific decade with pop and contemporary songs. But the Seventies offers us a whole fresh perspective. The arrangements are so ripe for verbal analysis: the rhythms, the textures, those poetic patterns. They linger in the memory long after hearing them.

Many of the ideas explored in his '70s arrangements were mirrored within his huge film catalogue. That decade includes haunting chorals, religion and church organ. In 1970, Morricone composed twelve films. These include some of his most iconic compilation favourites **Citta' Violenta**, **La Califfa**, and dual westerns **Vamos a matar**, **Companeros** and **Two Mules for Sister Sara**.



1970 was also the year Morricone worked on a remarkable Italian album "Per un pugno di samba" for singer Chico Buarque De Hollanda (RCA LSP 34085). I would like to refer back to Martin Van

Wouw's article from the 1990 edition of MSV where he explains how important Morricone's arrangements were and cites "Per un pugno di samba" as an example:

"Morricone's arrangements should actually not be separated from his own melodies, and might as well be considered as his 'compositions', can be illustrated with one example. If we take the album project "Per un pugno di samba" (1970), we hear the melodies as thought out by Chico Buarque De Hollanda. He is a Brazilian singer of some fame, and he has written a lot of songs. But what did this singer actually do for the album? Nothing more but writing the texts and finding the melodies. The rest has been done by Morricone. He has taken each melody and distributed it among the several instruments of the orchestra and the voices of I Cantori Moderni di Alessandrini, including that of Edda. The only things remaining of what Chico Buarque had thought out are the melody and the Brazilian rhythm. The arrangements Morricone chose are so "morriconian", so inherent to Morricone's own style, that you often have the feeling that you are listening to tracks of film music composed by Morricone."

Martin Van Wouw made some valid points. Spread throughout Chico's project we hear many themes that are so close to Morricone we can reference them to many of his most loved film soundtracks. **Ad ogni costo / Grand Slam** (1967), the comedy crime caper set in Brazil is the clearest example as Samba was the main language of that score.

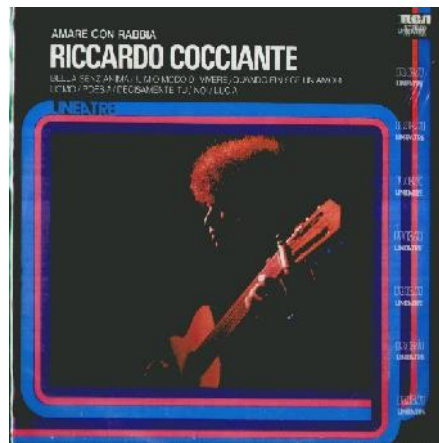
In *Sonho di un carnevale* (Dream of a Carnival), there are plenty of hypnotic rhythms and playful carnival chorals. Morricone uses the recognizable voice of Edda Dell'Orso, but Mia Martini and Loredana Berté are also major players (Berté was once married to tennis legend Björn Borg).

There is an interesting song in *Funerale di un contadino* as there are some nice inserts

of native American chanting as found in films like **Navajo Joe** (1966).

There are a great number of songs where Morricone uses the organ to give a more "atmospheric" effect. Numerous Morricone '70s scores have featured an organ: **Maddalena** (1971), **Sacco and Vanzetti** (1971), **L'uomo e la magia** (1972) and all three can be referenced in the Chico project.

There were two sets of recordings, Italian and Brazilian. Some of the arrangements are different, although not noticeable enough to make too much of a difference.



Another large enterprise came in 1974 involving a wonderful singer called Riccardo Cocciante, a man who had already made two successful albums before teaming up with Morricone. Morricone again uses the choir I Cantori Moderni to add his very personal trademark. Cocciante recorded four incredible songs and these came in many languages – Italian, Spanish, French and English. Within these varying languages, all the arrangements remain exactly the same as found on the Italian album "Anima" (RCA TPL-1-1060 1975) which also came as a foldout with different cover.

It was not until the following year (1976) USA released the album "When Love Has Gone Away" on the 20th Century Fox label reaching #41 in the American Billboard top 100 and bringing this artist to a wider audience. As a songwriter Cocciante's song style remains extremely attractive, even today as Morricone adds wave after wave of intense rich orchestrations, incredible moods, angelic female backing (*Qui/Here*)

and in the excellent *Lucia* we even hear a nod from Morricone's very own all-choir based religious score **Il sorriso del grande Tentatore / The Tempter** (1973).

Singer, songwriter Il Guardiano Del Faro's style of singing was very close to that of Riccardo Cocciante as demonstrated in the two 1979 recordings with Morricone (plus one from 1980). Il Guardiano Del Faro was in fact a pseudonym, his real name was Federico Monto Arduini. You will notice this credit on the singles *Il sereno e la tempesta*, *Non una corda al cuore* and *La congiura*. By far the best of the three is *Il sereno e la tempesta* (RCA PB 6296) a delightful romantic easy-listening piece. What struck me about the arrangement was how incredibly close it was to Morricone's 1998 Italian drama film score **Legend of 1900**. In fact Gary Radovich wrote a piece way ahead of its time in MSV #43/44 (1988) about the single *Il sereno e la tempesta* and says: "The electric guitar usage, in particular, sounds very contemporary and would fit right into a rock song today." Well in fact the whole atmosphere and style was even more modern than Mr. Radovich could ever imagine as the musical patterns can be heard throughout Morricone's classic sequence of themes for the **Legend of 1900**. This song was also released in Spain (Italian vocals





only) on the label RCA VIC PB-6328 with totally new cover art.

Several of Morricone's '70s arrangements thrive on the element of romance. As we know the singer Fausto Cigliano's works with Morricone date way back to the 1950s on the Cetra label. Many of us are familiar with the massive Naples love project **Tiempe d'ammore**, a radio show from the early 1960s. He also performed *Nuddu* (Travia/Morricone) for the film **Un Belissimo Novembre / That Spendid November** in 1968. But by the 1970s, was Fausto Cigliano still singing in a Neapolitan style? I was certainly curious to hear how the singer's music sounded in a three-song collaboration with Ennio Morricone. The year was 1973 and in two of the songs - *Formato Napoli* and *Napule mia* (GM/GMS 0016) Cigliano's identity hadn't really changed at all. Let us not forget Morricone had created some very nice Napoli instrumentals in 1974, from songs by Miranda Martino and two strong operatic

tunes for Plácido Domingo in 1975. But this style of music was rather vulnerable in a decade in which Italian music was changing rapidly.

Then something rather special happened. Morricone had scored a particularly "ugly" but effective mishmash of sounds for Edward Dmytryk's murder thriller **Bluebeard** (1972). Morricone had never really shied away from experimenting with the bold and the unusual; he had an incredible appetite to go much further than he'd ever gone before – to produce outrageous musical arrangements. Heaven forbid for an artist like Fausto Cigliano that would have been unthinkable in the sixties. In the '70s though things were rather different. Ennio presents a whimsically strange arrangement in *Nella mia città*⁶⁷ which was recorded in 1973, but not released until 1974 (UA 35778). The cover art displays a rather nice comic illustration of Pulcinella, a classical character that originated in Commedia dell'arte of the 17th Century and became a pivotal character in Neapolitan puppetry. The single cover depicts Pulcinella arguing with a gentleman on an island. In the background a volcanic eruption is seen. Yet, in the main song *Nella mia città*, this cartoon illustration has nothing to do with the image on the cover. The song is mostly modern. In English it translates "In my City". It seems to be a song about car and travel congestion, we get



⁶⁷ *Nella mia città* and *Napule mia* were entered in the musical transmission **Canzonissima 1974**, a show

partly funded by the Italian lottery. The songs failed to make the final classification.

images of lots of angry impatient motorists.⁶⁸

Of course it is jam packed with Morricone musical effects to depict traffic jams, there are car horns hooting relentlessly and the sounds of pumping up deflated tyres. A male and female heroic chorus is linked up, plus there's an odd squeeze toy sound. For those who collect the Morricone/Edoardo Vianello arrangements, he did a similar nice job (although not as wacky) in the comic song *Carta vetrata* (RCA PM45-3359).



Leggenda del futuro, as arranged by Morricone, is from the TV series **Pianeta donna** (1975). It's a kind of modern contemporary patriotic ballad sung by Rita Monico and profits from the fact its introduction boasts a gratifying blast of *The Man with Harmonica*, as played by Franco De Gemini. The single originates from Italy and also contains another song from the series, *Sono mia*. No arrangement credits on this one, but most definitely not Morricone as it is an utterly awful arrangement: nightmarish and psychedelic, a kind of badly done Bee Gees rip-off. The vocalist Rita Monico, an artist with numerous Morricone credits to her name (like *Thrilling*, 1965) does have a most distinctive voice. Actually, not a great deal of information available about this TV series as directed by C. Nasso. We do know

both songs were used in what was probably a documentary (there are some short excerpts on Youtube). The musical score is by composer Mario Cenci, Giacomo Dell'Orso arranges the orchestra. About the album, well research led me to a ten-track LP Mario Cenci, Giacomo Dell'Orso & His orchestra (Music Parade Cetra LEL 267), a 1974 release. Mario Cenci composed the song *Leggenda del futuro*, with Morricone's terrific arrangement. This has no place on this soundtrack because the single was not released until 1975.

Throughout the 1970s, Morricone turned many of his own original themes into fresh arrangements. There's the Milva and the Mireille Mathieu albums, "Disque D'Or" versions and "Disco '78". He also created some smaller projects for Astrud Gilberto – the 1971 theme from **Le casse / The Burglars**. Demis Roussos' *I Like the World* is another nice one, it's an upbeat version of Morricone's **Gott mit uns / God With Us** which was recorded during the **Peynet** sessions of 1974 and, to my knowledge is only available on the Dutch CD "Souvenirs" (BR Music BX 521, 1998).



And let us not overlook Herbert Pagani, he took on two of Morricone's great film scores – the 60s classic **Metti, una sera a cena**, and the then newly composed main theme from **Novecento** (1976). A third vocal only

⁶⁸ <https://www.youtube.com/watch?v=OTIIN-gqcEo>

recently came to light and was detailed in a recent *Maestro*. It's called *Les gens de nulle part* (EMI Pathé 1977). Morricone's name is clearly printed on the front of the cover so it is amazing how this arrangement has escaped collectors for so long. It's the kind of catchy and uplifting song that brings out the best in Morricone.



I Nicotera was a 1972 5-part mini tv series directed by Salvatore Nocita. Piero Piccioni scored this Sicilian drama. Instrumental music from the series is still only limited to only one theme Piccioni's *La famiglia Nicotera* (Easy Tempo Vol. 8 1998). But actually, two Morricone arranged songs do exist on a rare 1972 General Music Italian single. They can also be found on the CDs "Canto Morricone volume 3" (Bear Label, 1999); and "Mireille Mathieu" (Sony 2016). *Quando verranno i giorni* is the pick of the two because of its rich orchestration and fine Sicilian tones. The other, *Nata libera* is clearly influenced by the moods of the film **Veruschka** (1971).

More intriguing mafia subject matter is located on the soundtrack **Alle origini della Mafia / The Legend of the Black Hand** (1976). The film was scored by Nino Rota and Gino Marinuzzi Jr (whose name is credited on the Morricone CD *Matchless*). The mafia setting was most appropriate for a composer like Nino Rota, he'd scored the first two **Godfather** movies. As for Morricone there are some admirable '70s

Sicilian-style credits to his name – *San Francesco*, a unique 1970 Morricone guitar composition conducted by Luciano Michelini; **La moglie più bella / The Most Beautiful Woman** (1970); **Gente di rispetto / A Flower in his Mouth** (1975) and the haunting strings within the instrumental *Barcarola* (1976). The Morricone arrangements – two vocals and their instrumental counterparts – are worthy of great admiration: deeply mournful, sympathetic and honourable. Edda's backing vocals are simply marvellous.



Roaring twenties drama **Divina creatura / The Divine Nymph** (1975) is a score few people talk about. Underrated, yes. There has been three LP releases in all: the original Cinevox 1975 album, the 1980 Cerberus edition and finally the Cinevox 1987 re-release. The one and only time it



clouds suggests the type of album this is. The main theme in Zenobi's works is love. All the songs follow this pattern well. Morricone's arrangements excels in every respect. If you haven't heard "Bandierine", it really should be your next priority. The

was

released on CD was in 1991 (coupled with Morricone's very own **Fatti di gente per bene**) and it's not so easy to find. Having said that, Cinevox are re-releasing a few of their older scores onto CD (**La cosa buffa** 1972 is among one of the latest), so hope is

not lost for those who wish to add **Divina creatura** on CD to their collection, which also boasts one Morricone composition. Cesare Andrea Bixio is the man with the score credit, but it is Morricone who adds great luxury and colour to it all in a most engaging manner. Most welcoming for anyone who enjoyed the score Morricone score **Arabella** from 1967⁶⁹.



Renzo Zenobi produced his debut album "Silvia" in 1975. His finest achievement though, came in 1978 on the album "Bandierine" (RCA PL 31401). Recorded in studios of Via Tiburtina in two months the project is sweet and tender with haunting choirs and serene tones. Zenobi sitting on a deserted beach under a skyful of

album, a foldout with two different title logos⁷⁰ is often on EBay sometimes for quite a reasonable price. For those who prefer the CD format sadly only a few tracks have been allowed and even those are not within easy reach⁷¹. I did read an article that "Bandierine" was I Cantori Moderni's final ever project with Morricone.



In Schola Cantorum's warm catchy song *La Montanara* (1978), the style of the chorus is so much like that of I Cantori Moderni. Morricone's arrangement is beautiful and carries you along on the crest of a wave. But after 1978, I Cantori Moderni were sadly missed.

⁶⁹ **Arabella**, a film by Mauro Bolognini is set in the same time period as **The Divine Nymph**. Both films contain similar vibrant music. **Arabella** has never been released on any format apart from a cover version on a British PYE label album (I have been trying to locate it since 1980 when I first saw it advertised in a catalogue).

⁷⁰ "Bandierine" album had two different title logos on its cover to give a swirling effect of sea waves. The album did not sell well so it was re-released (the same year), this time with Morricone's name credited on the cover. The photo has also been trimmed down for the re-release (please refer to photos).

⁷¹ Renzo Zenobi / Ennio Morricone songs are strictly limited on CD. Two of these are on the highly collectible and hugely expensive Ennio Morricone Chronicles 12CD from Japan. The tracks are the harmonizing choral masterpiece *E ancora te dirai ti voglio bene* and *Una sera d'estate* (which by the way has slightly different vocal tones to the one found on the 1978 album). Also on CD, but just as difficult to obtain is the 18-track *Amori e battiti* (RCA BMG, 2002) taken from Zenobi's inventory 1976-1983. The Morricone tracks are: *E ancora te dirai ti voglio bene* and *Un pioggia di affetto*. The cover is identical to that of "Bandierine".

—————SCORE REVIEW—————

La corrispondenza

by *Randolph Carter*

Translated from Italian by D.T.

Original Italian text available here:

<http://www.colonnesonore.net/extra/angolo-dei-lettori/5409-la-corrispondenza.html>



With **La corrispondenza**, the collaboration between Ennio Morricone and Giuseppe Tornatore reached the eleventh mark, counting feature films only; if we also take into consideration the commercials shot by the director from Bagheria (for **Sky Cinema**, **Dolce & Gabbana**, **San Pellegrino Calze**, **Mulino Bianco** etc.), often accompanied by original music, the number would easily double. A partnership started in 1988 with **Nuovo Cinema Paradiso** (the earlier **Il camorrista** had been scored by Nicola Piovani) on a suggestion by Franco Cristaldi, as the composer recalls in his autobiography⁷², and that now goes side-by-side with other long-lasting and prestigious collaborations with Leone, Bolognini, Montaldo, Pasolini, Petri, Faenza (the latter interrupted unfortunately in 1995 after **Sostiene Pereira**).

A relationship of great professional consonance as well as friendship and affinity⁷³, consecrated by a documentary that Tornatore is shooting on his musical alter ego and that should be ready by November 2018 in order to coincide with the composer's 90th birthday⁷⁴.

The cinema of the Sicilian director has over time developed and alternated two tracks: the one of the island, Mediterranean and solar (**Nuovo Cinema Paradiso**, **L'uomo delle stelle**, **Malena**, **Baaria**); the other one more European, Central European actually (referring to Kafka, locations in Trieste, in Prague) started with **Una pura formalità**, continued with **La sconosciuta** and **La migliore offerta**. The former a stroke of bright, emotional and passionate colours; the latter hardly tinted with cold light, edgy twilights, unsettling obscurities in response to solitude and cruelty diversely enacted. The music has supported those two tendencies over time: the

⁷² "Inseguendo quel suono", Milan, Mondadori 2016, pp. 124-125

⁷³ Read the director's testimony in the aforementioned autobiography at pp. 427-444.

⁷⁴ <https://www.screendaily.com/news/more-details-revealed-for-tornatores-ennio-morricone-doc-exclusive/5123482.article>

nostalgic and "warm" intimism of **Nuovo Cinema Paradiso**, the suspended lyricism of **L'uomo delle stelle** (voice of an arcane and archaic Sicily, alien to defined times and spaces), the grotesque hyperbole but also the contemplative ecstasy in **Malena**, the inverted epic of **Baaria**; on the other hand, the anxiety-provoking music of **Una pura formalita**, the gloomy "exercises of style" of **La sconosciuta**, the melodic-timbric rarefactions of **La migliore offerta**; but also, in order to articulate the context, a certain magniloquent emphasis in **La leggenda del pianista sull'oceano**, as well as the arrangements of previous music still in **La leggenda** and in **Malena** (authentic re-appropriations by the author). All this always under the banner of the "evolution of the processes" of which the director speaks in the abovementioned testimony.

In **La corrispondenza** Tornatore carries on the multifaceted exploration of the tortuous paths of the sentiment of love. His language has always been a discourse of feelings, love (man/woman, mother/daughter, including that for the cinema, a metaphor of the Eros and synthesis of every other love: the sequence of the kisses in **Nuovo Cinema Paradiso**). Love as a wait, a contemplation, a renunciation, an assessment; love as a pain (to reuse the title of a Morriconian piece from the seventies⁷⁵). Likewise this latest opus is, in its own way, a "love movie" in the form of a posthumous and unilateral "correspondence", an updated version of the eighteenth-century epistolary novels to a hyper-technological present portrayed with geometric rigor. SMSs, e-mails and videos come to the female protagonist from a remote Elsewhere like that of the stars that have been dead for millions of years and that continue to send us their unaltered light.

The director and composer avoid the traps of the melodrama in filmic narration and musical meta-narration. So, no saccharin and no pathetic emphasis. The score is notable primarily for its sobriety (although someone has spoken of "*implacable harrowing background music*"⁷⁶), or a perfect example of "*implicit expression*" (to quote the words of Massimo Mila). Another noteworthy aspect is the sonorous polychromy that results in an eclectic score: minimalism, cantability, tense and action moments, piano sections, synthesized sounds mixed with the orchestra, featuring (quite unusually for Morricone) the electric guitar. Ultimately, a multi-thematic and also heterogeneous score, apparently without a defined centre of gravity, in reality a faithful interpreter of the different moments and tones of the story.



The opening track, *La casa sul lago*, is a minimalist composition of about 7', for piano and strings. We use the term with a certain freedom: Morricone cannot be called a minimalist composer (nor, we must add, pigeonholed in any label); nevertheless some of his works may partially fall into that category.

Here we get reduced organics and an indefinite phrasing of the piano, solo at first, later accompanied by intermittent strings. All this produces an effect of evanescence and volatility, the music does not let itself be grasped, remains permanently suspended. In truth, Morricone is recognized as a master of unclear climates and unresolved atmospheres, and this explains the charm of so many of his pieces, the perennial imminence of a revelation that does not occur. In this specific case, we are faced with an *epoché* of sound that goes beyond the underlying situation (the "lake house" in question is in the film the retreat of Professor Ed Phoerum, the lake of Orta brushed by infinite gray-blue shades): the piece plays on the "duration", the inner time of the stillness flows like an eternal return, the veer of the notes spreads out endlessly, the listener is wrapped (and enchanted) by placid waves of sound only rippled by a secret impalpable pathos: the repeated melodic segments, neutral at first, arrive at a mildly melancholic provisional conclusion – confirming that Morricone's music is never aseptic: the communicative will is also present when the sound dries down and gets thinner.

The second piece engages for a full 13 minutes, quite provocative in the age of hasty and unmindful listening. Even in this case, minimalism could be invoked, as it is again a line that is

⁷⁵ *Amore come dolore*, from **Le foto proibite di una signora per bene** [Translator's note].

⁷⁶ Paola Casella, <http://www.mymovies.it/film/2015/lacorrispondenza/>

substantially identical in the melodic invention, but is subject to timbric and instrumental augmentations and enrichments. The title (*Una stella, miliardi di stelle*) is misleading: we would expect a music outwardly "stellar". Conversely, we are faced with an intimate, gathering and prudish composition; an enveloping embrace, cloaked in sober nostalgia and at the same time slightly obsessive as memories can be, an interpreter of the metaphorical-existential value assumed by the sidereal light of the storyline. Memories, indeed. Maintained "in life" through a clever programming of videos and messages to be sent at fixed deadlines and promptly received by the beloved / lover who has learned the news of the professor's death and yet continues to receive signals from a mysterious Hereafter. The piano alone introduces a sort of chant, notes suspended at grade zero, autonomously meaningful; the electric guitar takes over unexpectedly in a countermelody, first intermittently then continuously. Here we have the anticipation and the synthesis of the timbric and the organic identity of the whole score, which exhibits dominant piano, electric guitar and strings orchestra, i.e. tradition and modernity, natural sound and acoustically manipulated sound. Always at ease in making the opposites coexist (we stole the expression from Sergio Miceli, the most acute exegete of the work of our Maestro), Morricone proposes here a new combination, a coexistence between the most canonic of the instruments, and rock sounds – certainly manipulated and maybe moderated.

We find again this proximity of natural and electronic sound in the eponymous *La corrispondenza* (suspended opening entrusted to the synths, central section with piano trills on a background of strings, then resumption of the beginning in order to close the circle), in *Il ritorno di una stella* (electric guitar, synths and piano to create a softly lyrical atmosphere), in the short track *Il cane simpatico*, moment of emotional suspension ascribed to the synths and to the piano. These approaches are as such not so unusual or infrequent for Morricone. We then remain startled by two compositions where the organics are all synthesizers and electric guitar: *Improvvisazione in sol*, and *Disperata chitarra* which concludes the CD. In the former, guitar arpeggios are lying on a compact and polished base provided by the synthesizer that mimics the strings orchestra, reminiscent of Pink Floyd-like sounds, specifically the incipit of *I Wish You Were Here* (1975) which nonetheless appears to be Morriconian (if not in the timbric choices, certainly in the melody and in the lingering suspension): to paraphrase Borges, one could say that a musician creates his precursors. To the dreamy and sidereal rock (?) of *Improvvisazione* responds the disturbing *Disperata chitarra*, which already in its title alters the expectations, absolutely antiromantic, of disconcerting desolation, entrusted to slightly anodyne electric guitar chords swaying on a synthetic, uniform and colourless layer. A choice, when listened to carefully, not very Morriconian and that could be indigestible to the most orthodox admirers; it also indicates a constant desire to reinvent oneself and get back in the saddle (perhaps following the director's proposals, or stimuli offered by the story, or elements of the context that act as "opportunities" – in Montalian sense⁷⁷ – for new eccentric paths).



The "modern" section of the score is specularly counterbalanced by two pieces for solo piano performed with her usual skill and finesse by Gilda Buttà (for a long time "Morricone's pianist", muse who unveils unexpected meanings from that indefinite music in which the notes often lose their precise contours and expand beyond the limits of the pentagram). *Una storia nella storia* is a piano sheet of classic clarity and rigor, evoking noble Gozzanian venues⁷⁸, only apparently academic. *Invenzione breve*, less tied to tradition, sketches melodic outbreaks immediately truncated and originates a fragile and unstable cantability. Two beautiful pieces really, which evoke many previous compositions for solo piano, whether for the cinema or not (starting from the distant *Invenzione, canone e ricercare* for piano from 1956).

⁷⁷ Eugenio Montale (1896-1981) was an Italian poet [Translator's note].

⁷⁸ Guido Gozzano (1883-1916) was also an Italian poet [Translator's note].

The most specifically Morriconian moments are not missing in so much cornucopia. *Due camere in hotel* is an understated elegy for strings bent on nostalgic chords. *L'infinito spazio* opens a parenthesis of intense lyricism separated by strings pauses (Morricone has always been a poet of silences) whose protracted and dismembered notes evoke unfathomable inner voids, remote distances amplified by the pizzicato of the double bass that intervene in a dramaturgical function. *Parabola astratta* offers once again elusive sounds, always entrusted to the strings



and enriched by the contribution of the piano. In *Calco* we find violin and piano in dialogue, then the violin stops and the piano dominates with its arpeggios that distil drops of impalpable serenity. While experimenting and innovating, the Maestro does not betray his authentic lyrical vein and offers intensely vibrating tears.

Two tense moments complete the score. In *Veloce corsa*, a replicated phrasing of the strings induces a static suspense, an unnerving preparatory atmosphere. With *Stuntgirl* (suggested by the profession of stuntwoman of the female protagonist), the composer grants himself the luxury of action music and conceives two minutes of superb crescendo. To the onset of suspended strings in progressive intensification succeeds a dynamic phase, which then changes again (hammered by the piano and excited glissandi) to end abruptly with the strings stretched to the limit of the spasm. In less than three minutes a kaleidoscope of inventions, of agile, rapid, sudden and unsettling passages. Only its brevity is displeasing, because there was enough material for an extended composition, of which we only have a sketch. The fact remains that, even if he is a master of lyricism, Morricone devotes the best part of himself when the drama becomes movement, the adrenaline rises, action and tension reach the paroxysm.

Reviewing **La corrispondenza** in these columns in January 2016⁷⁹, the always acute Roberto Pugliese considered the score written for Tornatore's film less inventive than the one from **The Hateful Eight** and from **En mai, fais ce qu'il te plaît** from about the same period 2015-2016: less experimental and not pervaded by a strong melodic idea. Certainly it is a less radical and disturbing work than the music written for Tarantino, and less characterized in a melodic sense than **En mai...** (it is not by chance that we spoke of minimalism, to be understood also as damping of tones). However, it possesses an identity in its own way: the thematic and timbre plurality, the unusual and daring combinations of organic (almost an experimental laboratory) make of **La corrispondenza** a work that does not go unnoticed, a little eccentric and that sometimes catches the listener by surprise, more inclined to hear what he already knows. Instead – at the age of almost ninety – Morricone does not cease to amaze and is every time resuming, re-elaborating and renewing: continuing to pursue that sound⁸⁰.



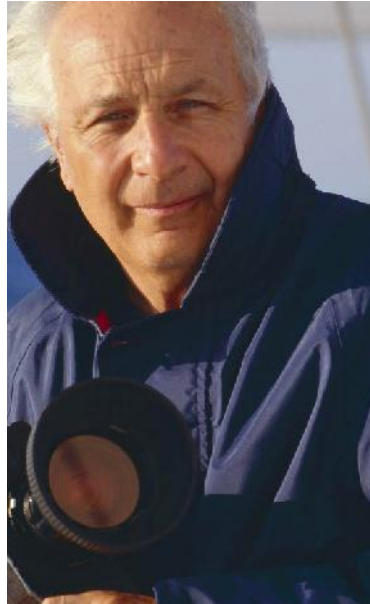
⁷⁹ <http://www.colonnesonore.net/recensioni/cinema/4183-la-corrispondenza.html>

⁸⁰ In reference to the title Morricone's autobiography "Inseguendo quel suono" [Translator's note].

—————IN MEMORIAM—————

To Folco

by Patrick Bouster



This peculiar director will be remembered for having been the greatest Italian documentary director, specialized in the sea. Indeed, nearly all his films were dedicated to this universe, from **Pinne e arpionni** to **Cacciatori di navi**. After the latter, he continued to direct movies, until 2015.

Apart from **Invito allo sport** and few other films, the sea, with Morricone as with other composers, is not only an important environment but almost a character: **Sardegna** (from his series **L'Italia vista del cielo**, for Esso), **Oceano**, and finally a fiction movie from his book, **Cacciatori di navi** (Ship Hunters, 1990). **Orca** is to not be omitted: Quilici directed the second unit, as a sea specialist. His imdb filmography is not accurate: it omits many documentaries and adds some wrong titles, like **Imago urbis**. His wikipedia.it page is by far more complete, and lists his numerous books as well. His place in the Morricone filmography, although infrequent and scarce, strongly marked the film music audience. He belongs to the category of directors who used to work with the composer in one field and for a fistful of films, like Patroni Griffi or Squitieri. Of course he collaborated with other composers like De Masi, Piccioni, Carnini (see Maestro #14), and lately with younger composers.

We contacted him in 2015 through the internet, and he kindly replied but very shortly. We didn't want to insist. That is why we didn't use this brief interview so far.

Exclusive interview with Folco Quilici

by Patrick Bouster and Mario Italia (via emails on 21th and 24th of September 2015)

How did you have the idea to call Ennio Morricone for the first time in 1971 for *Oceano*?

Because at the time, he appeared to me to be the best. And he was.

The music was conceived from the script or with the film achieved? What main

ideas did you give? Did he work fast on it?

We talked about the music before, but it was composed at the film editing.

Another film from the year before is mentioned in your filmography (on imdb): *Una spiaggia lontana*. And

sometimes this title is presented as an alternative one for *Oceano*. Is it a different film?

“Spiaggia lontana”? Never heard of it!

Among the four films from your collaboration, could we consider, musically, *Oceano* to be the best, the masterpiece?

Certainly yes!



One year later, *Sardegna*, is illustrated by some strange music, bewitching. It was part of the long series of documentaries for which the music is mainly by De Masi, and sometimes by Piccioni. Why Morricone for this one?

Sardegna with Morricone sounded good.

For which reason did you get together with Morricone 12 years after *Invito allo sport*, for *Cacciatori di navi* (1990)? It is a fiction film, not a documentary: did it change something for the score?

Cacciatori di navi was actually the summum.



SIAE recently published on the internet the lists of the musical works, mentioning for Morricone's name a title that resembles you: *Uomo e mare*, around 1994 (6 tracks). Does it come from a cancelled project? If it is true, was the work already begun with Morricone?

Uomo e mare was a TV series with music from Morricone's repertoire⁸¹.

Do you have an original anecdote about Ennio?

When presenting to the public his autobiographic book, Ennio recalled – “verbally” – the theme from *Cacciatori di navi* as being one of his favourites.

Did you ever work for “la Marina Militare Italiana” (Italian Military Navy)?

Yes, in the past for documentaries and assignments for the TV.

Your film *Il dio sotto la pelle* has music by Piero Piccioni. What could you say about the atmosphere of work with the two respective composers, Morricone and Piccioni?

They belong to a different musical world but very elaborated and precise. Ennio composed deeper themes, full of roots. Piero, as well as De Masi, wrote more catchy themes, suiting better for documentaries and journalistic works.

⁸¹ This doesn't explain why we have 6 entries in

SIAE [Editor's note].

—————INTERVIEW—————

La voce come strumento



Intervista a Edda Dell'Orso

by Mattia Marzi per rockol.it

Translated from Italian by D.T.

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Original Italian text available here:

<http://www.rockol.it/news-679219/edda-dell-orso-sua-carriera-oltre-morricone-intervista>

The room in which she welcomes us, in her Roman house, has walls coated with photographs. On one of these, in black and white, her look stares beyond the camera lens. *"It's beautiful, isn't it? I have taken it in Abruzzo, I had not even posed..."*, she recalls.

Many know her as "the voice from **Once upon a time in the West**". Which is a bit simplistic: because even though her collaboration with Maestro Ennio Morricone and the soundtracks more generally represent an important part of her production, the career of Mrs. Edda Dell'Orso – real name Edda Sabatini – has not remained confined to film music.

Born in Genoa in 1935, during her career the singer has had the opportunity to collaborate with great Maestros like Morricone, Piero Piccioni, Marcello Giombini, Roberto Pregadio, Bruno Nicolai, Luis Bacalov, Armando Trovajoli and Piero Umiliani, but also to take part in recordings of – among others – Chico Barque de Hollanda, Claudio Baglioni, Fabrizio De André and Francesco De Gregori.

Today Mrs. Dell'Orso is 83 years old and continues to make music: among the latest projects in which she participated there is also a disc by Danger Mouse and Daniele Luppi, containing collaborations with Jack White and Norah Jones, and some albums of multi-instrumentalist Alex Puddu. She agreed to meet us to retrace some of the most significant milestones of her sixty year-long career.

You graduated in 1956 in singing and piano at the Accademia Nazionale di Santa Cecilia, in Rome, and in 1960 you joined the Cantori Moderni di Alessandro Alessandroni: with the choir of Alessandroni you had the opportunity to participate in the recording of many 45rpm's of Italian RCA artists. What do you remember from that period?

There was a musical cooperative to which the maestros addressed when they needed musicians, including choristers. We were

called by the cooperative and we went to the studio to record. The choir was in great demand: in addition to the films, we participated in the recording of the songs, of the 45rpm's. It worked like this: first the orchestra was recorded, then the choir and finally – when everything was ready – the singer. When the choir was recording our parts, the artists were listening to us from the booth. We often went to the RCA, for me it had become like a second home: there was a wonderful atmosphere there, it was

the period of the singer-songwriters. With the choir I felt really great and Alessandrini was a great maestro.

Later you sang in several albums of "light music": "Per un pugno di samba" by Chico Buarque de Hollanda, for example, in 1970. The lyrics and music of that album are by Sergio Bardotti and Chico Buarque, the arrangements by Ennio Morricone. Do you remember who was the producer who called you, on that occasion?



It was Morricone himself who called me, he wanted my voice. It was him who thought about the orchestra, the choir.

In the choirs of that album, in addition to your voice there are those of the sisters Mia Martini and Loredana Berté. Did you meet them?

No, and to be honest: I know I sang for Chico Buarque de Hollanda, but I just can't remember that album...

The same year you participated in the recordings of a song of the first eponymous album by Claudio Baglioni, released when the Roman singer-songwriter was not yet famous. The song is *I silenzi dell'amore* and the arranger was Ruggero Cini. Do you have any memories linked to that song or that experience?

I have no special anecdotes to tell. Let's put it this way: I loved to sing. And I was thinking only about music: my goal was to sing. I went to the studio when they called me, I registered my part, and that's it. Sometimes I listened to how the recording came about in the control room, often the artists were there too. But what came after did not interest me: I did not even listen to the records...

Also in 1970 Nicola Piovani called you to sing on the album "Non al denaro, non

all'amore né al cielo" by Fabrizio De André, whose producers were Roberto Dané and Sergio Bardotti. The record ends with your voice singing in *Il suonatore Jones*: after the final sentence of De André, *"e nemmeno un rimpianto"*⁸², come your vocalizations...

They told me that, they also told me about the song with De Gregori...

Le strade di lei, one of the songs from the album "Alice non lo sa": it was in 1973.

De Gregori was not yet so famous. But even in this case I have no particular memories. I repeat, I went to the studio to record my part and that was it. It must be said, also, that in those years I collaborated with different musicians and remembering them all is really impossible.

You sang a song with words only once: the song was *Liebeslied*, for the soundtrack of Roberto Faenza's film *Mio caro dottor Gräsler*, in 1990. It was a costume film and Morricone decided to write some music inspired by Schubert. The song that you sing, accompanied on the piano by Morricone, is written by an Austrian author and the words are in German. Do you remember? How did you get on with the German language?

I have good memories of that experience. Singing in German was not difficult, because as a child, when I lived in Venice, my father had me take lessons from an Austrian professor. That project gave me a double satisfaction: it allowed me to sing with words and not with vocalizations, as I always did, and to sing in German. Liebeslied is a song that I really like.

About the vocalizations: some songs you performed exist also in versions with sung lyrics, for example from *Metti una sera a cena* and *Diabolik*. And also a song from *Once upon a Time in America*, sung by Céline Dion. What do

⁸² "and not even a regret".

you think of those vocal interpretations entrusted to other voices?

It is not for me to judge, but those songs are born to be performed with vocalizations...

In 1974 Mireille Mathieu recorded Morricone themes with French lyrics in which you also performed vocalizations (the album was "Mireille Mathieu chante Ennio Morricone", published by Polydor). On that occasion you worked with the French singer, didn't you?

Yes: I remember that Morricone sent Mireille to me to teach her to sing the pieces, the melody.

In the period in which you worked for the theatre, you sang songs by Edith Piaf and Marlene Dietrich. What do you remember from that period?

It was a very nice period. I did some plays with Salvatore Martino. He called me to sing in some shows he had reduced to two characters, one played by him and the other by me. I had never acted before, if you do not count small participations. And thanks to that show I was able to sing beautiful songs: not only Edith Piaf and Marlene Dietrich, but also Theodorakis. There was the piano on stage: the arrangements were made by my husband Giacomo.

What can you tell us about the album "Edda's Classical Machine: in Homage to Ennio Morricone", released in 1983 and realized with Fabio Marchei?

That record was requested by Germany. The arrangements are from my husband, in disco style. And that Fabio Marchei is a fake...

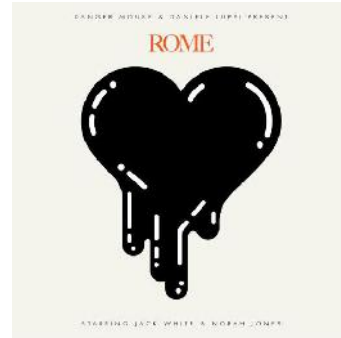


A fake? Yet his name appears in the credits of the record, and he is also on the cover...

Here is the story: the record company said that in order to sell the record, since I was not very young, we needed a double.

They had chosen him because he was beautiful. But Fabio Marchei did not participate in the recordings of the album. He came on TV when they called me to participate in Raffaella Carrà's show, Pronto Raffaella, with guest Ennio Morricone. I had to sing a song from that record, in playback: Marchei pretended he was playing. He had been called specifically for the image...

In 2011 you collaborated to the "Rome" project of producers Danger Mouse and Daniele Luppi, who recorded a disc inspired by the world of spaghetti western and Maestro Ennio Morricone. Do you have a copy of that record?



No, I have nothing of what I have done, with the sole exception of "Edda's Classical Machine: in Homage to Ennio Morricone", because I sing there throughout the record, the artist is me. In other cases, if there was something I liked, I would make recordings and listen to them at home. However, about the project with Danger Mouse and Daniele Luppi: they called Alessandro Alessandrini with his choir, the "old" Cantori, gathered for this occasion.

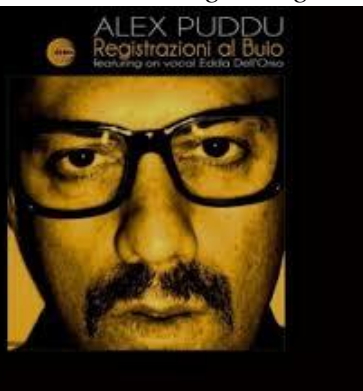
And how was it to be re-united with your old colleagues?

We had never lost sight of each other, even if we had not sung together: it was nice to go back to work in the studio. After the choir's work, Maestro Luppi asked me to record some parts as a soloist.

In 2014 you recorded 14 tracks for the album "Registrazioni al buio" by Alex Puddu, Roman musician who used to be a DJ, specialized in dance-funk and "salsoul" and a sincere passionate of all the soundtracks of Italian genre cinema of the 70s. And again, in 2016, you sang three songs on the Puddu album "The Eye of the Cat": the three songs sung by you are orchestrated by your husband

Giacomo Dell'Orso. What do you remember of this experience?

Puddu lives in Copenhagen: I met him in 2014 in Milan. His record company has managed to get in touch with my husband's



brother, Gianni, who owns a record company, and through him they have come to me. He called me to ask me to participate to his record, he liked my voice. Then the collaboration went on: by the end of this year [2017] we will record

another album.

Mrs. Dell'Orso, you gave your voice to the soundtracks of the greatest Italian composers of soundtracks: Armando Trovajoli, Piero Piccioni, Stelvio Cipriani, Bruno Nicolai, Ennio Morricone, Piero Umiliani, Marcello Giombini, Roberto Pregadio, Stefano Torossi. Apart from Nino Rota (who did not use solo voices) and Riz Ortolani (who had his wife Katina Ranieri sing), is there anyone who you would have liked to work with and did not make it?

I've worked with everyone and I'm very happy with this. What more can I ask? I did not have a great career in mind: I just wanted to sing.

In an interview you said: "It also happened that I asked Morricone to make me sing a song, instead of the usual vocalizations. I loved singing songs, especially American standards! Anyway, Morricone replied in this way: 'Madam, if you sing the songs you become one of many, this way instead you remain unique!'. Do you think Morricone was right?

Probably yes. And I will always be grateful to Morricone, I owe everything to him: he had the intuition to use my voice as an instrument. But I tell you one thing: many

years ago, when Joan Baez came, I remember that at the RCA they made me sing, without telling me anything, some of her songs. If I remember correctly, they were Italian translations of her songs. Ennio Morricone was also in the studio. In my opinion, those of the RCA had in mind a project as a solo singer: it was a way to understand if my voice also worked with the words. But then nothing was done: they obviously understood that my distinctiveness was the vocalizations.

Is there any Italian song that you would like to sing? Can you think of any title?

I think of American standards. I would have liked to sing those songs and once I did it. In the late '80s I managed to organize a small concert, in the theatre of a Roman music school where I taught, in which I sang the American standards: it gave me a lot of satisfaction, it was a caprice that I wanted to live through.

Which Italian singers of the 60s and 70s did you appreciate?

Mina. Mina is the best. She had a personality that the others didn't have and a mind blowing voice. I do not even know if she had studied: they said she hadn't...

And according to you, studying is important?

It depends what you have to do. To sing songs maybe not, but if you want to do opera you must study, there is no way around. I studied only one year opera: my teacher did not demand a lyric voice, I cannot say I was a soprano, but he taught me the breathing technique, the basic things. I believe mine is a quite natural, non-lyrical voice.

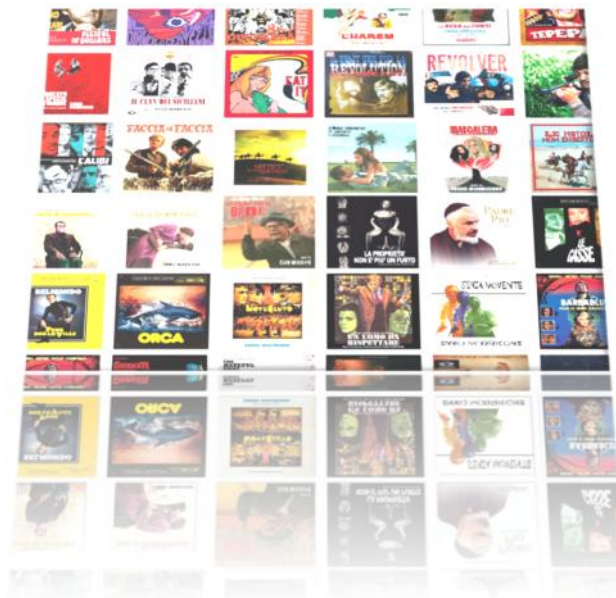
And do you know some Italian singers of today?

I do not follow today's music a lot. But I think Giorgia is singing well, like Pausini. What is missing, however, is the songs. The beautiful songs and the beautiful melodies...

-----TRIVIA-----

Just How Many Movies? Counting the Scores of Ennio Morricone

by Didier Thunus



Every respectable speech or article about Ennio Morricone will invariably start with a count of the movies he scored. This is because the stated huge amount is definitely an important trait of Morricone's career, that sets him apart from the rest of the film composers and provides an ear-catching appetizer to the reader/listener. The most common numbers given recently were 400, 450 or even 500. In this article, we are going to try to provide an authoritative answer in the form of one unique and conclusive number, knowing however that it can still change in the future. Findings we will make about his early works or new assignments will still influence the final count.

The interest of this article is actually not simply in obtaining a number, but rather to show how difficult it can be to answer a seemingly simple question, when it concerns the multi-faceted career of the Maestro. Morricone's involvement in movie scores took so many different forms that our task is not an easy one, so much so that we need to establish a methodology in order to provide an accurate result. We must decide what counts and what doesn't. Some of us will remember Gerard Elsendoorn trying to do something similar in MSV #93 (November 2001), but his objective was different: he aimed at producing a consumer guide, a ranking, so he needed to rule out the movies for which voters could not reasonably judge of the quality of the music. Hence he decided to skip the scores with less than 6 tracks published. We want to include those of course, because we aim at obtaining an exhaustive list, regardless of any qualitative judgment. Counting the cues will not be a criteria as we will never know for sure, because of the ones that went unreleased, glued, split etc.

Since I had to make choices, someone else could obtain a different number – but I'd be happy to hear his/her arguments and debate on the subject.

So what exactly is the question?

The first question I tried to answer was: what do we call a "movie"? And before we answer this, we must put ourselves in the shoes of the general public, and think about what the folks out there would consider to be a film having been scored by Morricone.

The movies released in theatres are the foundation of this count. Of course, we must add the television movies, and naturally, the television series will count as well. It is not always easy anyway to tell the difference between a TV movie and a TV series: such a movie will often be in 2 parts, making it a sort of mini-series. And we are not going to count the parts separately, because we are not going to count the episodes separately – this would be ridiculous. But even with such obvious choices, we have to face particular cases where a decision has to be taken. For example, between 2010 and 2012, Morricone scored four TV-movies by Massimo Ranieri staging plays by Eduardo De Filippo, generically called **Il teatro di Eduardo**. Each movie was a project of its own, probably scored separately at different periods, having a distinctive musical signature each time even if some music was reused between episodes. My decision however is to count it as 1, because for all the other series we do not know the pace at which they were shot and scored and we don't want to go in such detail. For **Musashi** for example, the 2 albums were recorded in July 2002 and February 2003, respectively. But **Musashi** will count for 1, obviously.

An even more difficult one is the case of the Anna Magnani movies by Alfredo Giannetti in 1971. Three episodes were released on Italian television under the title **Tre donne**, whereas a fourth one was released in the theatres as **Correva l'anno di grazie 1870**. In France however, they were released as a four-episode series called **Anna Magnani spécial**. Many pieces are reused in all four parts and the score is definitely an

undivided effort by the Maestro. So we should count it as 1 as well. The way the episodes were distributed in the end doesn't



really matter. It's easier for the **Bible** project started in 1993, comprising 8 distinct movies: luckily Morricone wrote some music for the first movie only, that was reused in the other ones. So this is definitely a 1.

We won't count the episodes separately but are we going to count the seasons separately? Should **La piovra** count as 1, or as 7? The answer is easy: it must be counted as 7, because each season represents distinct projects with distinctive scores at distant periods of Morricone's career. Substantial new material was provided each time.

Many other questions arise: do we include commercials? TV shows? Theatre plays? etc.

In the end, I settled for the main question to be:

How many fictions or documentaries contain a score that was certainly, specifically and predominantly written by Ennio Morricone?

Let's now go through the terms making up this key question, in order to understand why they are there. As we go, we will have to accept that some of Morricone's work will not be included in the final count. In any case, we have already excluded what could not be called a score at all, such as absolute, light or improvised music, a whole section of Morricone's career.

"Certainly"

If we want to establish a sound methodology, we cannot rely on judgment or approximation. So how can we solve the many doubts that are scattered across Morricone's filmography? To answer this, I decided to revert to the sole Italian official music database professionally maintained: SIAE⁸³. And the decision was: when there is a doubt, the title will be included only if it is found in SIAE ascribed to Morricone. This doesn't mean that if it's not in SIAE, it will not count. We know that, for some reason, SIAE doesn't include titles such as **La banquière** or **A Time to Die**. But for those two, there is no doubt so we will not get to the step of asking SIAE. Reversely, it doesn't mean that whatever is in SIAE ascribed to Morricone will count: we have found strange Morricone credits in SIAE, such as **BONANZA**, **HANG EM HIGH** or **CHRISTOPHE COLLOMB**. So we will only revert to SIAE when there are doubts for movies that belong to our fans-maintained filmography.

This doesn't mean either that the movies we will exclude for this exercise have to be excluded from our filmographies: they just don't answer our current key question, but in order to build a decent filmography, you must ask yourself other questions.

Now our next question will be: what is a doubt, which will make us turn to SIAE? Well, a doubt is when Morricone's name has been associated to a movie but there is no published music ascribed to him on any official support. A good example is the documentary **Flatlandia**: it has pre-existing music by Morricone and other composers, and some unknown Morricone-sounding music. If it was not in SIAE, we wouldn't reasonably be able to draw a conclusion. But it is, so it will count as 1. As opposed to **The Fantastic World of M.C. Escher**, which shows the same symptoms, but doesn't appear in SIAE. So it will not count.

Other doubtful titles are excluded by resorting to SIAE:

- **Corri uomo corri**: in spite of Sollima's words, this movie is ascribed to Bruno Nicolai.
- **Agente 077: missione Bloody Mary**: SIAE ascribes it to Angelo Francesco Lavagnino only. Not even the title song is credited to Morricone, whereas he usually receives composer credit for it. Here we have a contradiction between two official sources: SIAE and the CD. But it seems to be the only film in that situation, so not enough to make us change our approach.
- **L'arriviste**: the only thing we know for sure is that it has pre-existing music by Klaus Schulze. There is nothing in SIAE.
- **Don't kill God**: the sole piece is a re-arrangement of *Jill's Theme* from **C'era una volta il west**.
- **ICS, l'amore ti dà un nome**: People who've seen it have heard a lot of reused music, and also some unknown but this doesn't mean that it was original music never heard before.
- **Le fatiche di Arlecchino** and **Le miserie di Monsù Travet**: there is a higher degree of certainty for those two early works (even though the exact title for the first one is not certain), but there is no published piece and SIAE doesn't list them, so in order to respect the terms of our methodology, we must exclude them.

Whereas some titles will be counted thanks to their presence in SIAE, such as:

- **...Ilona und Kurti**: mostly reused music, plus some pieces that sound like demo versions for a theme from **La cage aux folles 3**. But it is explicitly in SIAE, so it counts.
- **The Greatness**: Yi Zhou's experimental short movie seems to contain pre-existing music only, but assembled in a



⁸³ See Maestro #7 and #8 for a full dossier about

way that maybe new material was created. It could be considered to only be sound design however, but its presence in SIAE makes it eligible for the current count.

- **Riccardo III**: This play by Massimo Ranieri contains music from the other **Richard III** movie, plus at least some unidentified percussion music. It is in SIAE so it counts.



- **Le Louvre** has to be included. It appears in SIAE on its own as LOUVRE, and – quite unusually – individually for all the new titles that were given to those pre-existing tracks: NOCES DE CANA, L'APHRODITE DE MILOS, etc. So these pieces appear twice in SIAE, because they are already there with their original titles. But never mind this, what matters is the occurrence of LOUVRE. What is actually registered at SIAE is sheet music, so how come this title would be there if there was no new music written for it? In truth, nobody who has seen it has heard new music – but who really watched the 10 hours making up this series? I haven't. So we must apply the rule that when there is a doubt, it is up to SIAE to resolve it, and we must include it even though a natural fan's reflex would have been to put it aside. After all, we just found out that we were right to trust SIAE for **C.A.T. Squad**, a very

comparable case. The fact that **Le Louvre** took 10 years to materialize makes it somewhat likely that Morricone did write some music for it at some point. The name of Morricone is not merely associated to that project, it is very prominent. The first album was even called "Ennio Morricone au Louvre".

If at some point we can ascertain that no new music is heard in this film, then this title would at best qualify as rejected score, and at worst as non-score. We will see below that in the context of the present count, these 2 conclusions would have the same impact.

An official statement by the Maestro himself can also be used to clear out a doubt. For example, **Il lieto fine** and **La pappa reale** would not satisfy our criteria if they had not explicitly been mentioned by Morricone as having been scored by him⁸⁴. But such official statements almost never exist for obscure projects.

"Specifically"

A film score is original music written specifically to accompany a film (wikipedia).

Naturally, the movies making use of pre-existing music only will not count, even when Morricone was involved in the project and contributed to the selection of the pieces. Usually, the question about specifically scoring a movie is easy to answer, but what about projects that make use of library music, some of which having remained unidentified? **Le ricain**, for example, must be excluded even though it contains a Morricone piece heard nowhere else: we know from the words of the director himself that it wasn't specifically written for that movie⁸⁵. So we can say that it was "scored" by Morricone to some extent, but not scored "specifically" by him. **Nessuno deve sapere** might be a similar case but I think it must be included, for 3 reasons: the theme

⁸⁴ In "Lontano dai sogni", Mondadori ed., 2010, p.39.

⁸⁵ See Maestro #3

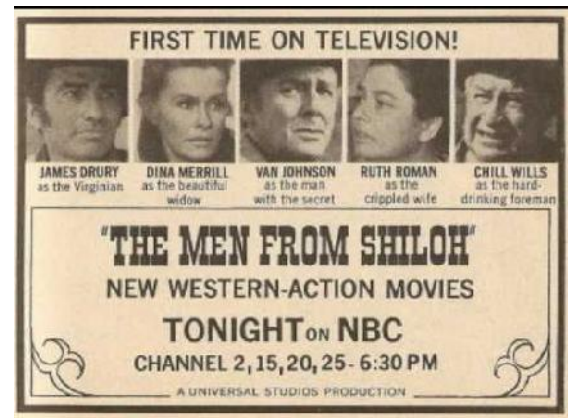
exists in more than one version, the title is referenced as a Morricone cue in the SIAE database, and it uses library cues that were not even released yet before the movie came out – so stating that they were not written for the movie, likely as it may be, is abusive and would require to question cue lists for many other scores as well. Again, there is no "doubt" for those cases: we are only trying to understand if they correspond to the term "specifically scored".

"Predominantly"

The case of **E se per caso una mattina** is special, as the score is made up of collective improvised music by the Gruppo Nuova Consonanza. It is in SIAE, ascribed to the seven composers of the group. Intuitively, we would not say that it was "scored" by Ennio Morricone. That's where the term "predominantly" comes into play. It will tell that movie apart from **Gli occhi freddi della paura**, because that score is clearly ascribed to Morricone only, who must have come up with the main scoring ideas that were then performed by the Gruppo.

This criteria also helps us tell apart the cases where very few pieces were composed by Morricone. **The Men from Shiloh** should be included, but not **Django Unchained**: he definitely did not "specifically and predominantly score" that film. We are not dealing with a "doubt" here, in the sense defined above: we know Morricone wrote those pieces, and SIAE confirms that. For **Shiloh**, Morricone is definitely the main composer as his music is heard over the opening credits of all episodes, and we actually don't know for sure that he scored only one piece. The end titles, for example, reuse his theme even though they seem to have been arranged by someone else. For Tarantino's film however, we know Morricone took the initiative of sending an uncommissioned piece to the director, and that's it. The soundtrack is only made up of non-specifically written music. So this one is out, whereas **Shiloh** is in, together with these other projects according to the same

reasoning: **Io e...**, **Palermo: città antimafia**, **Il decameron**, and **Play the Game**.

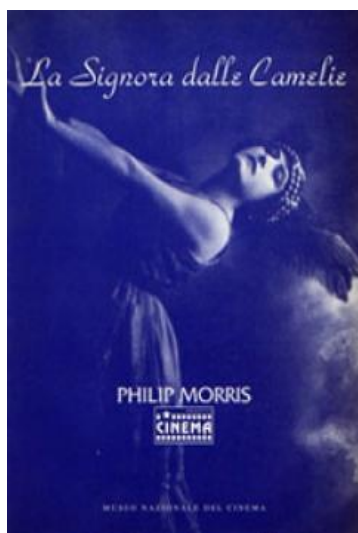


"Contain"

If a score was written but went unused, it will not be counted. It could have been logical to count **What Dreams May Come** or **The Bible**, because we are certain that Morricone scored them. However in that case why not also count titles found in SIAE like **VALZER DEI SOSPIRI**, **PAESE LONTANO**, **UOMO E MARE** or **BELMONDO '84** (probably **Les morfalous**)? Maybe we could, but where would we stop? There are dozens of SIAE entries which we could try to associate with existing movies, but even if we would have some lucky guesses, many would end up being wrong. In short, we do not know how many Morricone scores were rejected, and we will never know. So let's exclude them all and state it explicitly in our key question.

Titles which have not materialized yet, such as **A Rose in Winter**, **Aline and Wolf** and the upcoming Tornatore projects, will not be counted either, but they might end up changing the final count in the future. Even **Die Unendliche Geschichte** and **The Canterville Ghost** will not count, although they are already present in SIAE: the music is for the moment not yet "contained" in any movie.

As a consequence of this criteria, **Lui per lei** cannot be counted either, because the movie was never completed.



We will include the scores written for movie restorations, because they respect all criteria: they used to not contain a Morricone score at first, but now they do. This doesn't include **Die puppe** or the recently discovered **La fanciulla di Amalfi** however, because they were never released and are not explicitly in SIAE. Even some music from **Die puppe** has been published on an official support, a website in this case⁸⁶, under the title *Multipla*, we cannot ascertain that the music was not pre-existing. Regarding **La signora dalle camelie**, it was partially released as *Esercizi* and fully on VHS, and it is in SIAE, so it definitely counts.

"A score"

The definition of a score was given above, and we all know what it means. But we must also clarify if scoring can also mean arranging pre-existing pieces of music. **Divina creatura** should definitely be included, even though Morricone only arranged music written long before by C.A.Bixio. He definitely went through all the steps of specifically scoring a movie, with the constraint of reusing Bixio's themes, and even adding a short one of his own. A clear distinction must be made between the movies for which Morricone was called by the director (as for **creatura**) and performed all the musical work, and the

ones where he was called by the composer to work only as arranger (as for Fusco's **Gli sbandati**). The latter case doesn't qualify. And the cases of ghost writing cannot qualify either, unless we end up having certainties – and we will need to define what we call a certainty in that case. Anyway, up to this date, we don't have any.



We cannot say the same for the many Italian musical comedies of the sixties starring famous singers or scored with popular music of the period (the so-called "musicarelli"⁸⁷), such as **Tutto è musica**, **Gli Italiani e le vacanze**, **La manfrina** or **Te lo leggo negli occhi**. They are just side products of Morricone's activity as an arranger for the record industry. Later projects such as **Geminus**, **I nicotera** or **Alle origini della mafia** must also be excluded for the same reasons. But analogous projects might have received additional music by Morricone, therefore we must use SIAE to clear out the doubts. The ones starring Gianni Morandi do appear (**In ginocchio da te**, **Non son degno di te**, **Mi vedrai tornare**) and indeed the movies clearly have a proper score in addition to the songs Morricone arranged. But not **Se non avessi più te**: no original score seems to have been composed and it's not in SIAE. **Altissima pressione** will also count: apart from the pop songs included, nothing is

⁸⁶ <http://www.giovanniguaccero.net/ita/morricone.php>

⁸⁷ <https://en.wikipedia.org/wiki/Musicarello>

known about a score, however it appears in SIAE. **Lo squarciagola** will count: the songs are in SIAE and they are composed (not only arranged) by Morricone. As it is essentially a songs score, this is enough, even if we have no conclusive proof that the rest of the music was specifically composed by Morricone.

The decision to count arrangements-only scores creates a new difficulty however, because in case of doubt, we cannot turn to SIAE: it is normal that SIAE will not credit Morricone when he only did the arrangements. So when there is a doubt regarding an arrangements-only score, it will simply not be counted. This is the case for **Enrico '61** only: we know Morricone arranged a few songs (this far it can still be a "side product") and believe he arranged all the music from that theatre play, but we have no formal way to prove that this was original music written specifically for that play. None of it has been released.

"Fictions"

We will be using the term "Fiction" in its narrowest sense to mean simply any "literary narrative"⁸⁸ (definition based on wikipedia).

So in addition to movies, we will include the theatre plays. Due to their often scarce exposure, there are a lot of doubts in this domain. So we must often turn to SIAE, and this means we won't count the following ones: **Non approfondire**, **Caccia ai corvi**, **L'amore delle tre melarance**, **Orgia**, **Rose caduche**, **Dollfuss** or **Il berretto a sonagli**. It may sound a pity for some of them, but we have no proof that they don't just reuse pre-existing music.

On the other hand, **Il lieto fine**, **La pappa reale**, or **I drammi marini** are saved by an official Morricone statement, and **La fidanzata del bersagliere** has been released, whereas **Femmine puntigliose** is referenced in SIAE. So each of them counts as 1.

We must also include radio plays, such as **Ventimila leghe sotto i mari** or **Tiempe d'ammore**, because they are fictions and

have undoubtedly been scored by Morricone – the latter being another example (after **Divina creatura**) of an arrangements-only score: it is still appositely scored, and not a mere reuse of songs written for commercial records.

Television shows will be excluded, because they are no fictions. They were just an extension of

Morricone's activity in the area of light music. The only regret being **Musica da sera**, for which he specifically wrote a few tracks. But it wasn't really a score as such.

We cannot count the advertisement spots, even though I know that an ad is sometimes a short fiction. If we do, the result would be much different but it wouldn't sound very serious, as if we were cheating in order to make the result more impressive. A spot is not a movie; music written for it is not a film score. So we must rule them out, and too bad for a project like **Mulino Bianco**, with more than 25 pieces of music written for Giuseppe Tornatore – something a Morriconian doesn't like to put aside. Exit **LG Optimus** as well, almost 20 minutes of music written specifically for a smartphone, that was much more than mere ringtones: we cannot reasonably call this a fiction.



⁸⁸ i.e. it will include true stories, which is not always the case when that term is used – but this discussion

is completely out of the scope of the current exercise.

"Documentaries"

I've chosen to keep the documentaries in the list. These are close enough to movies and it was not wise to exclude works such as **Il malamondo**, **L'uomo e la magia** or the films of Folco Quilici. These have received a score by Morricone and many were released in the cinemas.

The doubts in this domain are cleared out by SIAE as follows:

- **The Fantastic World of M.C. Escher**, and **Lo schermo a tre punte** are not retained. The collective documentaries **12 novembre 1994** and **Un altro mondo è possibile** are not counted. Even if director Francesco Maselli evokes a beautiful theme written by Morricone for the former, it could have been pre-existing music and in any case, no score. Whereas for the latter, no sound evidence was found. Neither are in SIAE.
- **L'ultimo gattopardo** and **Flatlandia** will count.



Giotto is a difficult case. Neither **Giotto and the pre-Renaissance** nor **Il libro dell'arte** appear in SIAE, and no original music has been published so far. I have decided to ignore the former but to count the latter. It might intuitively sound like a wise choice since the movie explicitly

credits Morricone as composer and since the music, especially because of Edda's voice, is clearly his. But there are films with wrong or abusive credits, and relying on guess or likelihood is not an option. So the main reason why I still count **Il libro** is because it contains music that was reused later by Morricone and published on official albums (one theme in **Leonora** and one in **Storie di vita e malavita**), so we can conclude that there is no doubt about its paternity and it can escape the SIAE check.

Summary

Let's summarize all the criteria:

fiction or documentaries...: we include any literary narrative (movies, TV-movies, TV-series, theatre plays, radio plays) and documentaries; we exclude advertisements, TV or radio shows, events, and absolute, light or improvised music.

...containing...: we exclude the rejected scores and the projects not (yet) completed; we include the movie restorations.

...a score...: we include arrangements-only scores; we exclude pop-songs-only scores.

...that was certainly...: music was officially published or mentioned by Morricone himself, in the absence of which SIAE will be the discriminant.

...predominantly...: we include only projects where Morricone's name clearly stands out compared to the other musicians involved.

...and specifically...: we exclude projects that use only pre-existing music or that are side products of Morricone's activity for the record industry.

...written by Ennio Morricone.

Result

The resulting number is:

435

We can now safely assert that Ennio Morricone has written 435 scores. You can find in this annex the list of included and excluded movies:

<https://drive.google.com/file/d/1CfCI2F2XSlsMGM6hWaEIKFVECGmW5A84/view?usp=sharing>

————ARRANGEMENTS————

Aznavour Italiano

“Per la vita”

by Patrick Bouster



This unusual collaboration, somewhat unknown from a good part of the fans of both artists, was intriguing enough to justify a deeper analysis. In 1963 Morricone already has a solid background of arrangement and composition, including numerous songs, and was dedicating himself more in film music and progressively less in song-related works. At that time his style is more affirmed, as proven by these arrangements for the French singer, born Shahnourh Varinag Aznavourian in Armenia on 22th of May 1924. Since the beginning he was a complete author (melody, lyrics) always with deep texts. And his Italian parenthesis proves his ambition for an international career. He managed to sing in the other major European languages: English, Italian, Spanish, German. Still now, at his canonic age, he continues touring, like Morricone does, he is respected and adored as a cult star. Film composer Georges Garvarentz, also Aznavour's brother-in-law, was often associated to his songs and they also collaborate together for the songs in films scored by Garvarentz, such as **Paris au mois d'août** (Paris in August).

This investigation quickly became more complex than expected because of many contradictory elements and lack of information, with numerous records to check out. It has been necessary to clear out the doubts through further complete research⁸⁹. And it deserved attention due to Morricone's exceptional work of arrangement for a French artist or for songs in French, compared to the many Italian ones (for Mathieu or Pagani, it was nearly only compositions and revisions). So let's go back to a strange musical meeting at the top.

⁸⁹ Even though an article by Steven Dixon commented these songs in MSV #93 (2001).

Early indirect connections

Before working directly for Aznavour, Morricone was involved in some cover versions containing melodies and lyrics by the French singer, translated in Italian.

For Milva: *Tu vita* (Cetra, 1962). A still unclear credit gives his name on four Milva songs on the EP sleeve of “La risposta della novia”. It contains *Tu vita*, one of the Italian version from *O toi, la vie* by Aznavour, but credited to Migliardi as conductor on the disc itself. The other songs are credited to other conductors on the disc, and no other record mention Morricone, so he may have arranged but not conducted, which is possible. Some specialists like Steven Dixon ascribe it to Morricone⁹⁰, because of the style used.



For Gino Paoli: *Devi sapere* (Ricordi, 1962). It transposes *Il faut savoir* created just one year earlier. The 45rpm doesn't credit Morricone, but all the following publications do mention his name, so it is almost certain. Another Italian version is present in “Aznavour italiano vol. 1”, arranged by Paul Mauriat.

The early versions

Chronologically, we know thanks to the investigations on Radiocorriere in the Sixties⁹¹ and a blog containing exclusive information that *Sur ma vie* comes from the

TV broadcast **Piccolo concerto n. 2**, on 21st of February 1962, orchestra conducted by Carlo Savina, but with elaborations and arrangements by Morricone. It might have been recorded again, maybe with some small changes, for the Italian version as *Per la vita*, specially for the LP “Aznavour italiano vol. 1” (Barclay BL 9022, Italy). We perceive immediately a unique style, modern and bold, far from the standards of the period: really an awesome song arrangement.

First mystery

Another **Piccolo concerto n. 2** broadcast of 7th of March 1962 features the well-known *Tu t'laisse aller*, in French. But investigations didn't allow us to find out if it was a new version or the original one released in 1960 with the arrangement by Paul Mauriat. Although this broadcast presented new versions, there are exceptions when a song is premiered (*Il cielo in una stanza* by Gino Paoli for instance), or when reprising existing material (*Fantasia per Gershwin*, with Trovajoli, already present in **Nati per la musica**, who was then presented as both performer and arranger of the piece). So it is very possible that Morricone didn't elaborate it, and it could be explained because it didn't leave any trace so far on any record. There exist concert versions, more minimalistic (1962 in Montréal, 1965 in Portugal, and other ones later) but not convincing as to having a Morricone touch.

The genuine Italian versions

The “Italiano vol. 1” featured a second Morricone-arranged version: *Rifugiati nel pianto*, adapting the nice *Viens pleurer au creux de mon épaule*. Very different from the first one, sentimental, it has less Morricone trademarks. His touch is perceivable in the typical delicacy of the strings during the intro and the discrete woodwinds. The whole makes up a great song.

⁹⁰ in MSV #101.

⁹¹ See Maestro #13 pages 18 and 41.

The vol. 1 was only reprinted by Monument in USA as a promo LP of 1967 (SLP 18087) and in the non-official CD “Rarity” (USA, 2012).



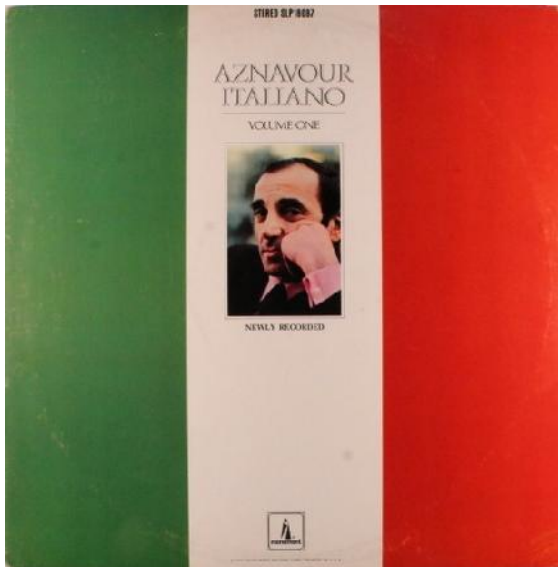
The volume 2 with four Morricone-linked songs contains much more and it is worth noticing that these Italian versions come immediately after the very first original

ones, from 1955-1959. From 1962 onwards, Aznavour wanted to renew his repertoire, as well as become more international: first for a LP with conductor Migiani, after that by confirming Paul Mauriat for new versions, then with the LP “The Time is Now” for the USA (and the Carnegie Hall concert the year after), and then with the songs in Italian. *Se non avessi più* was created in French only one year before as *Si je n'avais plus* for the Migiani LP. Morricone’s admirers will be very pleased with it, as it contains his Sixties style: the original use of the piano (repeated notes like bells, syncops, hammering), the typical use of the trumpet and brassy far from the jazzy ambiance.

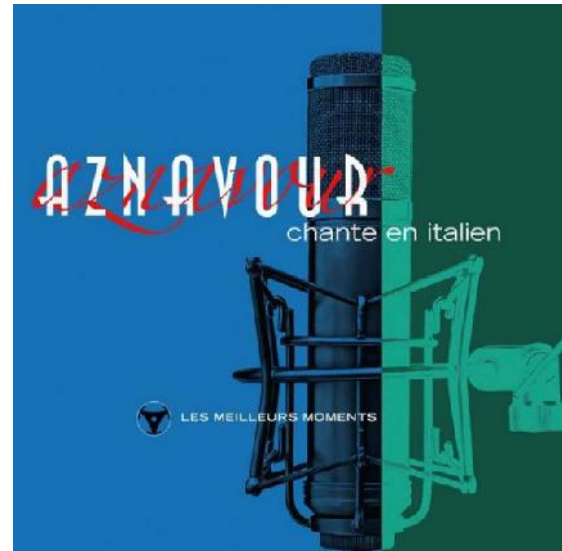
There is nothing is common between the Jean Leccia initial version and the Italian *Ne deduco che t'amo*, by far more modern, and even impressive. Ditto for Jo Moutet's versions of two other songs, old-fashioned, compared to the new ones by Morricone: *Dopo l'amore* and *Questa giovinezza*. Again the piano is very present in those three at the beginning, like for all Morricone songs for Aznavour. But what is very peculiar in *Dopo l'amore* is the harsh brassy over the string accompaniment, first like a continuum and almost dissonant at the end. So that the listener is caught, more like in a film than in a sweet song. With the vocal we have here at least three musical lines, which is rare in popular songs. *Dopo l'amore* should not be confused with its version on “...E fu subito Aznavour” (Barclay, 1970) with an arrangement by Claude Denjean (this LP doesn't contain any “Aznavour Italiano” versions).

The investigation on *Questa giovinezza* was more troublesome for several reasons. First it features an arrangement not really in the Morricone style: more conventional than all his other ones, more common instruments (piano like in the other ones but calm, romantic strings, and even the accordion for the French cliché), and a second part only repeating the same stuff, for a too long duration of 4:45. What led me to believe that it isn't by Mauriat is the long piano solo intro: too classical and desolated, not “jazzy”

or pop, because Mauriat wrote in other manners, sentimental, warm, or light orchestra style, pop and so on, greatly by the way. So let us follow the official credit, keeping in mind that they can be sometimes erroneous, approximate or artificial... A seventh song, *Maledetto piano* (Italian version from *Ce sacré piano*) was mentioned in the EM Musicography (1990) as belonging to “Aznavour italiano vol. 3” and credited to Morricone. First, no volume 3 exists or could be located; second, this song in Italian is part of the vol. 2, not credited though. But the jazzy arrangement is the same as the original version not credited to any conductor/arranger.



Some people interested in *Dopo l'amore* and *Ne deduco...* can find them on a separate CD from the 60-CD box “Anthologie: Aznavour chante en italien – Les meilleurs moments” (Universal-Barclay 3793459), the other ones don't exist on CD or were published only on some LPs. Like volume 1, the second one has been reprinted on a non-official CD “Rarity” in USA in 2013.



Trying to clear up contradictory information

About the two “Aznavour Italiano” LPs, it was interesting to know the recording date and the real year of issue, since contradictory information exist. Discogs lists them all for 1963 whereas it.wikipedia.org mentions a different year between the first and the second one, oddly enough for consecutive numbers (BL 9022 and 9023).

Two recent books⁹² briefly evoke the Italian recordings, and the less recent one, from November 2017 writes: “*He [Aznavour] sings at the Taormina world song festival in Sicilia, but, most importantly, records in Milan his first album in Italian. It will be even more than an album: 2 LPs of 12 songs each. The adaptations are signed by a team of translators: Sergio Bardotti, Giorgio Calabrese, Luigi Beretta and Mogol. The orchestrator of these Italian sessions is film composer as well, even if he is not yet the international star of the genre. [...] But Aznavour is really excited by Ennio Morricone's arrangements [...]. The 2 LPs planned to be out in Italy will be completed in Paris through recordings with Paul Mauriat, particularly on 21th of May 1964, when Aznavour records La mamma,*

⁹² “Tout Aznavour” by Bertrand Dicale (First editions, 2017) and “Vies et légendes de Charles

Aznavour” by Robert Belleret (Editions de L'Archipel, 2018).

Aspetto te, Ma perchè *and* Dammi i tuoi 16 anni [...]"

The fact that the recordings took place in Milan is surprising for a collaboration between Barclay and RCA (distributor for Italy). We suppose that the music was more probably recorded in Rome, in the label's studio, with the usual orchestra for RCA. Maybe the vocals were separately recorded in Milan, in the famous modern studio recording of the time, but more likely in France. The book says it was around the Summer 1963 period, on the occasion, for the singer/actor, of the shooting of the segment **Peccato nel Pommeriggio** with director Elio Petri, for the film **Alta infedeltà** (Haute infidélité/High infidelity), released in early 1964. Of course Petri didn't know Ennio yet and Luciano Salce directed one segment, for once without his new composer, Trovajoli writing the whole score.

The information in books isn't always accurate, and it has to be cross-checked with other sources. One book cites only 2 songs in Italian recorded by Morricone including a wrong one (*Vita mia*, an Italian version of *O toi la vie*), and the other one presents the Mauriat versions in Italian announced above as new ones, whereas they have the same arrangements as before. Maybe with some exceptions, Aznavour recorded them in Italian, in France, on the previous Mauriat arrangements and for few others with film composer Raymond Lefèvre, and unknown conductors.

On the track of more French versions

As written in Maestro #13, *Sur ma vie* was reprised on the Italian LP "Le due voci di Aznavour" (G&G Records, Orizzonte ORL 8625), but was discovered on earlier compilation LPs as soon as 1964: "Aznavour vol. 1", "Et voici... Charles Aznavour" (Columbia) and "J'aime Charles Aznavour vol. 1". It is confirmed by the mention "re-recordings" in the 60-CD box from 2014 in the titles of these several Columbia LP versions, coming from the Barclay "Italiano" LPs for the instrumental

background. The same publications feature the sad and touching *Viens pleurer au creux de mon épaule* (or *Au creux de mon épaule* according to the records) containing the arrangement from *Rifugiati nel pianto*. *Questa giovinezza* has been transposed as well, as *Sa jeunesse entre ses mains*, in LPs and CDs cited for the first two songs above.

But we found more French versions reprising the Morricone arrangements. *Après l'amour* takes the ones from *Dopo l'amore* in "Aznavour vol. 2" and "J'aime Charles Aznavour vol. 2" (again both by Columbia). The same goes for the publications containing *J'en déduis que je t'aime*, singing in French *Ne deduco che t'amo*, and *Si je n'avais plus* reprising *Se non avessi più*. The two mammoth CD boxes spanning Aznavour's career (52-CD Capitol from 2004, 60-CD Universal from 2014) reprised all the French sung versions. And of course, some other records here and there will be discovered.

So Aznavour recorded again with the original French lyrics these "Italiano" versions. Identifying all the appearances of each song was really difficult, as they often had, on the LPs and even the recent CDs, the mention "unidentified orchestra" or a credit to Mauriat. Some deductions and the runtime allowed us to find out the real pieces. But there was a last mystery to clear up...

Sa jeunesse: an enigma solved

Between Jo Moutet's original version (3:25) and the Morricone one (4:45), there was another one running 3:04. Not credited to any orchestrator/conductor for a long time, it raised our interest because it has been recently credited to Morricone on every site selling the song on-line (amazon, junorecords, etc.) as member Bob Hendrixx noticed, putting this version into the light. We are dealing with a rather minimalist rendition, with xylophone, harp, trumpet for

the main instruments⁹³, and let's say it is nice and touching. Furthermore the tone, the timbres, the waiting/suspended, slow-paced scansion in the intro could confirm this credit. But we noticed soon that the same arrangement is present in the song *The Time is Now* (English version of *Sa jeunesse*), on the American LP of same title (Mercury, 1962). Aznavour ordered new arrangements and new lyrics in order to attract the American audience and more generally the English-speaking people. Doubts increased with the two recent books cited, mentioning *Sa jeunesse* in French recorded by Morricone during the 1963 sessions, as a bonus, not immediately distributed and put only on a 45rpm. With these foggy information, it was time to contact Universal-Barclay in Paris. Indeed, Bruno Haye, working at Barclay for several singers including Aznavour, accepted to receive our questions and the references proving the lack of information regarding Morricone, in order to improve the official credits. He revealed that, working on the Aznavour catalog of works for 60-CD box, he discovered the *Sa jeunesse* 3:04 version on a promo single and an EP not commercially issued (for juke-box, radio, ...), and believing it was a Morricone version, he included it in the box, as part of numerous bonuses and alternate versions. He gave me their reference numbers: Columbia SCRF 632 for the 45rpm and ESRF 1386 for the EP.

Then he handed over to Ayk Potukyan, specialist of the Aznavour repertoire (whose name is Armenian like Aznavour's). He checked out the 6 French versions we listed with the supposed references on CDs, and answered about them and *Sa jeunesse* (two emails on 8th of February 2018): *"I thank you for having attracted our attention to these versions which were badly or not credited. After checking out, I confirm that these six titles will indeed be credited to Ennio Morricone. His name will be*

suppressed for the short version of Sa jeunesse, because his version is the long one. The mistake came from a compilation put in attached file ["Je m'voyais déjà", Columbia, 1973] in which everything was credited to Mauriat, even the long version. About O toi la vie and Tu t'laisses aller, I couldn't locate other versions which could possibly be by Morricone." This explains why the two books evoke *Sa jeunesse* short version as a Morricone one, statement based upon a wrong credit found in the 60-CD box by Universal Barclay in 2014.



Conclusion and recapitulation

Under-rated or unknown, these songs are often superb, well written, both in lyrics and music. Aznavour's strong melodies continue to exist even inside the sometimes bold arrangements, and each artist kept his personality in the whole renditions. The listener who wishes to get all the Italian versions has to take the 2 LPs because only 2 songs were reprinted later. Of course the French versions are more readily available, reprinted on two identical 2-CD compilations: "40 chansons d'or" (EMI, 1996) and "Best of 40 chansons" (Universal, 2013), missing only *Si je n'avais plus*⁹⁴. Widely distributed in France, Canada, and the Netherlands, they are not expensive, and they are the occasion of listening to the real lyrics, often moving, always strong (even if the listener doesn't understand them, he will be touched by the tone). They are recommended even if you don't enjoy the

⁹³ A sample is available here: <https://www.prostudiomasters.com/album/page/9146>

⁹⁴ Listen to it here: <https://drive.google.com/file/d/1Rr8Ri-ZIgBsEmIcuHC0d5pp2prpeT02C/view?usp=sharing>

early Morricone, because it is more mature stuff, full of his style. All the found publications will be progressively and precisely mentioned on chimai.com.

In order to recap all the information found, here are the Aznavour songs featuring Morricone arrangements (Italian and French ones have the same backgrounds and running times) together with their main official publications:

Recording years	Songs in Italian	Publications	Songs in French	Publications
1962	-	-	<i>Sur ma vie [a]</i> from Piccolo concerto n. 2	-
	-	-	<i>Tu t'laisses aller</i> from Piccolo concerto n. 2 (doubts about EM involvement)	-
1963	<i>Rifugiati nel pianto</i>	"Aznavour italiano vol. 1", 52-CD, 60-CD boxes	<i>Viens pleurer au creux de mon épaule</i>	Numerous LPs from 1964 onwards, 2-CD, EMI, Universal "40 chansons", 52-CD, 60-CD boxes
	<i>Per la vita</i>		<i>Sur ma vie [b]</i>	
	<i>Questa giovinezza</i>	"Aznavour italiano vol. 2", 52-CD, 60-CD boxes	<i>Sa jeunesse entre ses mains</i>	
	<i>Ne deduco che t'amo</i>	"Aznavour italiano vol. 2", 52-CD, 60-CD boxes,	<i>J'en déduis que je t'aime</i>	
	<i>Dopo l'amore</i>	"A. chante en italien" CD Barclay.	<i>Après l'amour</i>	Some LPs, 52-CD, 60-CD boxes
	<i>Se non avessi più</i>	"Aznavour italiano vol. 2", 52-CD, 60-CD boxes	<i>Si je n'avais plus</i>	



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