

THE ENNIO MORRICONE ONLINE MAGAZINE



QUEIMADA 45" Art

TARANTINO AND MORRICONE A Love Story

MADDALENA Film and Music Review

LUCIANO SALCE Portrait

I PROMESSI SPOSI A Classic

GOLDSMITH AND MORRICONE A Comparison

...and more

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— — — — — **PREFACE** — — — — —

Objectives Revealed

by Didier Thunus

When you embark on a new undertaking, you must have objectives and you must measure them as you go. Otherwise you are going nowhere. We launched Maestro as if it was simply the sequel of MSV, and since MSV lived on for more than 30 years, how would Maestro, with the many advantages it has over its predecessor, fail to perpetuate the tradition? But it's not that easy.

Our objectives were: continuity, quality and sustainability. We wanted to carry on what MSV had established, to ensure a high level of quality, and to make sure it could go on for a long period.

Regarding the continuity, our worst enemy was called nostalgia. This is all nice, one might have said, but it is not MSV anymore. Where is that trepidation of checking my post box in search of the latest release of MSV? Where is my paper copy? Why do I have to print it myself? Where is that closed member group to which I belonged? Why is it now in the open? There is not much we can do about that. But those people must realize that by replacing MSV, we are also saving it.

The drawbacks are, we believe, vastly compensated by the advantages. There are improvements in terms of availability: Maestro is now for free, available to everyone in the world from the first day of its release, accessible anywhere you go, it will never be out of stock, all issues will always be available at all times; and in terms of presentation: A4 format, with colour pictures, ready-to-use hyperlinks, zoomable for persons having difficulties with small characters, searchable, etc...

Continuity also meant that we should keep at least the user base of MSV. But there appeared to be two major obstacles to this: communication and accessibility.

Our communication plan was rather simple: announce the release of issue #1 in the Ennio Morricone International Forum, and send some e-mails afterwards to people who didn't seem to have reacted. This led to about 35 downloads only, much less than expected. So we decided to broadcast the news to other places visited by Morricone fans, and more generally by film music fans¹. These included Film Score Monthly, Underscores, the "Morricone" Yahoo Group, and the "Euro Film Score Society" Yahoo Group. In parallel, we prepared a mailing to all the members of the www.chimai.com website. Of the 1200 e-mail addresses collected over the past ten years, it appeared that more than a third were invalid. Maybe they had never been valid, since there was no e-mail verification upon registration, or maybe they had become invalid in the meantime. However, there was an excellent response from the e-mails which did reach their recipients. In a few days, the download count went up to 120.

Accessibility appeared to be another issue. We thought it would be easy for existing or new members to upgrade to a Premium account, which was the only condition to gain access the fanzine. But there were many calls for support, and I can't imagine how many didn't even bother calling for help and simply gave up. But we owe you an explanation about why Premium membership was demanded. We could have simply put a link to the pdf file and counted the downloads. But a first problem would have been the impossibility to find out if one same person

¹ We take this opportunity to thank the webmasters and moderators of these sites for their support in this enterprise.

was downloading multiple times: the only identifiable attribute of a downloader would have been his or her IP address, and we know that IP addresses change. Besides, we would still have lacked a reliable mailing list of people who have downloaded the first issue. The Premium approach brings us identification and e-mail verification.

Secondly, we felt it would have given a “lower” statute to the fanzine, like a vulgar document that would circulate on the internet amongst thousands of other publications. Note that our approach doesn't make it impossible or even complicated to circulate the fanzine freely, but by imposing identification, we made sure it would circulate inside some sort of community, or just beyond its borders, between people who are interested and who would *read* it. Yes, it required some extra effort from each of you, but one has to deserve one's copy of the fanzine, and we were here to help in case of problem. We still are.

All in all, we ended up with a download count of 150 after 2 months, which is about the number of MSV members by the end of its life. Can we hope for much more in the future? It's always the same numbers which come back: there are between 150 and 200 different visitors who visit www.chimai.com every day, the weekly specials are downloaded by between 100 and 150 people every week, there are about 160 registered members in Cali's forum; the limited editions of Morricone CD's are usually of 300 copies. So we cannot expect thousands of downloads, neither had we to fear for just a dozen of them. We also believe 150 is good enough to continue to convince contributors to write articles. It would probably not have been motivating enough for less than 100.

Regarding quality, we were quite satisfied with the contents of the first issue. We were able to attract the usual suspects of MSV (Laurent and Steven, in addition of course to Patrick and myself), and to have new contributors from Hungary, China and Kazakhstan. Still no Italians though, unfortunately. And no women. The subjects covered were very varied, ranging from album to concert reviews, dossiers, in-depth analyses, about periods from the Sixties to the 2000's. On the down side, very few of the contributors are native English-speakers, and we are conscious that several of our texts could be improved in terms of grammar or vocabulary. However, we do not want to put the bar too high on this matter, because it would be a too big obstacle to attract new contributors. It keeps an amateurish side to the fanzine, but we don't believe it is a real problem. At least, there shouldn't be too many spelling mistakes. A small reminder in this context: you can send us your contributions in any widespread language (French, German, Italian, Dutch), and we'll do our best to come up with a proper English translation.

A potential advantage which we decided not to take on board was the versioning. Once an issue is published, it is published. There will not be new versions of it with corrections (except maybe in a case of *force majeure*), even though it would be technically easy to do. But we would end up having our readers wondering if they have the right version, or waiting for longer before they download the issue, or print it several times. So we want to make it easy, and corrigenda are always possible in the following issues.

Regarding sustainability, the good news is that the time required to manage this new version of the fanzine is compatible with our schedule. The announced rhythm of publications (3 to 4 per year) seems realistic. And our motivation is increasing every day. Of course, there are threats to the sustainability. The fanzine basically depends on 2 people, which is not a lot. But Martin was alone and he held it at arms length for 30 years. With this vigour for the both of us, we should aim at a few decades too. We believe that there will always be interesting subjects to discuss, even after no new music will be produced anymore by our Maestro. Album issues will not decrease, neither should the revival of Morricone's music in new contexts. But this of course doesn't depend on us.

—————REVIEW—————

Maddalena

by Steven Dixon



Film Review

This is a rare film that deserves to be taken seriously. When Polish director Jerzy Kawalerowicz took reigns of this project there was no way he was going to do a

carbon-copy remake of the 1954 movie which bears the same name and boasted the poster tag line "A woman at night used her sex as a weapon against man and God."

That tantalising, and pleasurable poster slogan must have served as some inspiration for Kawalerowicz, who also penned the screenplay.

The original **Maddalena** starred Marta Toren, a very promising Swedish actress who died aged just 31.

Kawalerowicz's 1971 version stars Lisa Gastoni, a well regarded artist and popular name in Morricone circles.

She has been acting since she was 17 when she made her movie debut in the Dirk Bogarde war film **They Who Dare** (1954).

Her co-star tv actor Eric Woofe had only made one other film in his career, in Hammer's **A Challenge for Robin Hood** (1967). The remains of his work reserved for television only.

As a film maker writer/director Kawalerowicz has made a few good movies like **Mother Train of the Angels** (1961), but nothing out of the ordinary. One can safely say **Maddalena** is his most famous title: a laboured often duress telling of forbidden passion.

Maddalena is quite a unique film as it deals with the taboo relationship between an erotic dancer (Lisa Gastoni) and a tormented priest (Eric Woofe). Such territory in cinema is risque, though not unique. Vivid images of Lisa Gastoni's character, in both brunette and blond guise, is played out in a series of often

surreal flashbacks, which are both haunting and sacred.

Maddalena, as a blond Mary-like character, is washing the feet of a holy man; that same holy man is then being whipped and dragged ready for crucifixion.

Later, Maddalena's dreams are turned into modern nightmares as she is chased through the woods in slow motion in modern day Italy by priests and baying hounds.

But these ominous warnings, vaguely terrifying as they are, do not make her any less the dangerous seductress.

Ominously, as with most Italian forbidden love dramas, tragedy prevails. The suspension between reality and dream is especially felt when the priest swims compulsively far out to sea with a desperate Maddalena attempting to save him.

The priest then fades away into the distant horizon.

Music Review

The main themes of religion and guilt are a particular favourite of Ennio Morricone. One can detect the ominous note in those early 1970s films of which Morricone was the master.

The tragic romantic drama **La Califfa** (1971), one of his finest 70s compositions, is a strong example in a long line of brilliant tragic love dramas.

Morricone's use of the church organ that decade begun with a most remarkable and stylistic project in Chico Buarque De Hollanda's "Per Un Pugno Di Samba / A Fistful of Samba" (RCA LSP 34085), a title born from the popularity of the re-releases of the Clint Eastwood "Dollar" westerns.

The project is more sacred than spaghetti as it includes some stunning religious organ passages. Styles which would metamorphose into those splendid early 70s Morricone classics **Sacco and Vanzetti** (1971) and **A Fistful of Dynamite** (1971).

The **Maddalena** soundtrack, released by General Music in 1971, is a stunning one. In the main theme *Come Maddalena*, Morricone allows his distinctive style to grow and nurture. The main track lasts just over 9 minutes and distributes a remarkable series of diverse musical patterns: Bruno Nicolai's stunning organ, those fast paced jazzy insets, the buzzing electronics, Renata Cortiglioni's marvellous children's chanting, often reminiscent of the later Morricone-scored **Holocaust 2000** (1977).



When the film credits open we see Maddalena dancing erotically in a nightclub. For this opening theme, Morricone chose to base his canvas around a jazzy musical motif.

In the early 70s Morricone thrives on the jazz/lounge element. In Henri Verneuil's **The Burglars / Le Casse** (1971), Morricone achieves this in a calm and contented manner; in Michele Lupo's **A Man to Respect Un Uomo Da Rispettare** (1972), Morricone uses a much harsher style; in **Maddalena**, he turns his jazz style into an erotic wild almost uncontrollable frenzy.

There are many more non-thematic themes on the film's soundtrack: Morricone's style is very strong. In the lengthy themes *Pazzia in Cielo* (9:47) and the Edda Dell'Orso enchanted *Erotico Mistico* (9:47), there is colour, balance and a symbolic use of buzzing electronics.

Another favourite device of Morricone is the use of a lone echoing soloist, a tool so often used and so easily recognised in films such as the thus far unreleased Timothy Dalton film drama **Special Games / Autoritratto** (1970) and some themes from Sergio Leone's **A Fistful of Dynamite** (1971).

The theme most people love best from the **Maddalena** soundtrack is *Chi Mai* (Whoever). This piece of music is just as famous as **The Mission**. It re-invented itself when Morricone re-recorded it as “Disco 78” and was used in all three episodes of the tv drama **An Englishman's Castle** (1978). Reaching the lofty heights of number 2 in the British pop charts was an amazing achievement with a little help thanks to its tune being used on the BBC drama **The Life and Times of David Lloyd George**.

French director George Lautner used it prominently in the Jean Paul Belmondo thriller **Le Professionnel** (1981) and it was also employed in an advert by the company “Royal Canin”, an international dog and cat food manufacturer.

This moody track has been covered by many artists in both instrumental form: James Last, Nino Rosso, and vocal format Lisa Gastoni, Milva, Amii Stewart and Dulce Pontes.

Morricone also rejuvenated the popular *Come Maddalena* theme in 1977 as a funky disco version. The transition from religious jazz to pumped up disco is truly magnificent. Again, Morricone's theme came to the attention of the British public thanks to a BBC programme titled **The Master Game**, where contestants compete with each other playing the board game chess. This was probably the reason Morricone allowed its use, as his love for the game is well known.

Come Maddalena was slotted on the B-side of *Chi Mai*, but in my mind was the much more popular theme. All around Europe it was an attractive disco hit and as a result a much longer 12" version was issued.

But in the UK disco was being phased out, replaced by the powerful technology of

electronics headed by major artists like Gary Numan and Ultravox.

Vinyl and CD releases

The very first release of the **Maddalena** theme came one year before the actual album. It originated from Germany under the title “Terra Magic / Goldrauch” (UTV Film Records UTVRS, 1970). Its contents were the same as those found on the General Music single GM ZGE 50243 (*Come Maddalena*, edited version) and *Chi Mai*.



The original album (GM ZSLGE 55063, 1971) had only 5 tracks on it, three of those lasting 9:45. On the LP, the main Maddalena theme is extended, although in the film only the single version was used.

In 1971 also came the rare Morricone compilation album “Colori” (GM ZSLGE 55064). We note with great interest the reference number of this album immediately followed that of “Maddalena”. It added the nice thematic *Una Donna Di Ricordare* (4:17), a kind of soothing re- working of *Maddalana*, plus the *Chi Mai* theme.

An extremely interesting vocal version of *Chi Mai* (ZT 7013) by the actress Lisa Gastoni with fitting and poignant lyrics about the sea and waves, adds a more poetic edge to this melancholic theme paving the way for a succession of rich vocal recordings. It came with a rather nice film photo cover.



Lisa Gastoni recorded an additional two vocals, in French and in English, utilising the same Morricone arrangement.

Now it was rumoured Gastoni's Italian vocal was used after the film's end titles. We are aware some prints differ, my source was of Yugoslavian origin. But there were no vocals heard. The two other vocals – the French and English – to my knowledge were not released commercially on 45 or LP. Today all three can be found on the most recent of the Saimel's CDs (Spain, 3998929, 2011).

There was actually quite a long gap in years before the **Maddalena** soundtrack in its complete form came to light.

In the 1970s, bootleg LPs were appearing quite regularly. Back then it was very difficult for anyone to distinguish what was original and what was not. For instance the POO series of bootleg LPs from the 1970s including many Ennio Morricone scarcities were actually manufactured in the United States, but were disguised as Japanese.

On many of the backs of the POO LPs, which included the Morricone titles **Hornets' Nest** and **The Hills Run Red**, upon them large paragraphs of Japanese articles from newspapers were pasted.

The Japanese writings had no connection to the films and were probably news reports of the time. But who knew? These high quality bootlegs were being distributed in the UK, France, Belgium and Germany (the movie soundtrack 58 Dean Street in London were receiving regular supplies).

When POO records in the USA was busted by the FBI, the bootleggers went into hiding. But in 1989 and seemingly out of nowhere came the album “Maddalena”, an incredibly rare soundtrack on vinyl at the time.

It is not clear whether this release was intentionally produced to disguise itself as the original same reference number, cover art and label stickers were evident.

Soundtrack catalogues at the time were selling this one for £20 – a considerable sum of cash back in 1989, but a lot cheaper than the £200 an original would command.

One thing the bootleggers could not hide was the way printing techniques had changed since the 1970s. Even though shiny laminated covers were around in the 1970s (Camden records in particular) the lamination technique had advanced to such a point even the lesser trained eye could spot a modern replica. To the trained eye, the cover is incredibly blurred and the label in the centre of the disc is just a little too modern.

The wonderful cover artwork from the original LP is partly based on the original 1971 locandina poster. The creative designers have created a doppelganger

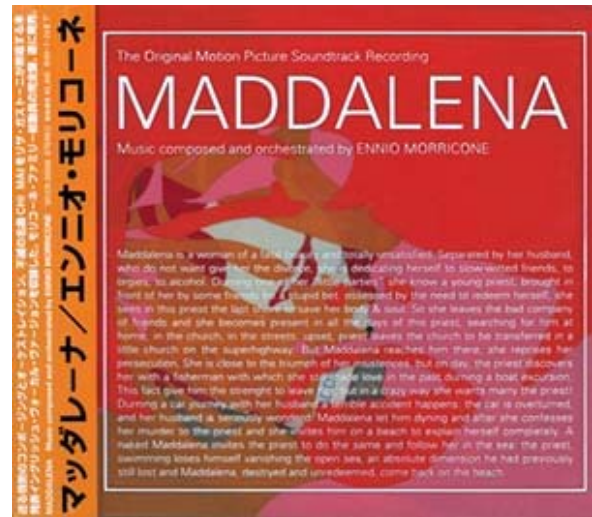
image (doppelganger is a German term for ghostly double of a living person).

When compact disc broke onto the scene, distributors went 'Mad' on **Maddalena!** There has been four separate releases and it was the Italians who got first bite of the cherry in 1994 as a specially numbered limited edition. The contents were the same as the original 5-track LP and this soundtrack was coupled with another splendid romantic drama **Questa Spedia D'Amore** (1972).



The first issue CD is marvelous – displaying a haunting, guilt-ridden swirling image as taken from the Italian locandina.

Next it was the turn of the Japanese in 1997 on the label Avanz (SP/CRCO 20009). I do love Japanese CDs but this one offered very little in the way to warrant a second issue, certainly no original music from the film. But it did have the Lisa Gastoni English vocal version *Chi Mai*, a premiere. The cover art abandons any film/photo element choosing an abstract design instead.



The Spanish label Saimel bought the rights for the two final releases. Their first in 2002 (ref.39993810) added another three tracks to CD, but in fact there is only one: *Erotico Mistico* (an alternate version) 8:21 as *Chi Mai*, the Disco 78 version was most certainly not a new theme on CD, and the *Come Maddalena* reprise at the end of this CD is exactly that – an identical reprise. The CD's running time is: 58:28. Attractive fresh cover art has a nice red tinted image of Lisa Gastoni on the beach.





In 2011 came the 'ultimate' edition – this is the only version you would ever need to buy. 78:14 of fantastic music and although it does not contain any of the live versions, it has everything else – the original LP contents, many different versions, all the Lisa Gastoni Chi Mai vocals in English, French and Italian and the heart pumping *Come Maddalena*, in its complete 12" form. This 'ultimate' edition is the only CD to have its cover replicate the original LP art.



—————ANALYSIS—————

Six Degrees of Separation

A vain comparison between Ennio Morricone and Jerry Goldsmith

by Didier Thunus

Six Degrees of Separation is the way playwright John Guare chose to illustrate the “small world” theory, whereby each person on earth would be only 6 handshakes away from any other person. When he turned his play into a movie, directed by Fred Schepisi in 1993, Jerry Goldsmith was called in to provide the score. Based on this theory, Ennio Morricone and Jerry Goldsmith would only be a couple of degrees away from each other, but I’ve chosen this title for another reason: to illustrate the many ways by which both composers are different from each other.

It is impossible to understand why one prefers a composer over another. But since, in addition to being a huge fan of Ennio Morricone, I have also developed a deep admiration for the work of Jerry Goldsmith, I thought I might find the answer to that question by analyzing what those two composers had in common. It might explain a lot. However, doing that, I found mostly differences.

One cannot say that their music is similar. I don't believe those web sites which, when you open the page dedicated to Morricone, list Goldsmith as a recommendation, or the other way around. Of course, if film music is a genre of its own – which is also debatable – then they do belong to the same category. Apart from that, I cannot find a convincing explanation as to why I love those two so much, and all the others so little².

The comparison is easy when it comes to formal aspects of their respective lives and careers: they were born at the same period (late Twenties), they were both classically trained, they turned to film music around 1960, and they both became monuments in that field. But when you start comparing their music, you will find mostly degrees of separation.



² I do like other composers of course, but never a substantial enough portion of their work to compete with these two.

1st Degree of Separation: The Roots

Jerry Goldsmith's main influence was Stravinsky, whereas Ennio Morricone's is Bach. I know this is a shortcut, but it is true enough to already explain many differences between their respective styles. Igor Stravinsky (1882–1971) had that primitive and ever changing style, which we find again in Goldsmith's output. It is hard to listen to **Outland** without thinking of *The Rite of Spring*. Both the Russian and the American composers were throwing their music to the ears of the listeners, not caring much about the conventions, very confident about the result it would have. They were not shy – they were very expressive and innovative.

The music of Johann Sebastian Bach (1685–1750) exhibits much more “control”. It is made up of dense textures which always display a precise structure. Morricone's main theme from **Le clan des Siciliens**, or *Deborah's Theme* from **Once upon a Time in America**, seem to directly stem from Bach's influence.

This doesn't mean of course that it's all black or white: Goldsmith's splendid theme from **Basic Instinct** is more a descendant of Bach than it is of Stravinsky, whereas Morricone's score to **Red Sonja** would be more easily compared to the latter. However, many of the composers' creations and techniques confirm this heritage. Look at how Goldsmith approaches an action scene, and compare it to how Morricone does it. Goldsmith will always follow the editing frame by frame and articulate his notes around the movements of the camera or of the actors. This has resulted in a wealth of absolutely stunning pieces, breathtaking from the first to the last second. Listen to *You're Renewed* from **Logan's Run**, *The Demise of Mrs. Baylock* from **The Omen**, or *Angry Link* from **Link**. I have yet to find such masterpieces in any other composer's repertoire.



Morricone has never done it that way. Even for *On the Rooftops* (**The Untouchables**), the music starts and stops several times, but always to come back to the same, very structured, motive of *the Strength of the Righteous*. In **Orca**, for the final confrontation between Nolan and the killer whale (*The Fight, the Victory, the Death*), he opts for an experimental approach, made of sound effects and dissonant strings. And in **The Life and Times of Richard III**, he goes even further by illustrating the final battle sequence with long melodious phrases totally in contrast with the on-screen action (*Battle and Death of Richard III*).

Maybe at the beginning of his career, when he was still looking for ways to solve problems, Morricone fell back on less structured techniques. I'm thinking of early movies such as **Le pistole non discutono** or **Thrilling**, where the rhythm and form of some pieces seem to only have been dictated by specific on-screen twists. But we could already feel that the composer was actually longing for something else.

The way they develop their melodies also seem to confirm the heritage from the baroque and neoclassical ages. Goldsmith's love themes always seem to be fragile, as if they were ready to stop at any moment, in case something suddenly happens, and to turn into a suspense or an action sequence. And he does that all the time. Listen to **Lionheart** and you

will find it hard to hum a melody without being thrown away the second after into something completely different.

Morricone's melodies, on the other hand, take all the time they need to develop, to cross a bridge, to attain a climax, and to reach a peaceful ending. They are here to stay. *Gabriel's oboe* from **The Mission** has an almost mathematical structure, it is unwavering and resolute. He would rather compose several versions of it, longer or shorter, to match the duration of the scenes, let the director choose the most fitting ones and maybe glue them with pieces of different types. There will hardly ever be more than one theme in a Morricone piece.

2nd Degree of Separation: The Scores

This all has an impact on the overall structure of a film score. A score by Goldsmith will almost inevitably have a main theme which will re-appear in many different shapes. It will first make up the main title of the movie, heard over the opening credits, and then the main cell of its melody will be treated in all possible ways throughout the score. The same leitmotiv will be used for tuneful moments, for suspense, for action, for comedy. Only the surrounding arrangement, the tempo and the atmosphere will set the tone of the piece. On occasions, there will be a secondary theme, but not so often. The base material is very little. Most of the score highly depends on the plot and the editing of the movie. A very good example of this is the score to **U.S. Marshals**. The main title is powerful, enough to make the whole score very nice to listen to. But if you pay attention to what is brought to the score after the opening credits, you'll realize it is merely the usual tricks or ad-hoc sections which glue the pieces together.

A score by Morricone will, on the contrary, have a lot of thematic material, often linked to the specific characters of the movie. But whenever a particular theme is re-used, it will always have the same colour. When Ennio needs something different, he will not depart from the already available base material, but will start from scratch and develop a new

piece, often with a totally different form and quality. *L'uomo dell'armonica* has very little in common with *Jill's Theme*; *Al Capone* bears no resemblance with the heroic *Untouchables* main title. To tell the truth, Ennio does sometimes start again from an existing theme, but transforms it so much that one will only recognize it upon very careful listening. I'm thinking for example of the love theme (*Sospesi fra le nuvole*) and the humorous theme (*Per gioco*) from **Forza G**: it is the same theme alright, but had you noticed it? Same thing with the main title and the song from **Giovanni e Elviruccia**, or *Una stanza vuota* and *Svegliati e uccidi* from the movie of the same title, *Te deum laudamus* and *Il ritorno* from **Allonsanfan**, the two themes from **Uomini e no**, or the main title and *A Silhouette of Doom* from **Navajo Joe**. Even the *Falls* theme and the *Vita Nostra* chant from **The Mission** have a secret common structure.



3rd Degree of Separation: The Albums

Morricone's approach is in that respect more appropriate for an album release. His soundtrack albums will usually be made up of different and very distinctive pieces, with a duration of a few minutes. Goldsmith's albums will have a similar mood throughout, with pieces of very diverse durations. Note that this is by no means a qualitative observation: both approaches can be very well fitted and film music lovers will surely accommodate both types of listening experience.



However, when it comes to expanded issues, Morricone's tend to be more interesting, because they often introduce new pieces very different from what had been published already. With Goldsmith, we usually only simply get "more of the same". Very often I found myself disappointed by an expanded release of a Goldsmith score, even regretting the initial, shorter release which covered already the most important elements of the score in a more suitable duration. Of course, there are exceptions to this rule: **Logan's Run**, **Poltergeist II**, **The Boys from Brazil** or **Coma**, among others, deserved the expanded treatment.

Morricone's manners are also more appropriate for compilations. Goldsmith's anthologies will usually be made up of main or end titles only, because the other pieces are either too long, or out of place when taken outside of their original context, be it the movie or the soundtrack album. The music heard in a secondary piece will usually be better represented when heard in the main title. Whereas Morricone's secondary themes will often find their place on such albums.

4th Degree of Separation: Experimentation

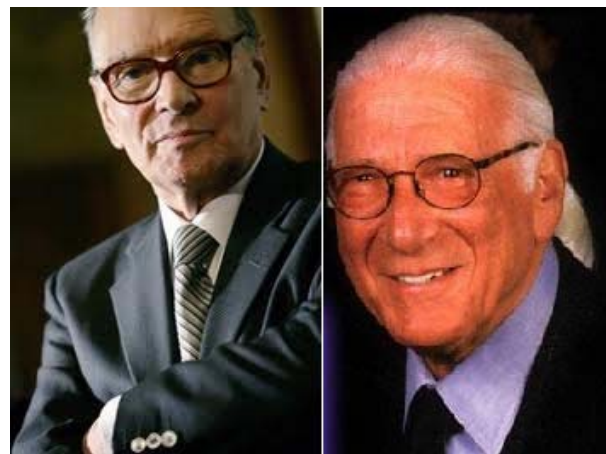
When a composer doesn't experiment, as good as he could be he is bound to produce undifferentiated material and to end up being just one amongst many.



Luckily we have here a common point between Morricone and Goldsmith, and this might be the main reason why they both appeal to me so much. The two men have spent many years experimenting different techniques and taking the risk to be different. A score like **Planet of the Apes** must have been a shock when it was first heard in 1967. And **L'uccello dalle piume di cristallo** sounded like nothing else before. Morricone went much further than Goldsmith in that direction. Scores such as **Un tranquillo posto di campagna** or **L'istruttoria è chiusa, dimentichi** are so difficult that they have very few supporters, whereas **Coma** or **Alien**, despite being mostly atonal, have moved into cult territory. Morricone has also done some affordable experimentation though. I'm thinking of **Lui per lei** or **Sesso in confessionale** for example. But for both composers, these wanderings were not only an end unto themselves: they were means to research, to learn, and to grow.

If Morricone never really left the experimentation field³ – and this is confirmed by tracks like *Volti e fantsami* from **La migliore offerta** (2012) – , it seems that **Star Trek – The Motion Picture** (1979) was a turning point in Goldsmith's career. Composer David Newman, who was a violinist for the **Star Trek** sessions, recalls: "*He [Goldsmith] was definitely a modernist, but Star Trek was a turning point for him. I think he realized he couldn't be a Planet of the Apes modernist and compose for films. [...] I think this was the movie where he realized what he needed to do to move along with what directors were wanting.*"⁴ **Jaws** and **Star Wars** are cited as two of the movie scores which made things change in the US. But we know it was not only the American movie music which was changing at the time – it was the whole of the American cinema industry. The time of Don Siegel, Sam Peckinpah or Arthur Penn was

gone. They were leaving room for a new generation of film makers such as Steven Spielberg, George Lucas and James Cameron. And of course, the flagship of the new generation of composers was called John Williams. Had Goldsmith continued working like before, he might as well have known a decline. The decline of Schifrin, Mancini or (to a lesser extent) Jarre – all of whom had broken grounds in their early days – in the 80's might be due to the fact that Lalo, Henry and Maurice didn't exactly follow that trend. Did Jerry remain faithful to himself? I think he was successful and effective enough with his subsequent efforts to say that he was still at home with that new way of scoring. But he had left a part of himself behind.



5th Degree of Separation: Electronic Music

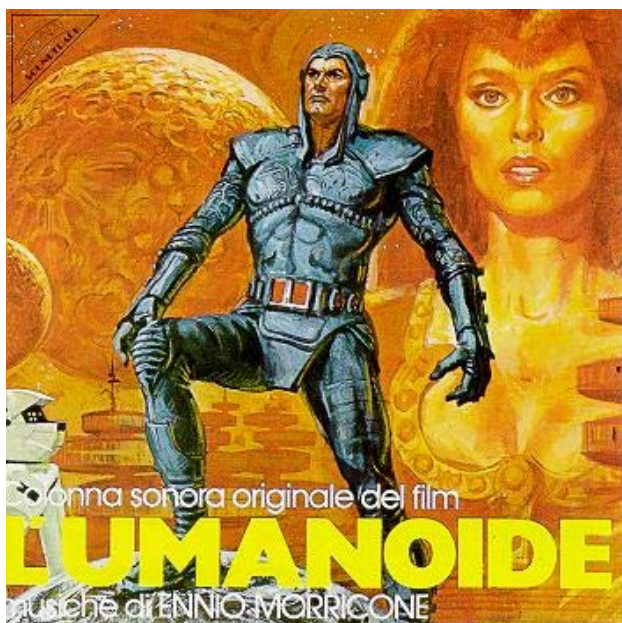
I can say that this shift was a bit of a letdown for me, and even worse when Jerry started to wander into electronic scores. **Runaway**, **Extreme Prejudice**, **Warlock** etc., left me cold, at a time where also his Hollywoodian bombastic efforts (**Supergirl**, **King Solomon's Mines**...) worked on my nerves. Luckily, quite a few masterpieces were still to come, after he could find the right balance between electronic and orchestral parts. It is clear to me that both techniques must be used in conjunction, and that deliberately using only one for a whole score is a bias that can only be limitative.

Morricone never tried to use electronic music to replace an orchestra, but only for the organics he could find in those new instruments themselves. Even though he had

³ Some elaboration on this is available in my article about **Drammi gotici**, MSV #114, April 2011, p.46.

⁴ From the sleeve notes of the 3-CD re-issue of **Star Trek – The Motion Picture**, La-La Land Records LLLCD1207, 2012

been using a lot of electronic devices in the early 70's already, in order to produce awkward sound effects, his purely electronic music repertoire remains very meagre. Basically it is almost to be found only in **L'umanoide** and **The Thing**. Beyond the sometimes questionable quality of these two scores, they alone prove how Morricone took a direction exactly opposite to the one American film music was going. The former is almost funny because of its total opposition to **Star Wars**, even though the movie is nothing but a rip-off of Lucas' film. And the latter is still today a reference in minimalist horror music.



6th Degree of Separation: The Arrangements

Morricone has insisted many times that a composer is not a composer if he doesn't orchestrate his own music, and has often referred to American composers, without giving names, for being perjurers in that matter. No doubt he was hinting at Goldsmith, amongst others of his then colleagues. Nevertheless, I think it is not a legitimate allegation. Jerry Goldsmith was a perfectionist and always had a clear idea of how the music would sound when played by the orchestra. His instructions to the orchestrators were clear enough so that the result would be the same whoever would lay the notes on the sheets. And indeed, an untrained ear would have a hard time identifying the differences between

scores orchestrated by the likes of Arthur Morton or Alexander Courage, or by Goldsmith himself. Even Morton has minimized his own role, in an interview – with probably some degree of modesty though.

The recent La La Land release of the **Star Trek** score reveals that sometimes, the contribution of collaborators went even beyond mere arrangements. Composer Fred Steiner is now credited for composing a number of secondary cues, based on Goldsmith's original material. It is about time that the real credits are known, but my guess is that such occurrences were very infrequent, and were due to conflicting agendas or troubled post-production phases as was the case for **Star Trek**.

Besides, Goldsmith has almost always conducted the orchestra, making sure that the final result would be exactly as he desires. Look up this interesting document about the recording of the **Mephisto Waltz** score: <http://www.youtube.com/watch?v=EpIKaW75ifI>. Not exactly a dilettante, huh !

Morricone claims 100% ownership of his work. Even though allegations have seen the light, which is inevitable in such a prolific career, no convincing evidence has ever been produced to attest that his assertion wasn't true. Morricone started his career as an arranger of Italian pop music, and was able to provide his own touch to works written by other composers. His breakthrough scores were original more because of their groundbreaking arrangements than due to their melodic contents. If he did prove to be an astounding composer himself, his profound and primal qualities were those of an arranger. He could never have delegated to another orchestrator the essential and decisive task of arranging his music.

Guardians of the Apes

Morricone and Goldsmith lived on the same planet, doing the same job during the same period and going around with the same people. Ten directors have worked with both

composers⁵. It would be interesting to hear about the respective experience they had with their composers, but such testimony doesn't seem to exist. It is worthy of note that John Carpenter first thought of Goldsmith for **The Thing**, before turning to Morricone. We could endlessly speculate on what would have come out of this, or of any other swap between our two composers, so I'm not going to do that. We can be sure that due to their respective versatility, they would have been fit for any of these jobs.



Even Goldsmith scored a spaghetti western: **Take a Hard Ride**, directed by an Italian (Antonio Margheriti) and starring a spaghetti

western icon (Lee Van Cleef). It turned out to be a very Goldsmithian score, with only some allusion to the Morricone-invented genre: the diegetic harmonica and a recurring sound effect identifying Van Cleef's character (think **Per qualche dollaro in più**). The other explicit references to the genre by Goldsmith in some Joe Dante movies (e.g. *The Cowboy in Innerspace*) don't really count, because all composers are bound to use such clichés sooner or later. I find more resemblance with Morricone in scores like **The Last Run** or some parts of **Under Fire**⁶.

On the recent release by Beat records of **Sai cosa faceva Stalin alle donne**, the liner notes state that the score has "*some American traits in the guise of Elmer Bernstein and even some Goldsmith strokes*"⁷. My ear is probably not good enough because I cannot figure out which strokes these could be, in such a typically Morricone score, but never mind, everyone is free to spot such resemblances depending on their sensibility to the music.

Nevertheless, we can't say that one was ever influenced by the other. For the anecdote, when asked which other film composers he liked, Morricone said⁸ that he liked "*the guy who wrote the music of Papillon*". He didn't even remember his name.

My feeling is that Goldsmith might have done a better job than Morricone on **In the Line of Fire**, where the Maestro seemed to struggle a lot with the action scenes, and Morricone could have been more appropriate for intimist movies such as **Not Without my Daughter** or **Angie**. But this all doesn't really matter, does it? What will remain eternally, is that those two multi-talented artists have changed forever the face of film music, putting the bar high enough to make it a highly respected discipline in the cinema industry. Whenever the genre was threatened by the arrival of hit

⁵ Michael Anderson (**Logan's Run** and **Orca**), George Pan Cosmatos (**The Cassandra Crossing** + **Rambo: First Blood Part II** and **Rappresaglia**), Richard Fleischer (**Tora! Tora! Tora!** + **The Last Run** + **The Don is Dead** and **Red Sonja**), Jerry London (**Rent-A-Cop** and **The Scarlet and the Black**), Andrew V. McLaglen (**Bandolero** and **Sahara**), Wolfgang Petersen (**Air Force One** and **In the Line of Fire**), Roman Polanski (**Chinatown** and **Frantic**), Joseph Sargent (**The Man from U.N.C.L.E.** + **The Man + Macarthur** and **Abramo**), Don Taylor (**Escape from the Planet of the Apes** + **Damien: Omen II** and **Un esercito di cinque uomini**), and Terence Young (**Inchon** and **L'avventuriero** + **Bloodline**). Not counting John Huston (**The List of Adrien Messenger** + **Freud**), since Morricone's score for **The Bible** was not completed and went unused, or Oliver Stone (**U Turn**), with whom Jerry Goldsmith started to work on **Wall Street**, but had to give up.

⁶ It is no wonder if Quentin Tarantino, a Morricone fan, has reused, and splendidly so, the magnificent piece *Nicaragua* from **Under Fire**, in **Django Unchained**.

⁷ Beat BCM 9524, liner notes by Fabio Fabini, p.10.

⁸ To Anne and Jean Lhassa, for their book "Ennio Morricone, biographie", Favre, Belgium, 1989.

compilations, they were there to prove that a composer can bring much more to a movie than easy-money top-of-the-pops singers or bands, and have secured the survival of the

specialty for decades to come. If today, Jerry Goldsmith is the guardian of the clouds, Ennio Morricone is still with us to keep an eye on the planet of the apes.



————— PORTRAIT —————

From Hercules to El Greco

Morricone and Luciano Salce

by Gergely Hubai

During his 400+ film career, Ennio Morricone had worked with a great number of directors of various nationalities. Given the number of scores he did, it's only natural that some of the filmmakers would be overshadowed by the likes of Sergio Leone or Brian de Palma – until now. It's time to look at some of the less celebrated collaborators, starting with director Luciano Salce who gave Ennio Morricone his first break in the world of film scoring...

Luciano Salce was born on 25 September 1922 in the Lazio district of Rome; his mother Clara passed away a few months later in puerperal

fever. Young Luciano was raised by his father and paternal grandmother, but the family had to move from the capital to Turin when things

turned worse for them. After receiving a Jesuit education, Salce enrolled at the Faculty of Law, but dumped his majors when he realized it was not meant for him. At the age of 20, he attended the Academy of Dramatic Arts and Theatre where his classmates and friends included Vittorio Gassman and Nino Manfredi. While he was working in Italian television during the 1950s, Salce was made aware of a new composer called Ennio Morricone whom he hired to do arrangements for his program *Le canzoni di tutti* (1958). After making a few theatrical productions together, the director was ready to move on to feature films and bring his friend along as well.



Salce's big screen directorial debut came with **The Pills of Hercules** (*Le pillole di Ercole*, 1961) whose title pays a cheeky homage to the popular peplum films of the 1950s. Instead of getting a swords-and-sandals type adventure with Hercules, audiences were treated to an inane sex comedy about libido-enhancing pills and the aftermath of taking them inadvertently. Salce brought Morricone along for his cinematic debut, but producer Dino de Laurentiis decided against using the music simply because Morricone lacked any name recognition. Even though he replaced Morricone's first ever score with music by the more established Armando Trovaioli, de Laurentiis eventually warmed up to the composer and went on to hire him for close to a dozen different projects – after Morricone achieved the desired name recognition of course!

Salce's next movie was a breakthrough for both him and Morricone, who provided a mature and insightful score to the political satire **The Fascist** (*Il Federale*, 1962). The film tells the story of Primo Arcovazzi (Ugo

Tognazzi), an ardent supporter of Mussolini who is willing to complete the most insane orders in order to support his government. His next mission is to deliver the dangerous pacifist Professor Erminio Bonafé (Georges Wilson) from Abruzzo to Rome where he'd be awarded with a promotion. The journey changes both men and as Arcovazzi finds his regime defeated upon arrival to the capital, it's up to Bonafé to save his life and purge him of the intoxicating fascist doctrines. It's a little known fact, that Salce's script was based on the director's own involvement in World War II: after drafted into the army of the Italian Social Republic of Salò, Salce was sentenced to months in prison for collaborating with the fascist regime – a fate Arcovazzi is spared at the end of the film.

Although this film was also distributed by Dino de Laurentiis, the actual producers were Isidoro Broggi and Renato Libassi who had no qualms about Salce bringing his own guy into scoring the film. Morricone responded with a brilliant score that was more than just an underlining of funny scenes from the film. His march for the character of Primo Arcovazzi moves and develops with the character: starting out as a pompous piece of fascist superiority, the march moves into goofy territory for Arcovazzi's acrobatics (that crash his motorcycle and make his mission ten times harder), then slowly builds into a theme of redemption, a march leading to the new post-war Italy. While the score has some typical mickey-mousing scenes (especially for the countless search scenes as Arcovazzi keeps losing and finding Bonafé), the strength of the march alone allowed for a short EP-release by RCA – a rarity for a film composer who has only one title to his name.



After the success of *The Fascist*, producers Isidoro Broggi and Renato Libassi helmed another movie with Salce who invited Morricone along. **The Crazy Urge** (*La voglia matta*, 1962) is a coming of age comedy about Antonio Berlinghieri (Ugo Tognazzi), a conservative businessman who meets a group of teenagers during his drive home. Once he gets infatuated with one of the girls called Francesca (Catherine Spaak), Antonio winds down and spends a weekend with the gang, secretly hoping to seduce the inexperienced girl. The soundtrack for the film is largely made up of pop songs, two of which were penned by Morricone. *La tua stagione* (with lyrics by Luciano Salce) was performed by popular singers of the era like Tony del Monaco and Milva, but neither recording was actually featured in the film. The other Morricone song (written under the pseudonym Danzavio) was *Viva il jump up*, a carefree party track sung by the rock band I Flippers whose singer Jimmy Fontana also plays a small role in the film. The orchestral underscore is marginal and is mostly reserved for Antonio's flashbacks to his past and his *Lolita*-fantasies concerning Francesca.



Teenagers were the focus of Salce's next Morricone-scored film: **A Girl and a Million** (*La cuccagna*, 1962) starred Donatella Turri as Rossella, an underprivileged girl from the slums who is looking for a job, but gets into all kinds of mishap as a result. Morricone's score

once again takes a backseat behind the songs, although it has more interesting moments than **La voglia matta**; in one scene for instance Rossella is asked to dress up in a number of hilarious costumes, the comedic montage cue doesn't miss a beat in following the sudden changes. Yet the real musical hero of the film is Luigi Tenco, the popular anarchist singer/songwriter who made his acting debut in **La cuccagna** as Rossella's love interest. In one of the film's most memorable scenes, Tenco performs *La ballata dell'eroe* by Fabrizio De Andrè to his captivated audience, Rossella. Sadly the film proved eerily prophetic for the singer: Tenco played a suicidal character in the film and he actually killed himself a few years later after one of his songs was eliminated from the Sanremo Music Festival.



Salce's next movie was **The Little Nuns** (*Il monachine*, 1963), an inoffensive comedy about two nuns travelling to the capital city in order to get rid of the airplanes flying over their home. When teamed up with an adorable orphan who is more familiar with modern technology than they are, the nuns get to meet the person in charge and eventually melt the heart of the capitalist who also adopts the boy guarding them. Morricone's score begins with an idyllic setting for the life in the convent, which is the perfect jumping board for the hyperactive madness to come. The obvious highlight is the over-the-top *Monachine Can*

Can which reinvents the famous dance tune for a particularly funny sequence while Mother Rachele is battling an escalator at the airport. The more emotional moments (such as the subplot about finding adoptive parents for the kid) add that necessary plus that makes **The Little Nuns** and compact, yet fulfilling listening experience.



Even if it has an internationally recognized star, *El Greco* (1964) is among the more obscure titles from Luciano Salce's filmography. Starring Mel Ferrer (who also co-produced the film), the biography of the 16th century Greek-born Spanish painter took two years to get released and then it disappeared with little to no critical feedback. The movie is a fairly standard presentation of

the artist's life with few remarkable qualities outside Morricone's underscore. The most memorable feature of the score is the massive choral opening of *Exultate Deo*, though the main theme itself is more restrained and actually goes through some interesting variations through the scores. It's also Morricone's first period score where the composer had to write Medieval (or Medieval-sounding) music to represent the religious fervor of the Spanish court and ultimately the source of El Greco's problems.



Continuing with the comedic vibe, *Slalom* (1965) rides on the waves of James Bond mania with a globetrotting adventure that takes place in a ski paradise before moving onto Egypt. Vittorio Gassman plays a henpecked husband looking for an extramarital affair before falling into international espionage alongside the beautiful Nadia (played by actual Bond-girl Daniela Bianchi). Morricone's score is pure spy jazz joy with a campy title theme performed by I Cantori Moderni, followed by exciting Christmas-flavored espionage music riffing on public domain yuletide tunes. After shocking us with a suspense cue based around "O Holy Night", the film moves along to Egypt where the obligatory bongo drums are unleashed for the remainder of the film – or at least until the plot switches back to the ski paradise. The score is a true unknown classic within the genre, its reputation is unfortunately tarnished by a chequered release history and when it comes to spy spoof scores, *Slalom* is

sadly overshadowed by the more notorious **OK Connery** (1968), the pinnacle of 007 rip-offs.



The last collaboration between Salce and Morricone is also one of the least interesting ones. **Love Parade** (*Come imparai ad amare le donne*, 1966) is a routine comedy about a sheltered man who is suddenly let loose in a world populated by women. The theme song *Pioggia sul tuo viso* is fairly standard with a few nice variations thrown in for good measure, but the score can do little to overcome the script's deficiencies. There are simply too many different women thrown at us and Morricone has to accommodate each new character with wildly different musical themes.

With characters ranging from a Baroness to the owner of a helicopter factory (!), the composer has to conjure an uneven musical tapestry that involves everything from Baroque elegance to contemporary bubble gum pop and lounge music. As beautiful as the faux-classical passages sound, **Love Parade** is obviously not the best swan song the duo could have asked for.

Given the number of their collaborations, Luciano Salce is easily one of the most important director collaborators of Morricone and their working arrangements extended far beyond the films mentioned here. In addition to writing screenplays and directing movies, Salce was also an accomplished lyricist (mostly under his alternate name, Pilantra) and he delivered lyrics for several Morricone songs. His contributions can be heard in the beach party comedy **Eighteen on the Sun** (*Diciottenni al sole*, 1962), the automobile portmanteau **The Motorists** (*I motorizzati*, 1962) and **Grand Slam** (*Ad ogni costo*, 1967), a stylish heist movie. With eight films (seven of which used the composer's music), Luciano Salce played an essential role in establishing and then cementing Morricone as the preeminent film composer of the Italian cinema scene.

—————SCORE REVIEW—————

I Promessi Sposi

A Masterpiece for a Classic

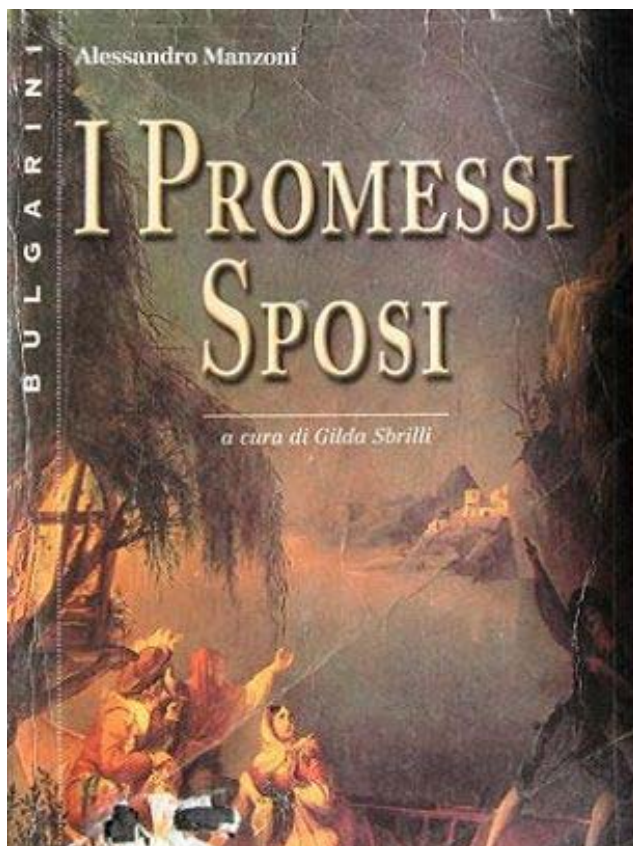
by Patrick Boustier

I promessi sposi (*The betrothed*, *Les fiancés*), one of the most important Italian novels, has been adapted for cinema and TV a lot of times.

After 3 silent films, films versions date from 1941, and 1964 (music by Carlo Rustichelli). Odd and curious to guess how such a big story could be summarized in 2 hours. The TV

versions are only two : those from 1967 (music by Fiorenzo Carpi) and the one commented here, broadcast by RAI Uno in 1989.

cultured language from the Toscan region which became, partly thanks to the writer, the Italian language. And also because of its novelty – speaking about simple people –, it



The Italian Alessandro Manzoni (1785-1873) saw all the troubles and changes of the new and epic century, since his Paris period in 1805 onwards and his marriage in France with a Swiss woman. He remains a moderated man, although his participation and support for the Italian movement of political change, by his work and his influence in the society, similarly to Verdi. They had other common points together, including the knowledge and the taste for France and French language, as often for Italian artists and cultured people had, until the 20th century. And as this other great Italian artist of the same romantic period, he was put in the list of respected personalities to be “senator”, in 1870 when the new Parliament had the duty to confirm the unification and to begin to concretely organize it.

After the first version of the novel (called “Fermo e Lucia”), he wrote the final one, published around 1840, in a popular but

made the genre more modern, with details of the real life of a past century, for the audience of the “Risorgimento” (period of revolts and civil wars going towards unification of Italy, with important and unequal leaders as Garibaldi, prime minister Cavour, Mazzini).

Manzoni implied that he told in another form a real chronic of the Milan region transcribed by an anonymous author. He above all wanted to put some pedagogy of the Christian values (now forgotten, they could mean nowadays moral, ethic ones), to demonstrate that evil actions will always be punished and the “pure heart” people will always save themselves. But this happens only after a long course, a sort of initiatory quest, illustrating a certain philosophy of life. So the characters represent life in the possible actions and events, often not wanted, into the troubles.

The complicated plot (told in 38 chapters) located in Lombardia (Milano region, as

Manzoni's childhood), near the lake of Como (Lago di Como) around 1630, is settled during the Spanish domination. Renzo Tramaglino and Lucia Mondella (Randy Quinn, Delphine Forrest) decided to marry, but a little Lord, Don Rodrigo (Gary Cady) wants to catch Lucia for his personal desire and forces the not courageous priest Don Abbondio (Alberto Sordi) to not celebrate the marriage. The young betrothed then leaves the village to escape and Lucia, with her mother Agnese, helped by the monk Fra(tello) Cristoforo (Franco Nero) enter a convent in Monza. Gertrude (Antonella Elia), the so-called "monaca di Monza", Mother (head) of the convent, takes Lucia under her protection. With flashbacks, we learn her difficult childhood with a forced engagement as a nun, and the way she became later with ambition and hardness the Mother of the convent. Episodes of Gertrude's life and other nuns are also shown in their hidden aspects (strict discipline, sex, domination, ...).

In the meantime, Renzo goes to Milano to get some help, with some naiveness.

Lucia is kidnapped by "L'innominato" (F. Murray Abraham, always perfect in ugly roles), a dark leader full of violence, as Rodrigo asked him. Very soon, Renzo becomes unsure, tormented and full of remorse towards Lucia and lets go this angel. Meeting the Cardinal Federigo Borromeo (the great Burt Lancaster in one of his last roles), he regrets his past actions, asks forgiveness and publicly announces his decision to change his life.



In Milano, Renzo is caught in the middle of a revolt and crowd movements caused by the lack of food and the war episodes. Without his consent, he is taken as one of the revolts leaders and is forced to leave. The region is now devastated by war and illness ("La peste" = plague). Returning to Milano, Renzo finds his promised at a sort of health center of the period ("lazaret"), where Fra Cristoforo works for the numerous ill people. Don Rodrigo is there, dying.

After such an amount of troubles, the betrothed can finally marry.

For this mini-series in 5 episodes of 1H35 each, RAI Uno called Salvatore Nocita. Born in 1934, unknown director of numerous documentaries and TV mini-series, his first direction is ... *I Nicotera* (1972, scored by Piero Piccioni,

with 2 songs arranged by EM). Well shot and photographed, the film presents a credible historical setting, helped with excellent actors' performances, never sounding artificial.



The mini-series has never been released on DVD so far. But some good portions can be found on the net, especially on Youtube and Rai for school purposes. You can find and select in the menu several chapters like this one:

<http://www.raiscuola.rai.it/articoli/i-promessi-sposi-renzo-nei-guai-cap-xiv/3988/default.aspx> .

For Manzoni's saga, Morricone wrote a lot of themes, well featured in the Fonit Cetra/Rai Trade LP/CD. He wrote a symphonic music with some choir pieces, in a classical style, but still used soloist instruments and atmospheres to express the fatality and the weight of the troubles of this long story. Note that these pieces are not heard : *Gertrude*, *La peste* (in its disc featuring), *Don Abbondio*, *L'azzec-cagarbugli*, *Violenza e saccheggio*, *Lucia*. As often, the disc marks the revenge of the music

composed for the film, in featuring a good part of unheard, or very partially heard, tracks such as the excellent and powerful *La rivolta del pane*.

Almost each main character has his/her own theme: L'innominato, Don Abbondio, L'azzeccagarbugli, Fra Cristoforo, and Gertrude/La monaca di Monza even has two. On the contrary Renzo or Lucia doesn't have any personal original theme. But we can maybe understand it, since we have in *I promessi sposi* a general one, because their actions and situations have big influence in the whole story (reinforced by the fact that the track *Lucia* is based on this first theme, not a separate one). Don Rodrigo is too weak to have the honor of a theme : only incidental and tension music. For the main titles, *I promessi sposi* is edited in a shortened rendition, while *Addio Monti* functions as end titles music. The latter illustrates also some transitions scenes in which the lake of Como is crossed by Renzo or Lucia, evoking calmness and immobility (central picture of the disc cover). Monti is not a person, as the title erroneously suggests: Manzoni wrote "Addio ai Monti" (Farewell to the Mounts).



Nevertheless, some more and less interesting music is missing. After the unfair mixing in **Marco Polo**, the music is here better featured, more respected by the dialogues and noises.

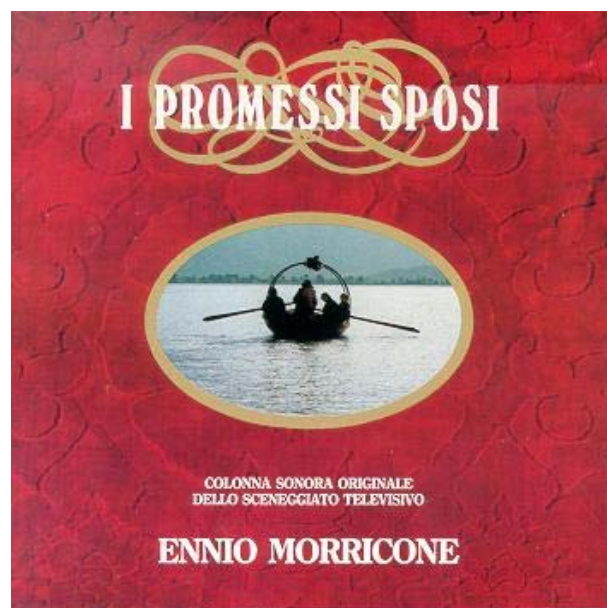
Variants of published themes

The main theme, as a general one both for the story and for the betrothed, has without surprises the biggest number of arrangements, as **Marco Polo** had, and with the alto again.

We notice it first when Rodrigo's men search for Lucia in the laundry where she works (2'10), a very nice version for strings and alto solo, majestic after a new intro. Fortunately, it has a complete appearance at the end for the numerous dead from the plague (2'32).

A version for strings only has two different appearances: one, heard a couple of times, for orchestra, very nice and solemn (1'30); the second one, short but not truncated, for strings, sweeter and working as a transition, heard at least 4 times (0'28).

A solo alto version illustrates an entertainment scene, so almost a source music (2'03). It seems to be a logic choice because at this moment, Renzo arrives and joins temporarily Lucia around the middle of the story.



Finale, on the *Fra Cristoforo* theme, has a close variant : the choir begins sooner, and maybe with other differences, it makes a different impression compared to the original.

Four discreet arrangements change a lot *La monaca di Monza*'s theme: a romantic solo violin for an intimate meeting, a hardly hearable excerpt of a version for mandolin and

strings, another slow and sad version for mandolin and strings as a first part of the new theme at strings for a sex scene, and a short one with strings, when the man entered in the convent, hurt the nun after the sex scene mentioned above. It proves that there were much more other complete versions than the two published ones.

Arrivo dei lanzi, well heard in several portions (soldiers scenes), is sometimes featured without percussion.

But the most curious is *La Peste*, absent in its disc form, but adapted for scenes with Rodrigo's men and some others describing the plague. Only the scansion is present, the treatment is similar but not identical, and the track has its real end at 0'39.

Popular and source music

These tracks, more anecdotal and lasting less than 1 minute, still bring novelty and variety to the whole soundtrack. Renzo travels a lot and meets many people during the story, so there are many crowd scenes where street and popular music is heard.

In episode 1, Renzo's fugue has three tracks (of 0'30 each), one for flute and guitar when he is in the middle of the market, one for guitar solo in the inn (surely a part of the same track) and one for mandoline, when prostitutes are seen. Later, a sort of carnival in a crowded street presents a mix of different music, opened and closed by a classical fanfare piece: a solo violin soon covered by typically public feast music with flute, percussion and so on (around 1 minute).

More interesting is the violin solo music in episode 2: entertaining, on a new theme, they are in the same ancient style (0'58 and 0'29), clearly one single track.

Episode 5 features the best and the biggest number of tracks with firstly another, different, solo violin in 3 parts, as street music, more 19th than 17th century, very nice (the whole 1'35). A feast is illustrated by a carnival music, nothing special to report (0'34 listenable).

New themes

The melodic ones

Episode 1 begins immediately after the titles with the first unreleased track for an attack by horse riders, the men of Don Rodrigo against a woman, defended by peasants (0'58). This buoyant theme for strings is reprised later but in the same episode, in a longer shape, when the same team hunts a wild boar. Another featuring of it is even heard but covered by many noises.

Immediately after the first track, the men enter a laundry, in order to search for Lucia, on behalf of Rodrigo. Slow strings illustrates this search, before Lucia appears on the *I promessi sposi* theme.

Don Abbondio, witness of the very first attack scene, comes back at home with some fear, accompanied by a strings track.

When Renzo goes to meet the priest for his wedding preparation, a solo guitar is heard.

When Brother Cristoforo is admitted as a monk, a classical style music illustrates it. It could have been doubtful that Morricone wrote this piece but since it is similar to pieces from **El Greco**, it is by his hand (confirmed by a well-documented Italian correspondent). In the scene at the convent just before, watching Cristoforo behind Jesus' cross, a short strings track is heard, more suspenseful.

A short track, a transition on loud strings treatment is similar to the strings treatment of a theme from **La battaglia di Algeri**.

New themes are linked though to the serious, frustrated and unfathomable Mother of the convent, played by the pretty Antonella Elia, whose beauty makes understand she didn't

have any choice in her life. Since *Gertrude*, one the most magnificent pieces of the CD, is curiously not used, her scenes are mainly illustrated by austere religious choirs (not



by EM, see below), tension music and versions from *La monaca di Monza*.

strings. And at last, when Renzo is at the “lazaret” and sees Don Rodrigo dying, he



In the 3rd episode, she has a nightmare: menacing strings (1'16). In a following sequence, Gertrude has sex with a man (Egidio) entered in the convent. We have here a rather long track (2'34) introduced by the more sad variant from *La monaca di Monza* (mentioned in published themes), one of the nicest discoveries. The sinuous strings, though not featuring a real theme, present an interesting and elaborated development, by luck clearly heard.

Later, in the 4th episode, a scene in which Renzo hides himself in a factory makes hear a flute track and mandolin, so almost a source music but without seeing the players, probably a part of a whole piece of source music (see above). A second little motive for xylophone is heard when Renzo walks on the streets in the 4th episode, again almost a source music.

At the end, when the plague infects numerous people, two scenes featuring Don Rodrigo have new music: he is dying on an atmospheric music (1'21), and soon he has hallucinations, with different music but in the same haunting vein (0'57). Just after, for the dead people of plague, a slow new theme introduces *I promessi sposi* for alto and

takes his hand and a short sweet track is heard, more an introduction than a theme.

Incidental and suspense music

Several strings scansions are perceived here and there, but they are short and of course anecdotic, for punctuation effects. Longer tracks again for strings used the same way to underline some tension or to insist with large scansions, not important either.

Fra Cristoforo fencing with one of Rodrigo's men has a strident strings track. Noticeable are two other strident treatments, with electronic effects, because they recall **Fat man and little boy's** tension tracks. No surprising : the year is the same, 1989.

Tracks for L'innominato

He has a lot of scenes in the 4th episode, always illustrated by dark music. He often decides and stays alone. But before, in the 2nd episode, he searches for a man and asks his men to catch and kill him: percussions, menacing strings. We have in the 4th episode, firstly 3 incidental tracks of about 0'40 each, including the **Fat man** ... similar treatment. His entire “torment and remorse” scene contains the main unreleased piece (3'04), in

two parts: unquiet strings (1'28), and a part for percussion with suspense strings, partly reprised at least 3 times elsewhere, including the scene in which he declares publicly that he regrets and menaces to kill himself with a knife.

Dies irae in a nice arrangement for choir, percussion and bells marks his spiritual change at this step, just before meeting Cardinal Borromeo.

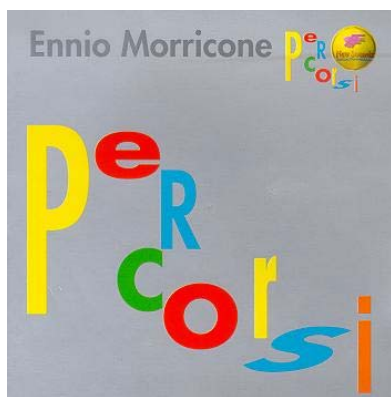
More music

Two more pieces from the mini-series were not used and published later as concert music: **Due pezzi sacri**. They were finally not used by the director as “too difficult”, which makes a good part of Morricone’s collectors smile, having heard much more difficult/painful soundtracks from the Seventies to the Nineties!

The first piece (*I. Circumdederunt me fluctus mortis*) has been published in **Pasolini, un delitto italiano** (1995) as the well-known *Requiem*, and was used as a basis of a good number of tracks of this film, and later for 3 tracks from **Karol, un Papà rimasto uomo**.

The second one (*II. Gratias agite Domino*), less dark, evokes some fatality, desolation but invites to calmness.

So both two tracks are indeed a nice addition, well-worthy to belong to a Morricone collection; and can be found together in the CD “Percorsi” (NANS, 1996) and the 2CD set “The sacred and the profane” (BMG, 1999).



We learn useful information upon **Due pezzi sacri** with the updated appendix of

Morricone's works by musicologist Sergio Miceli, in his book “**La musica, el cine**” (Mitemas, Spain, 1997), translation of his “*La musica, il cinema*” (Ricordi Mucchi, Italy, 1994). After linking the pieces to this mini-series, with the precision of the director’s choice, he reports EM’s decision to finally add it to his concert music catalog in 1996, and not before. Furthermore, he mentions their original titles: *Borromeo e L’innominato* (for the scene where the evil man expresses his remorse and makes his conversion) and *Finale* (scenes of the lazaret, Rodrigo dying and the definitive reunion of the betrothed). Musical credits of the first performance : in Budapest by Sinfonia MAV (09/18/1990). Edizioni Suvini Zerboni’s website mentions a later concert in Roma at the Basilica S. by Orchestra e coro del teatro dell’Opera conducted by D. Renzetti (11/16/1996).

The pieces entitled *Addio Monti, Il lazaretto and Fra Cristoforo* have been played in concerts. Revisions from the originals but in the same climates though, the first one was released alone in 2003 (Arena concerto CD and after) and the second one on the theme *La peste*, took part of the Rome concerts of 2006 in a suite of the whole 4 themes cited here (*La mia musica* 6CD box, 2008). Note that *La Peste/Il lazaretto* could have been, with its impressive, haunting climate and slow-paced tempo, a “Terzo pezzo sacro”! The concert version of *Fra Cristoforo*, in the original orchestration, only presents a slower performance. But a new piece was discovered as *In lectulo meo*. Credited in the end titles to Henry Dumont (1610-1684), it is sung in the mini-series by a female-only choir. Thus, the concert version, for mixed choir, is a new arrangement.

The non Morricone music

Several religious pieces for female choir are credited in the end titles:

- *In lectulo meo*, in two scenes linked to Gertrude.

- *Adeste fideles* by Henry Dumont, after Christmas chant of St Bonaventure, XVIII^o century, John F. Wade.
- *Ave Maria* by Jacques Arcadelt (1504-1568).

The 2 last ones are hardly recognizable in the series, but, apart from *In lectulo ...*, 4 choir pieces are heard. The credits mention : “Canti liturgici eseguiti da *Insieme vocale da camera ad eporediense anonymi Cantores di Milano*”.

Other liturgical music: one for a liturgic solo organ, one for organ and then a choir.

Some profane classical music is present, first with a chamber piece for a string quartet, at Gertrude’s father’s home. Maybe it is what the credits mention as “Wir haben gar keine Sorgen”.

Apart from popular source music by EM, three popular songs are performed *a capella* in the inn and outside by Maria Monti⁹ (0’30, 0’39

⁹ Singer and actress, seen in films like, among others, **Giù la testa**, **Cosa avete fatto a Solange**, **Novecento**. She was involved in some other Morricone music: 4 songs arranged by EM (1960) and later sang *Scappa fratello scappa*, one of the two Morricone songs of **Imputazione di omicidio per un studente**.

and 0’49). She is credited : “Canti popolari eseguiti da Maria Monti”. The whole non EM music runs around 12 minutes.

Small conclusion and information about the unreleased tracks recorded

Adding the **Due pezzi sacri** (12’22) to the LP/CD the published music lasts 66’40. The unreleased tracks, only those hearable but without the repeated tracks below, run 46’30. So we can totalize a little less than 2 hours of music, not including the non Morricone music of course. Since this composer always records much more than useful, and usually several variations for the main themes, and always more than what is heard both in film and on disc, we can guess that he wrote more than these 2 hours; 2h30 or 2h45 would be fair.

Although academic as the subject required and without big novelties, but dense, varied with meditative, epic, solemn aspects and very pleasant to listen to, **I promessi sposi**’s music could be compared to **Tre donne**, **Marco Polo** (common point: the prominent alto), and **Secret of the Sahara**, if the criterion is limited to his TV mini-series scores with huge amount of music that became classic.

With this article, a new idea is launched to couple it with music, making surely the whole more interesting for the collectors who wished to know the unreleased tracks, although with noise sometimes (but long dialogues avoided).

Two files are available in .rar format. You simply first have to download the Winrar program (free, like here : http://download.cnet.com/WinRAR-32-bit/3001-2250_4-10007677.html?spi=85b87ce63f4fae275d1089ac7f2cdf9). Then, you can download the files by clicking on the following 2 links :

First internet link to download the Morricone unreleased music :

<https://docs.google.com/file/d/0B0ZW0q17kvdnZ3pKcTlOcUtnenc/edit?usp=sharing>

Second link to download the non-Morricone music :

<https://docs.google.com/file/d/0B0ZW0q17kvdnYjJGNnVYZnJObjQ/edit?usp=sharing>

Finally, you can extract the mp3 tracks from the .rar files, play and burn them.

As several tracks are listened several times in different shapes in the series, 4 themes have been recorded twice: the opening new “chase” theme (0’58), pertinent to begin the recording with, and featured later in a longer form (1’52), *I promessi sposi* for orchestra and alto with its new intro (at the two extremities of the mini-series), the same theme at strings only (1’23), and its short different version (0’28) at another moment, to make some variety and “breath” to the tracks selection. It also gives justice to the tracks as heard in the movie, as *Arrivo dei lanzi* without percussion. Tracks are in chronological order, apart from few ones moved.

—————DOSSIER—————

Pomp and Circumstance

Morricone, the right composer for all solemn occasions, Part II

by Laurent Perret

(part I is in Maestro #1, February 2013)

Social and political

Depending on the context of the movies, this important aspect has obviously been approached under manifold angles by the Maestro but the building structure has remained a lasting trademark up to the present day as is confirmed in other chapters as well. In **Metello's** *Tema sciopero* (*Strike theme*), especially the 7' long version, you can notice how Morricone repeated a simple tune and just amplified it all along. In **Novecento**, the same goes with *Estate - 1908*: the English horn exposes a tune, then taken up by the flute, the chorus, etc, eventually resulting in something big. In the BBC documentary, Bernardo Bertolucci is laudatory about the work on **Novecento**: "*In fact, without knowing it, Ennio has written two or three possible national anthems for Italy. Only Ennio, I thought, could be able to give this movie the required epic sound, to really dive into very popular music, to go back to Verdi, to go into the peasants' songs, the music of the collective heart of the farmers.*" And yet Morricone recalled in Monda's book (p. 92) that his participation wasn't at all obvious straightaway: "*At the start, Bertolucci was uncertain if he would hire me. I have never understood why: maybe he was influenced by my success with the westerns. It was Pontecorvo who convinced him*". Regarding the music, here are EM's recollections as taken from the BBC documentary: "*I remember that I really liked the film when I viewed it. I wrote down some themes as I watched it in the projection room. I have a method of my own for doing this in the obscurity. These initial themes have remained the soul of the film.*"

One of these ideas is beyond doubt the majestic main theme *Romanzo*, the most eligible one as a possible anthem for Italy. After a solo bassoon introduction, the peaceful pastoral melody line is first exhibited on oboe, then passing over on strings and chorus, introducing at the second exposal a solemn trumpet countermelody until the opulent middle part comes in. So we have basically a structure of this kind: A-B-B' (= B + countermelody)-C, meaning as a result there is no return of A.



The subject matter of the much more recent TV movie **Pane e libertà** (2008) must have been downright reminiscent of Bertolucci's epic fresco to Ennio since the inspiration of the main theme *Quella estate* is drawn straight from **1900**. For this Alberto Negrin umpteenth collaboration, the Maestro once again demonstrated an unrivalled ability to write catchy tunes, several of which deserve to be part of the solemn register we are here busy with: the mentioned *Quella estate* but also *Il sacro*

del lavoro and above all the flowing anthem *Uniti*, again based on the repetition and augmentation of the thematic material.

Well, pomp and patriotism may take on so many different forms. In a nutshell, let's say that Morricone has been able to convey the epic grandeur suggested by many historical situations. I will limit myself to a handful of examples: *La loro patria* from **Vamos a matar, companeros** (a very dignified melody for strings, bassoon, guitar and trumpet), *Muratori e carbonari* and *Sulla via del Campidoglio* from **Correva l'anno di grazia 1870** (Claudio Fuiano describes *Muratori* as "an epic solemn theme for choir and orchestra" in the liner notes of Digitmovies' double CD), the propulsive *Tarantella* in **Allonsanfan** and its more symphonic clone *Ribellione* in **Baaria**, the *Pavana* from **Forza Italia** (I wish EM would have fleshed it out into a stronger version for chorus and orchestra because it would work ideally that way in my opinion!), *Primavera in Praga* from **Gli angeli del potere**, etc. Save for the few excerpts available on Youtube, I have never seen this rare TV movie directed by Giorgio Albertazzi. The end title (oddly called *Praga mia* on Imdb) is alongside with the song *Che senso ha* from **Orient Express** by the way one of the few Edda-sung title with lyrics to be acknowledged. Here as well, mind the repetition process and the marching rhythm.

Last but not least, we can reckon with the ballad genre of which manifold styles exist (see this url: <http://en.wikipedia.org/wiki/Ballad>). Already present in various westerns (**Duello nel Texas**' *A gringo like me*, **Una pistola per Ringo**'s *Angel face*, **Da uomo a uomo**'s eponymous song, etc), this kind of song telling the fate of a given character (or of several ones) is in the social movies very often driven by a revendicative and emphatic tone: **Gli intoccabili**'s *Ballata di Hank McCain*, **Sacco e Vanzetti**'s three versions of the *Ballata di S. and V.* plus the unforgettable anthem *Here's to you, Un po' per giorno* from **Imputazione di omicidio per uno studente**, **Il prefetto di ferro**'s *La ballata del prefetto Mori*, **Sostiene Pereira**'s *A brisa da coração*, etc. EM himself once told the miraculous genesis of the last example (from Ciak! interview by Franco Piersanti, translated by Martin van Wouw, MSV 106, p. 26-27): "*Sostiene Pereira* has made me suffer. I phoned Faenza who was in Portugal and I told him that I didn't have any idea. Then by coincidence the decisive idea was born. From the window of this house I watched a demonstration of pensioners, listening to that rhythm of protest they beat on the drums. This way this binary rhythm has brought forth also the song that Pereira heard - not by chance on that binary rhythm the melody is ternary - making it a protagonist of the film. For me it is important that there is a combination that one doesn't discuss, in short a strong structure." This rhythmic figure that became the core of this score, both for the song itself and instrumental tracks like *Il simbolo*, is an idea he also proceeded with in his concert piece *Coprirlo di fiori e di bandiere* which was premiered during the event entitled **Musica per la resistenza** (dated 1995 too).

In the political domain, in spite of its rather brief duration (1'), we shall also take into account the advertisement spot for the **Partito della Democrazia Cristiana** (1987). Here is Didier Thunus and Patrick Bouster's description (again from their article *Pubblicità* in MSV 109, p. 31):

"It does sound very Morriconian, somewhere between *The Mission* and *Cefalonia*, but more simply elaborated. Mainly for choir, it expresses the joy of a wedding ceremony, in the Christian family tradition, and ends with some brass added. It doesn't sound like a cheap copy of Morricone's style - only Ennio and his usual orchestra and choir are able of creating such recognizable atmosphere."

Within the non film music production, despite its title, **Non devi dimenticare** (**Da "Vi scrivo da un carcere in Grecia"**) (74, released on LP in 79) appears as a rather forgotten project. It was based upon Greek poetry by Alessandro Panagulis (1939-76), a politician and revolutionary who had been imprisoned by the



Regime of the Colonels and who died in a mysterious car accident.

Morricone must here have been reminded of his work on **Sacco e Vanzetti** for Joan Baez had drawn her inspiration from actual letters written in jail by both men. However most of the music that came out in **Non devi dimenticare** is way more experimental.

Another rather abstract protest piece is the intense **Per i bambini morti della mafia** (on a text by Luciano Violante, 1999) for soprano, baritone, two speaking voices, flute, clarinet, tam-tam, violin, viola & cello. In the booklet of the CD "Musica assoluta, vol. 1" (the sales must by the way have been disappointing since no volume 2 has seen the light since 2008!), there is an interview of EM by Davide Ielmini nicely entitled 'Ennio Morricone, the man who frees the sounds', where the Maestro is very lucid about the limitations of music. In connection with **Per i bambini morti della mafia**, he's answering the crucial question whether the political and social commitment is a duty an artist can't shirk. EM: *"It isn't a duty. We are living in this time and are influenced by everything that's surrounding us. Music has little to do with politics and can make even less to change it. Music, even if sensual or spiritual, cannot improve mankind. Maybe it's possible to obtain such a result for a few moments, and then man goes back to being what he has always been. The therapeutic properties of music are 'short-lived'."*

Still as part of the huge concert music catalogue (more than hundred pieces to date!), I wish to emphasize two essential compositions, first *Voci dal silenzio*, "a piece born out to denounce all the atrocities and injustices committed towards the weakest and defenceless people of whatever race, religion and social extraction" (translated from the page 3 of the booklet of the 2-CD set "Voci dal Silenzio / Arena di Verona 2004"¹⁰, a concert against all the tragedies of the history of mankind) (1). When listening to its complex textures and superimposed layers, solemnity and meditation undeniably are brought out within the last minutes, when the self-quote of the *Miserere* from **The mission** eventually emerges from the chaos. On the 11th of September of 2001, Morricone was busy recording the score to Liliana Cavani's **Ripley's Game** and he soon felt the urge to sketch out this piece. He said to Franco Piersanti: *"The thing that struck me most is, that Voci dal silenzio immediately found the public. Why? Perhaps the true reason is the voices, those voices that spangle the cantata and then, at the moment of the impact of the airplanes into the towers, the woman's voice, violent, dramatic, compelling..."*

Then, a perhaps less important effort but an even more suitable piece to our topic is the overlooked *Elegia per l'Italia*. Since no CD is available so far, you can make up your mind thanks to this live recording: <http://www.youtube.com/watch?v=yM5e67qHVXY>. I introduced it to an Italian friend of mine who is also a musicologue. He was very moved by it both musically and politically. He shared with me his interpretation of EM's concept: *"In Italy, there is a right wing party called the Lega Nord which belongs to the government and strives to divide the North of Italy. This Lega has always tried to eliminate our anthem (Fratelli d'Italia) and has elected Verdi's Va' pensiero as the new anthem for the North. Ennio has blended Fratelli d'Italia together with Va' pensiero, which is a marvellous reply to the provocation of the Lega. And he performed the Elegia during the concert of the 1st May (2011) in Rome, that is a concert organized against Berlusconi's government (and Monti's one which is similar)." Not by chance, this work interpolates two epic pieces written for the movies: **Musashi's** main theme *Brivido di guerra* and **Cefalonia's** *Nell isola, soli*.*

Military, patriotic and heroic context

I can't tell how much his marches are echoing the traumatic WW2 time when he was still a teenager but Morricone has always been very efficient when writing them, in a very unique and convincing

¹⁰ As an example of a recent cause that has been supported by music, there is the CD "Haïti en chœur (une symphonie pour Haïti)" recorded by Christian Hall and children from this island unfortunately shaken by a terrible earthquake in 2010.

manner. Being primarily a trumpet player must no doubt have made things easier for him. Regarding his instrument, there is an interesting confession in *La musica e oltre*, p. 170: "*The practice of the trumpet, I had studied at the conservatory and aimed at earning my (family) living in this period and in this manner (he was performing it in night clubs), was unpleasant and a bit shameful. At that time, I didn't like it at all, it was humiliating to play in this atmosphere. But now as a composer I like it a great deal!*"

He obviously came up with a host of marches in the course of his career, from his very first official movie **Il federale** (1961) on. In Monda's book, p. 24, here's what EM says about it: "*I don't recall anything precise except for the fact that Salce explained me that there was also a pathetic vein in the main character...The movie had to be both grotesque and dramatic, and I strived to compose music that would follow this feeling.*"

In those early years, Morricone was also cutting his teeth by arranging material like Ernest Gold's solemn theme for Otto Preminger's **Exodus** (1961) or the lively *Ballata dei beretti Verdi* (1966).



Showing off a very personal fashion to handle the *tempo di marcia* & the rhythmic scansion, countless marches and military-flavoured pieces would swarm in subsequent films. Not the least of them is **La battaglia di Algeri**'s eponymous main title march and itself a blueprint for many other pieces to come such as *General Groves' March* from **Fat Man and Little Boy** or the epic *L'ultima battaglia* from **I guardiani del cielo**. Other examples include the *Marcetta* and *Il forte* from **Il Buono, il Brutto, il Cattivo**, *Dalle Ardenne all'inferno*'s *Theme marcia*, **Fräulein Doktor**'s *The poison gas battle at Ypres* (contemporary dissonant music to depict war, some harsh patterns for strings of which would resurface much later to accompany the bomb experiments in **Fat Man and Little Boy**), *Rivoluzione contro* from **Giù la testa**, the main title march & other excerpts from **Gott mit uns**, **Rappresaglia**'s violent main theme, **Mussolini : ultimo atto**'s very syncopated main theme march, the *Marcia nella tempesta* from **Il deserto dei Tartari**, *Assassini in marcia* from **Una vita venduta**, *Immagini di guerra* from **L'Agnese va a morire**, **Uomini e no** (the syncopated *Fucilazione* introducing a contrasting countermelody for Church organ), **Der Richter und sein Henker** (the grotesque *Tempo di marcia con bambino* later to be reused in **Nuovo Cinema Paradiso** when the main character is doing his military service), **The Scarlet & the Black** (*Rome 1942 - Open City*, and beyond that mind-boggling march following the pace of a German patrol, what a score still longing for a CD release!), **Karol** (the nervous *Karol e gli invasori*, *Polonia in fiamme*, *KGB*), **Il cuore nel pozzo** (*Marcia balcanica*), etc, etc.

We can also set apart a minor case of incidental military music, the one I might gather under the "parade banner", such as *La Naja* (the Italian military service) and *L'arrivo del Re* in **Metello**, the *Parata militare* from **Le Serpent**, the *Hymne majestueux* and *Marche allègre* used both in Verneuil's **I...comme Icare** as background music during the opening scenes directly inspired by the fatal Dallas car procession of J.F. Kennedy, etc. A flagrant Elgarian *Pomp and Circumstance* touch is present in the second of these **I...comme Icare** marches. This is as a whole stuff Morricone has been providing these movies with since he is a polyvalent composer but in similar cases, it often occurs that directors are simply selecting source music.

As especially patriotic pieces, I'd like to pinpoint the following examples: *Una piazza di Siviglia* and *Italiani contro Italiani* from **Una vita venduta**. I've never seen this movie set during the Spain war but eagerly hope for an expanded release because those tunes are simply marvellous.

I'm confident since The LP/CD offers only 26' of music by Morricone whereas the movie lasts ca 110'. In the second part of *Italiani contro Italiani* (clearly another version of the tune just assembled together), Morricone performs one of his specials: a marching rhythm I'm very much infatuated with, a trademark you can also find a.o. in the vocal version of *Romanzo (Novecento)* sung by Herbert Pagani.



In a non military style, further marches encompass such diverse examples as **Espion lève-toi's** determined *Marche en la* or **Red Sonja's** opening march, the latter one synonymous with large landscapes adventures. As for the *Marcia degli accatoni* from **Giù la testa** it can be cast as yet another type, the grotesque one: "During the attack of the Mesa Verde bank, it is ironical in order to announce the fiasco of the dream imagined by Juan: convinced that he would find gold, the Mexican is therein discovering only political prisoners." (from Jean-François Giré's review of **Giù la testa's** double CD set in his book "Il était une fois...le western européen volume 2", p. 907).

In the book "Comporre per il cinema", EM alludes on two occasions to his score to **L'Umanoide** but deliberately focuses only about the fugue *Incontri a sei*, seemingly considering it his main achievement for this movie. He however also a.o. stretched out a syncopated march (the main theme *Un uomo nello spazio*) over nearly 6' and arranged it for an orchestra unusually flanked by a vast array of electronics. The bottom line is that the repetitive and building pattern is very much his, as well as the unexpected wink to the *Ode of joy*.¹¹

First one of two other epic examples I would like to single out is **Marco Polo's** *The Great March of Kublai*. Morricone's minimalist efficiency can be felt here: in the series we even often hear only the very martial opening notes backed by pounding drums to absolutely stunning effect, especially when Kublai Khan is setting out for war and conquest of new territories¹². *Crowning glory* from **The Treasure of the Four Crowns** is a very English-flavoured march in the vein of Elgar or Walton's own coronation pieces, a bit unusual for EM. Here's Daniel Schweiger's description as taken from the liner notes of the Intrada release, pages 4-5: "Morricone begins with the aptly named *Crowning Glory* theme, music that builds with a kingly sense of honor, until it's joined by a full, glorious orchestra and chorus. With trumpeting hosannas that recall the biblical work on **Moses**, Morricone not only bestows the relics with religious awe, but also makes *Striker* stand out as a hero much greater than himself. It's the kind of musical nobility that later turned *Elliot Ness's* squad in **The Untouchables** to lawmen of near-mythical goodness. And here in such cues as *Safe* or *The Alarm*, the theme allows the stone-faced *Striker* to become a savior worthy of cosmic powers from the evil cult leader *Brother Jonas*." Music of that kind is indeed very instrumental in emphasizing characters and situations. Here's an additional anecdote MSV's founder Martin van Wouw once told me: present in Rome in

¹¹ On the subject of space music, solemnity is very much present in **Mission to Mars**, for instance in the way the main theme is exposed in *And afterwards?* let alone the triumphant brass in *Where?*.

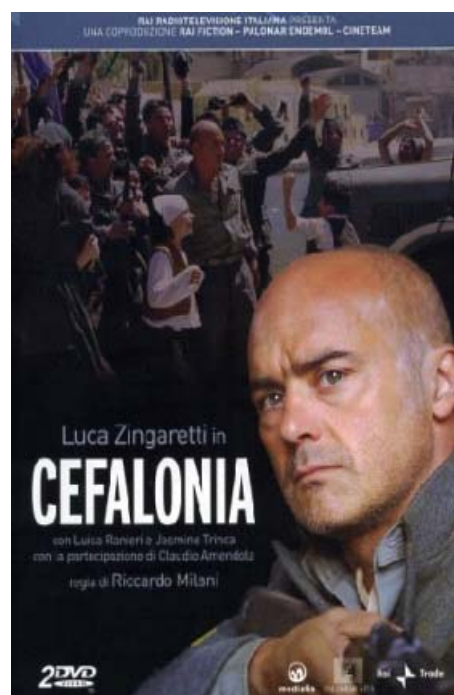
¹² Beside its magically swelling main theme, (what a feeling of grandeur when the middle part bursts out on images of the Forbidden City!), **Marco Polo** also includes a very different example of awesome beauty, the infinitely sweet *The legend of the Great Wall*. Incidentally, when perusing the French Wikipedia page dedicated to this TV series, I was delighted to stumble across this pertinent comment: "The musical illustration is among the masterpieces of the great Italian master of film music, Ennio Morricone." And I swear that I'm not the one who inserted it!

the studio at the time when the score was being recorded, he was himself invited to join the choir in order to make it sound even more powerful! What a unique experience!

A piece I'm very fond of is *Celebration* from Roland Joffé's **Fat Man and Little Boy**. Here's Daniel Schweiger's evocative description on page 20 of the booklet of La-La Land's double CD: "*Germany surrenders to the joy of Los Alamos as piano leads to trumpet for multiple flag unravellings, both instruments giving the base a mix of Americana and Baroque joy.*" I was happy to discover a slower alternate for strings in the bonus tracks (*Final celebration*, tracks 14 & 18 on CD2). This treatment sounds even more like a solemn anthem to me.

In the years 2000, Morricone produced topnotch music for several television war movies such as **Perlasca: un eroe italiano**, **Il cuore nel pozzo** or **Risoluzione 819**. A genuine landmark in its own right, the score to Riccardo Milani's **Cefalonia** (2005) deserves some extra attention in respect to our topic since Morricone did not only arrange on this occasion Italy's official anthem, the *Inno di Mameli*, in the track *Fratelli d'Italia* (here's an interview where EM talks about the *Inno di Mameli*: <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2012/11/10/concerto-di-compleanno-morricone-festeggia-con-il.html>) but also composed two phenomenal themes.

The first one (*Dammi la mano*) was set to music on lyrics written by his own wife Maria Travia. The structure is very much identical to the one of *Here's to you* and other themes like *Ostinazione e impegno* (**L'Agnese va a morire**): a 2' long prologue for strings and adding organ (in the final version only) followed by a solemn and simple melody exposed by the flute, then by the chorus and repeated ad libitum until the end over a marching rhythm and a growing arrangement. I'm so flabbergasted by its breathtaking beauty that I feel it has all the required qualities to be elected as the new Italian anthem! This is just wishful thinking of mine as I do find the original official tune too pompous (at least EM's rendition is slower and sounds much more attractive to me), I therefore secretly hope that the Maestro will someday be asked to replace it! Of course I'm not Italian myself and can't judge these things well enough. The second theme is the solidly built *Nell'isola, soli* and its ascending trumpet melody over orchestral and choral backdrop, followed by a fairly consistent middle part for strings.



In 2006, for an album entitled "Inno a Mazzini", Morricone recorded anew both themes with the participation of the tenor Claudio Baglioni. In case where you want to know more about the tragic story told in **Cefalonia**, please scroll down to the bottom of this Imdb page to discover a review: <http://www.imdb.com/title/tt0467447/>.

I can't mention here all examples of heroism (the impressive main theme of **In the Line of Fire** springs to mind, generously superimposing two themes) but I would like to conclude this section with a recent example stemming from another war, the fight led against the mafia: the absolutely archetypal *Eroe* from **Ultimo - l'occhio del falco** exposes a very simple solemn tune, a bit in the manner of Pachelbel's *Canon* or again *Here's to you*'s introduction. The orchestration increases progressively, introducing a solo trumpet, organ, etc. The amazingly modern synthesized rhythm throughout - even more upfront in the cue *Il falco* - is a clear sign that EM has to move with the times. Maybe the influence of his son Andrea who also trimmed his score to Montaldo's **L'industriale** with sampled loops as well?

Sport

I once wrote for MSV 104 a lengthy article entitled “Invito allo sport” and don't intend to repeat its contents. Here are therefore only a few complementary and updated considerations on this matter since sport can prove a perfect opportunity for celebrations.

Antonio Monda is told in “Lontano dei sogni” (p. 55) that the whole Morricone family but the daughter Alessandra is supporting the Roma football team. To the question whether he was ever asked to compose a theme for the *Squadra*, here is the Maestro's answer: “*The son of Viola, the chairman of the second scudetto required a hymn from me, but I answered that there exists already two of them and that I like very much Grazie Roma, written by Antonello Venditti.*” Here's this song:

<http://www.youtube.com/watch?v=mXVFbVtkopg>.

A pity Morricone didn't accept this assignment because we could have then imagined his sheer joy whenever he would have watched or attended games introduced by his own music! However, given EM's immense infatuation for football, he happens to be solicited quite often as a connoisseur. Here's just one example: between the 25th of June and the 16th September 2012, a big poll was organized by EM's favourite team on its official website. Tifosi as well as a group of 5 soccer experts including the Maestro were asked to designate a Hall of Fame of players of the AS Roma team.¹³ I located on the team's website an interesting interview from which I extracted this passage:

"What has sport inspired in you from a musical point of view?"

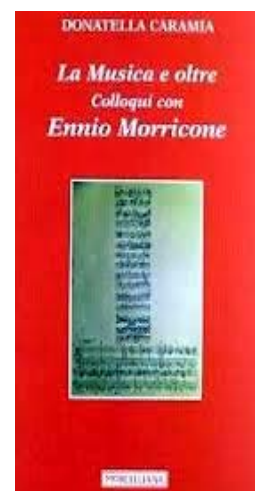
EM: Most certainly something I wrote for a film, or maybe it was a Folco Quilici documentary (Invito allo sport, 79). Then I wrote the theme music, which was badly used for the Argentina '78 World Cup (El Mundial). It went like this (he hums it on the telephone for 30 seconds).

Question: And how did that go?

EM: "Badly, even though as you can hear I remember the theme of the march very well. Actually, I thought they would have used my original arrangement at the beginning of the television programmes. What happened was that the programmes took their audio from a microphone which had been placed among the supporters while a band with very few instruments played my composition. It was terrible." We luckily have the recorded version at our disposal:

13

In connection with Italy's capital, EM composed the concert piece *Roma (pensando al 'Ricerzare cromatico' di Girolamo Frescobaldi)* for soprano, narrator and seven instruments. The lyrics were supplied courtesy of Valentina Morricone, presumably one of his grand daughters or nieces. I wonder how it sounds and if it showcases the grandeur of the Eternal City. Also alas unrecorded thus far, EM dedicated an eponymous cantata for baritone and orchestra to another city, *Jerusalem* (2010). Regarding concert pieces, in *La musica e oltre*, p. 172, EM unveiled Mrs Caramia that he is busy writing *Totem 3*, and as a gift to her photocopied a part of the score which she reproduced on the book cover: like with *Una via crucis* where the Maestro painstakingly chiselled an *Intermezzo in forma di croce* (the front page of the score authentically representing a cross!), here we have yet another attempt to represent an object with notes : a totem. The name of this trilogy for bassoons originates from EM's idea according to which this instrument has almost the same shape as a small totem. In the appendice 'On the power of music', we are also introduced to a fable the Maestro thought up around 1970, “La morte della musica” (“The Death of Music”), a story he proposed to Pasolini who turned it down, saying he didn't have the right technique for directing it. Pasolini called Fellini who said to be interested in the project but eventually never followed it up. The synopsis of “La morte della musica” is printed in the book. I as a whole do specially recommend the essay “La musica e oltre” since its contents are dealing with such essential questions as the mystery of composition, the relationship between mathematics and music, music and transcendence, etc, etc.





If you think about it, many movies are likely to contain sportive sequences (*Una corsa pazza, pazza, pazza* from **The Genius** is a superb example in its own right, with the chorus emulating human pantings) as well as *Hundred Yard Dash* from **State of grace**, disappointingly not edited in the final movie.¹⁴ When he scored Quilicci's **Invito allo sport**, there were nice tracks such as *Vittoria* but the whole remains very lighthearted. As Telmar says on page 7 in the liner notes of the Cometa CD: "*Musical compositions included in these documentaries were not designed for a select audience like that of films, but for wider catchment area as that of television. While "simplified", both in instrumentation and in the form of composition, the themes are so lively descriptive that the scene is perceived even without the pictures. So the tracks go from a quiet slow to paced percussion, from delicate and contrapuntal spinet sounds to a bursting vocal samba, into a kaleidoscope of tonal-harmonic solutions still relevant today.*" In my humble opinion, EM's most significant efforts to illustrate sport were yet to come: a milestone is another television work telling the true story of rowers, the Abbagnale brothers (**Una storia italiana**). I read in *Lontano dei sogni* that the director's task to convince EM wasn't an easy process at all:

¹⁴ I also happen to enjoy watching footage of a great champion underscored with EM's music. Have for instance a glance at this wonderful montage of tennis magician Roger Federer enhanced by the unexpected *The Crisis* from **La Leggenda del pianista sull'oceano** (you usually would rather hear bombastic stuff à la Zimmer in such cases!). You can figure out how the subtle music of a genius is adding a touch of depth to the images of a sport genius in his own right. Tears in my eyes: http://www.youtube.com/watch?v=_jf8Ellx8hQ (starting at 14'20)

EM: "*With Stefano Reali a friendship was born after this project, but I had been turning down his proposition for months. I've accepted it after many requests.*" I'm glad he has, for we otherwise would have never experienced this score and in particular the fascinating track *Vittoria*, in my opinion his ultimate masterpiece to underscore competition sequences. Further TV movies dealing with sport would follow: **Gino Bartali - l'intramontabile** and the recent **Come un delfino** (in the meantime developed as a TV series) for which EM delivered noticeable tunes. **Come un delfino**'s main theme is a perfect example of his technique: a noble intro, a large and majestic melody, with the choir entering only toward the end, as a cherry on the cake.



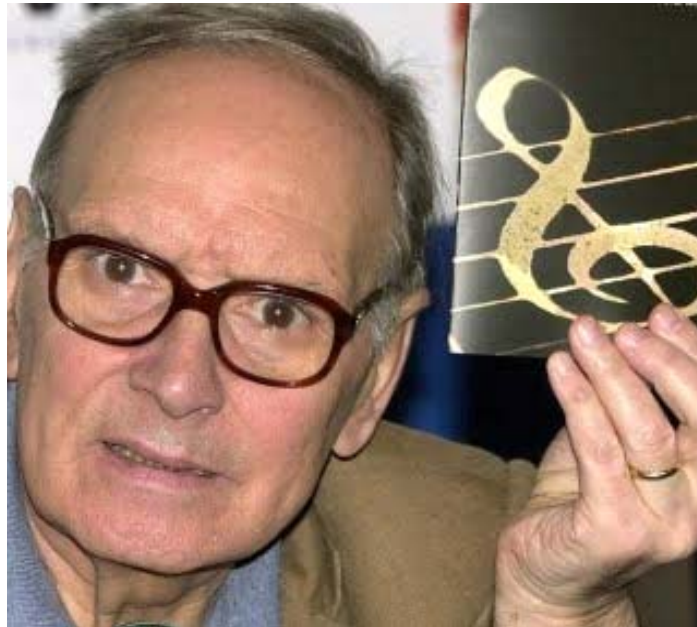
Last but not least, the Maestro's body of work also boasts a 3'15 chess game championship hymn (**Olimpiadi degli Scacchi**, Torino 2006)¹⁵ released as a single CD distributed only to the people who were fortunate enough to attend this event. Though possibly not his best effort in this genre, it consists of an archetypal example in respect with this topic: a clear and simple tune introduced by the strings, with the chorus joining in at 0'42, later on submitted to changes of key, augmented by the marching rhythm and new layers (woodwind in the accompaniment, etc), and of course no middle part.

Right, I'm aware of a criticism sometimes addressed to composers who specialized in anthems and further commemorative pieces: they might be considered (too) academic and predictable. But in view of Morricone's rich and versatile career, there is no chance that he would be associated with such a minor genre only, the same way John Philip Sousa has become synonymous with American marches (*Stars and Stripes Forever*, etc). Furthermore, I for one think that not everyone has the required skills to succeed on this celebratory ground. If I'm not mistaken, few contemporary composers are serious contenders: in the U.S., John Williams is among the first ones who spring to mind since his credentials include various official marches and contributions for the Olympics (*Summon the Heroes*, etc) and other ceremonies as well as his reflective *Hymn to the Fallen* written for Spielberg's *Saving Private Ryan* (and a similar piece in *Lincoln*), his anthem *Dry Your Tears, Africa* for *Amistad*, etc; or

¹⁵ In case where you want to learn more about this other passion of EM, please turn to the 13th chapter of Monda's book, especially p. 136/8.

the Greek Vangelis who a.o. recorded the 2002 *FIFA World Cup Official Anthem*. I for one believe that Morricone has unquestionably shown a consummate art in this exercise, developed in the course of his long-lasting experience for the cinema, where he had to conceive striking tunes likely to be memorized by the audience. Doesn't his career in the movies suppose the underscoring of virtually any official situations of life, among them feasts, processions, enthronements, coronations, official receptions and dinners, victories...? Also think of the extreme dramatization of the final showdown sequence in Leone's "Trilogia del Dollaro" and **C'era una volta il West** as well as in **La resa dei conti**, **El Mercenario** and other westerns. Here we are facing a blatant case where the Italian Maestro had to support the pictures with significantly substantial and solemn stuff, otherwise those scenes would simply have fallen apart onscreen! Broadly speaking, the magician Morricone came up with sometimes (apparently) simple albeit effective solutions whereby he reached so many uplifting results. He even managed to conciliate pomp and humour in such a sensational piece as the unused *Grande Ouverture* for Alberto Bevilacqua's **Attenti al buffone!**

Beyond this specific talent for enhancing so many moments of grandeur, whatever they are, I deem it rewarding that he is himself celebrated all over the world through the means of awards, concerts, tributes, DVD's, CD's, etc.



Addition to the 1st part of this article: a couple of *Dies irae* examples to be added to my list printed in the first part (with special thanks to Daniel Winkler for his help):

I malamondo: *Party proibito* and a shorter quote in *I dispari*

Il gatto: *Mariangela e la seduzione (alternate version)*

Fatti di gente perbene: if I'm not mistaken, one track seems to contain a variation but I don't have the expanded CD yet and can't tell its exact title.

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— — — — — COLUMN — — — — —

Five Man Army Week

by Steven Dixon

The **Five Man Army** made by MGM in 1970 is a blistering western adventure in which a group of five people 'obtain' money which eventually is used to help a good cause (the revolution). Early in January 1970, to tie in with the release of this film the big bosses at MGM studios issued a challenge. They declared the week of January 11th 1970 to be "Five Man Army" week.



MGM suggested locals, in groups of five clean up a local beauty spot, paint old people's homes, or collect toys for the local hospital then report back to the promoters who would present these "good deeds" to the national press. You could choose to be any of the heroic five: Peter Graves' Dutchman, James Daly's Captain Nicholas Augustus, Bud Spencer's Mesito, Nino Castelnuovo's Luis Dominguez or Tetsuro Tamba's Samurai, but most would have chosen to be Peter Graves' Dutchman character leader of the Five Man Army.

A graceful and loyal heroic character, Peter Graves looked so cool in that delicately patched waistcoat. The project by MGM's marketing director Edward A. Patman was a great initiative as I assume from the many press reports in the archives, many worthwhile projects were undertaken.

————DOSSIER————

Ennio Morricone and China

Part II

by Wenguang Han

(part I is in Maestro #1, February 2013)

Establishing “Ennio Morricone Fans Association” (MorriUnion)

Since the beginning of the 21st century, with the introduction of many movies composed by Ennio Morricone and civil exchanges in mainland China, the Morricone fans crowd is increasing. Although the Ennio Morricone Fans website is a communication and exchange platform, it has not been able to satisfy more needs of enthusiasts. The establishment of a fan's own organization has gradually become the consensus and the inevitable trend of the fans.

This opportunity finally arrived. After the author and important member of editor team Mr. Yi Su discussed, and further exchanged views with more friends, in May 24, 2009, the second day of Morricone Beijing concert, the establishing conference of "Ennio Morricone Fans Association" was held in Beijing. 18 representatives from all over the country attended the conference, agreed to establish the "Ennio Morricone Fans Association" (Abbreviated as "MorriUnion"), and to select Mr. Yi Su as the association president, and Ms. Jingwei Chen as secretary general. Mr. Wenguang Han (the author) was invited to hold the post of the honorary president, Mr. Dalin Yang and Ms. Dong Yang as the general adviser, Mr. Xun Zhao as the honorary member of the council. And confirmed the list of the 21 members of the council, which is as follows:

No.	City	Name	Sex	Occupation	No.	City	Name	Sex	Occupation
1	Beijing	Jingwei Chen	Female	Teacher	12	Beijing	Weiwei Zuo	Female	Translation
2	Beijing	Zhe Feng	Male	Audio Record	13	Nanjing	Wenguang Han	Male	Enterprise
3	Beijing	Ting Liu	Female	Teacher	14	Nanjing	Kai Zhu	Male	IT
4	Beijing	Yi Liu	Male	Law	15	Shanghai	Kai Huang	Male	Medicine
5	Beijing	Yan Ouyang	Male	HIFI	16	Shenzhen	Yuan Cui	Male	IT
6	Beijing	Shouxian Qiu	Male	Teacher	17	Suzhou	Hui Ling	Male	Newspaper
7	Beijing	Huixin Ren	Male	Media	18	Nanning	Yi Su	Male	Network
8	Beijing	Yang Xu	Male	Gym	19	Tianjin	Jing Wang	Female	Insurance
9	Beijing	Chao Zhang	Male	Bank	20	Changsha	Yuhang Peng	Male	Telecom
10	Beijing	Gehong Zhang	Female	HIFI	21	Toronto (Canada)	Shiyu Ding	Female	Medicine
11	Beijing	Lingyi Zhang	Male	IT					



Honorary President:
Wenguang Han
(Engineer Retired)



General advisers: Dalin
Yang (Film music critics)



General advisers: Dong Yang
(Film music critics)



President: Yi Su
(Engineer)



Vice President: Shiyu
Ding (Master)



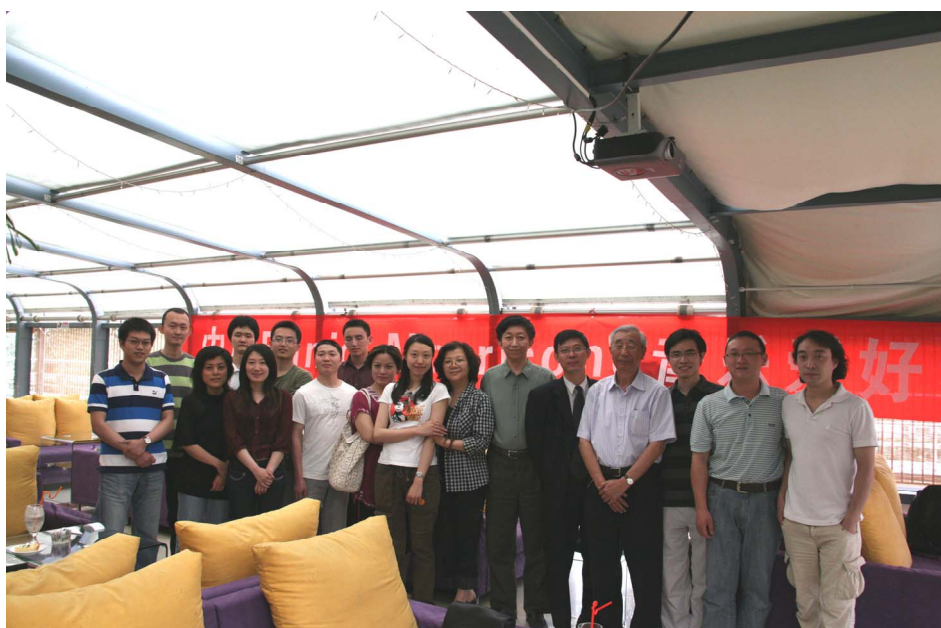
Vice President: Yuhang
Peng (Engineer)



Secretary General: Jingwei
Chen (Lecturer)



**Honorary member of
council** Xun Zhao (Vice
President of Aiwan
Entertainment)



Conference representatives take a group photo

Publishing “Ennio Morricone Fans Handbook”

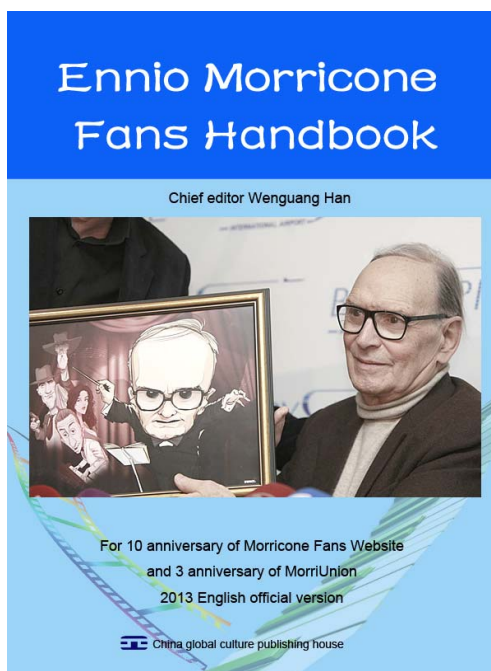
The development of network technology brings a lot of convenience to the people, but it cannot substitute for the paper books completely. Therefore for a long time, the author has been thinking of editing a paper book with complete information and selected contents for the fans, especially for the Chinese fans. In celebration of the 10th anniversary of the “Morricone Fans” website and 3rd anniversary of the “MorriUnion”, the book was finally published on June 15, 2012 in Nanjing China,. Its name is “Ennio Morricone Fans Handbook”. The key points and feature of this book are:

(1). First and second chapters are a synthesized introduction to Ennio Morricone and his works: detailed chronology of these works, coming from his official website, as well as the imdb.com and chimai.com website, which have sometimes a different content. We made a contrast and research of three directories difference and raised questions. We think that first need to solve the confusion in his work chronology. At present, there is a big gap between Morricone official website data and many other well-known sites such as IMDB, CHIMAI, SOUNDTRACK. As for the civil forum arguments is often seen, some arguments may have existed for decades. It not only brings many contradictions, for the dissemination and research of Morricone works is also very unfavorable. Ennio Morricone is Italy's National Treasure, has been 85 years old this year. As his fans, we call on that, First his official website has the responsibility to take the initiative to listen to opinions from all sides, to clarify a variety of different points of view, complete with an authoritative chronology directory. We also hope that the Italian government departments concerned about this issue and take the necessary measures.

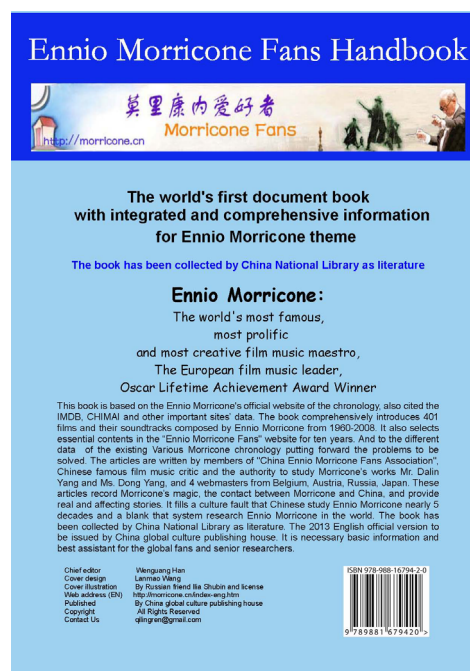
After the book was issued in June 15-30, 2012, it received a warm welcome by the Ennio Morricone fans at home and abroad. Many friends sent e-mails to express their surprised mood after obtaining this book. In addition, the China National Library, after carefully reviewing and judging this book, mailed the document whose serial number is NO.ZL201291502 to us on July 15, 2012, agreed to accept the book as literature book in order to receive it as the Library's collections. This is a full affirmation of Chinese country specialized Institution to this book's value.

At the same time, we also see some of the criticisms and suggestions from friends at home and abroad. Some senior fans hope to simply content and retain the most distinctive parts of the original book, to reduce the general duplicate information or not is an important article for all readers, also want to improve this book's English level. Therefore decided to take some measures: The first is on the basis of the correct

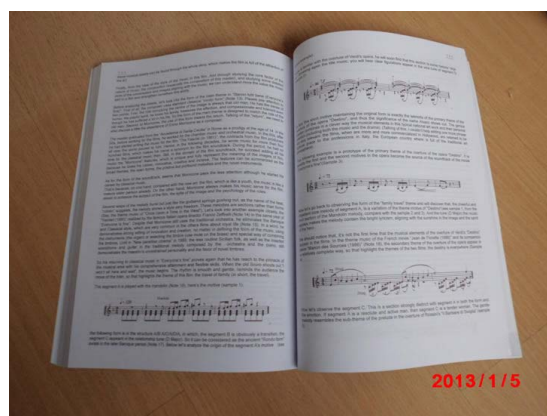
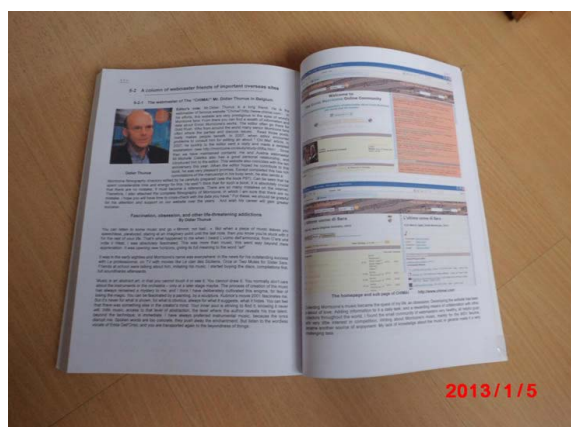
original content, consider the different needs of different readers, separately release Chinese version and English version. The Chinese version separately release the full and simplified versions, English version release simplified official version. Each fans can according to own needs to choose any version. Second, in order to make the book in line with General International Book Standard, 2013 new books changed officially released by China global cultural Publishing House. We hope that it will bring more convenience and joy for readers, play a greater role to promote the spread of Morricone outstanding works. If you are interested, you are welcome to browse here: <http://vip.morricone.cn/ns-notes/ns-notes-006-eng.htm>,



“Ennio Morricone Fans Handbook” 2013 English official version. Published by China Global Culture Publishing House. [Subscription see here](#)



The back cover of “Ennio Morricone Fans Handbook” 2013 English official version. Its ISBN is 978-988-16794-2-0



Ennio Morricone is a great genius, his brilliant works belong to all mankind. One-fifth of the world's population in China, they similarly should share the rich cultural art resources. with the rapid expansion of the fans team in China, we have reason to believe that Ennio Morricone's name and works also will become Chinese indispensable spiritual force.



Author: [Wenguang Han](#)

Was born in 1937 in Tianjin, China. Professor level senior engineer, served as foreman, workshop director, deputy plant director and chief engineer in Nanjing Chemical Industrial Corp. from 1954-1974. Was transferred to Sinopec Jinling Petrochemical Corp. 1974-1997, served as plant director, vice president. Retired in 1997. Founded "Morricone Fans" website in 2003. Was elected the honorary president of "China Ennio Morricone Fans Association" (MorriUnion) in 2009. Edited and publish “Ennio Morricone Fans Handbook” from 2012 (qilingren@gmail.com)

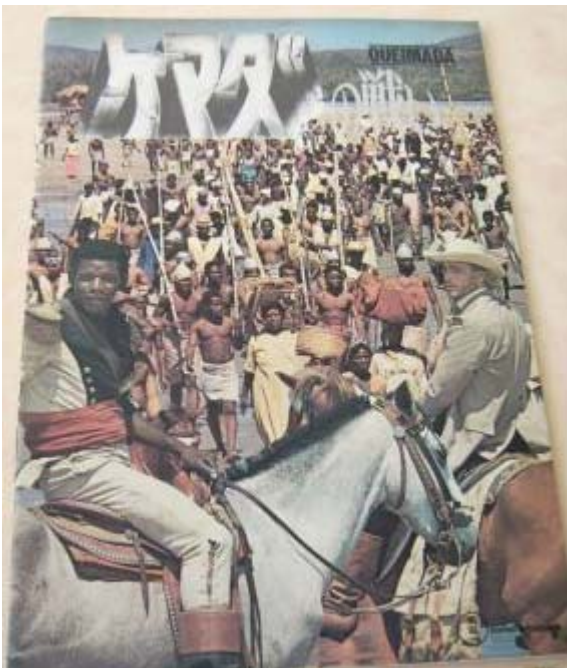
ARTWORK

Queimada 45" Art

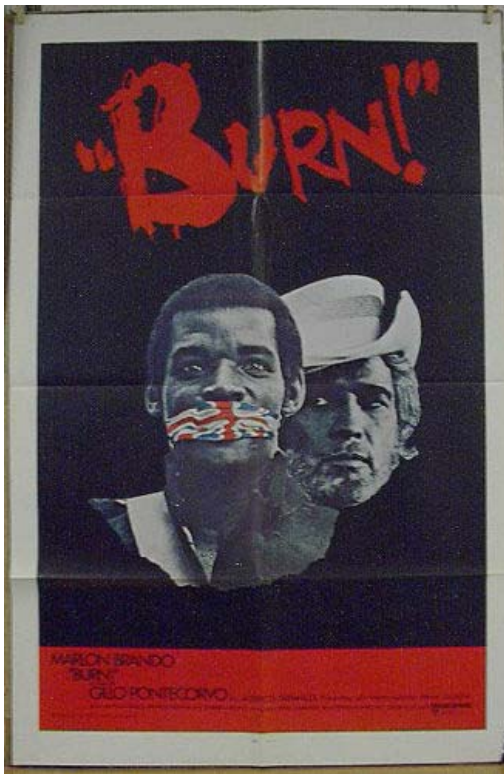
by Steven Dixon

If we look at the images on a typical movie poster, one gets the sense of the mood and style of the film. And soundtrack art is no different. Many single and LP covers were sold purely on their diagrammatic artwork, particularly the spaghetti western genre.

Other fresh artwork was created, or photos tinted or part-lifted from the wide range of film posters available. Countries produced different cover art and many added their own interpretations and styles.



Queimada (1969), a film by Gillo Pontecorvo is among Ennio Morricone's most powerful action scores and is set against a Caribbean backdrop with themes of slavery and revolt, all perfect tools for the illustrators.



There were 7 singles editions – Italian, French, American, Argentinian, Japanese and two German versions. But I have only been able to locate five with actual cover art.

Upon **Queimada's** film release, the Italians never brought out an original LP, and this was quite surprising. The film boasted a large budget and was nearly all filmed on location. But there were many exciting **Queimada** posters released in 1969 and 1970, marvelling in bright explosive colour to complement the film's adventurous storyline.

But the Italian 45 (UA UA3173, 1969) failed to exploit this fact. Here we have a silhouette, almost blurred vertigo induced screen print based on the style of artist Andy Warhol, famed for his 1962 prints of Marilyn Monroe and Che Guevara. The Italian single has the most horrible blend of dull and mismatched colours, the combination of red and green is absolutely awful. It has no individual style and eliminates any excitement the film possesses. Have a look at the 45 photo cover and see what you think.



On the other hand, the French and German single releases, although just as simple, are at least interesting because they take a standard image and make you look a bit deeper.

The French edition (UA UP35149) with its bleak darkened backdrop, has a photo of Marlon Brando's Sir William Walker and Evaristo Marquez's Jose Dolores, a British flag draped over his mouth, I think it is a wonderful representation of what the film is all about and was used on many of the European posters.



There are two German 45s with the same reference number (UA 35 107). The regular edition only shows Marlon Brando's photo image in black and white, but a second version

also exists, in stereo with Marlon Brando's image tinted a nice brown hue.



In America, **Queimada** was known under the title **Burn!**. An American album was produced under this name with an interesting red and black burning art based on the film's exciting explosive main titles.

The American single from 1970 (UA SUA 50729) was pressed under its original **Queimada** title. It is likely it had a cover similar to the French and German singles because the art from those singles were also used for the American one-sheet.

An Argentinian single also exists released on the label UA UA 1371, and so far I have only been able to find this as a coverless promo.

The Japanese single from 1971 (HIT 1835) never disappoints: with a bright colour photo of Marlon Brando's Sir William Walker, it is not too dissimilar to the illustration artwork

found on the very first **Queimada** CD by ViviMusica in 1996 VCDS7020.



The Japanese **Queimada** single is complemented with a sharp clear still of revolutionary Jose Dolores. But most striking of all is the Japanese **Queimada** logo on the cover of the single with an eye-catching and towering Mount Rushmore-style motif.



This stunning style was seen also on the wonderful Japanese film poster from 1970.

———PORTRAIT———

Ennio Morricone and Quentin Tarantino

A Love Story

by Didier Thunus



Last March, everyone in the world heard about the news of Ennio Morricone saying he didn't want to work with Tarantino anymore. Apart from the fact that, as we will see below, they had actually never worked together, this “much-ado-about-nothing” piece of news opened our eyes on what this relationship was really about: a convoluted love story with its share of ups and downs.

Opinions vary a lot about director Quentin Tarantino, but there is a clear tendency, from the point of views of both the film critics and the filmgoers, to consider him as one of the major film directors of the past 20 years. Young audiences laud his masterful writing and his majestic directing, and, with one exception so far, each of his movies has been a huge success. Detractors, on the other hand, claim that he is only good at imitating others and that he doesn't bring anything new to the cinematic landscape.

Yes of course, Tarantino is inspired by Sergio Leone, Sam Peckinpah or Brian De Palma, like each and every young director is influenced by his or her own idols. Like Leone, Peckinpah and De Palma themselves had been influenced by John Ford, Howard Hawks or Alfred Hitchcock. There is nothing wrong with that. And not all are using this inspiration in such a superlative way as Tarantino is. Several scenes from his movies are absolutely stunning in the building of the tension. I'm thinking of Mr. Blonde (Michael Madsen) dancing to the notes of Gerry

Rafferty's *Stuck in the Middle with You* in front of the tied up policeman he is about to torture (**Reservoir Dogs**), or of the bar scene in **Inglourious Basterds**. I wish many filmmakers had learned the lessons of their masters so well.

Tarantino's penchant for violence and gore has been another subject of discord. Some say that these brutal scenes must be seen as a choreography, a metaphoric vision of the reality, but it is still hard to watch a beautiful woman having her arm chopped up with blood spilling out of her wound (**Kill Bill vol.1**). Others say that the director is not afraid of violence and that this allows him to have an unromanticized account of historical events (**Django Unchained**), making them useful for education, but I still wouldn't want my children to see his movies. Tarantino seems to have a lot of fun making these violent scenes, as if he was having a laughing-out-loudly moment with friends. Most of them are purely for entertainment purposes, but there is visibly some elaboration in his scripts around them. For example in **Django Unchained**, it is clear how the scenes of violence against black people are realistic and cruel, whereas the ones against white people are downright exaggerated in the quantities of blood that is being spilled. Tarantino allows himself to have no limits, provided the result doesn't risk to carry a harmful message.

But for me, the true originality of Tarantino resides in the dialogues. His characters talk about foot massage, about Madonna, about "Royal with cheese", about everything and anything, exactly like everyone does when relaxingly talking with friends or relatives. Are those dialogues stupid? Of course they are! Aren't all those offhand discussions we have? The thing is that Tarantino puts those everyday words in the mouth of gangsters, killers, drug addicts... Nobody else does that. And with a great sense of humour, that is. On this account, he is unrivalled.

This applies of course also to the films he wrote but didn't direct, such as Tony Scott's **True Romance** (1993) or Robert Rodriguez' **From Dusk Till Dawn** (1996).

Another personal trait in Tarantino's filmmaking is his use of music. He doesn't want original music to be written for his movies. He writes his scripts while listening to old records, and it's *that* music that is going to end up in the movie. He will not simply use those pieces as temporary tracks, like many directors do, and then ask a composer to come up with something approaching. He will simply clear up the license rights and stick to the original effect. In this regard, he can be compared to such major filmmakers as Stanley Kubrick or Woody Allen.

This way of working opened the door to a very unique relationship with Maestro Ennio Morricone. The Italian composer is known to have had quite a few long-lasting associations with directors, such as Sergio Leone, Mauro Bolognini, Dario Argento, Giuseppe Tornatore, Brian De Palma... The one with Tarantino will turn out to be quite different.

The Seduction

Hindsight, it is surprising to note that there isn't a single note of Morricone in the first 3 movies of Quentin Tarantino: **Reservoir Dogs** (1992), **Pulp Fiction** (1994) and **Jackie Brown** (1997). The soundtrack of those movies is dominated by Sixties surf music, rock and roll, soul, and pop songs, often used as source music. But there is already an interesting statement of the director in a Canadian newspaper¹⁶, when asked about his choice for surf music in **Pulp Fiction**: "*It just seems like rock 'n' roll Ennio Morricone music*, he says, *rock 'n' roll spaghetti western music*". The passion of Tarantino for Morricone was already present, but it's like he didn't dare to use his music already, as if he wasn't ready for it yet. But it's not only Morricone: there isn't any film music at all in these three movies.

¹⁶ In "Crime Rave" by Rick Groen, Globe and Mail of October 14, 1994.



The soundtrack albums were made up of those songs interlaced with dialogues from the movie. There was really nothing to be found for a regular film music fan. Before starting a true relationship with Ennio Morricone, Tarantino had to evolve towards a more fictionalized cinema. His first movies were very urban, very musical in the sense that the music played an important role in the lives of the characters themselves. Not that Morricone has never written music that expresses urban moods – on the contrary, there is plenty of it –, but it would have sounded out of place in fundamentally down-to-earth American movies. Taking some distance from the city life and from America, Tarantino will now make room for film music and, in particular, for Morricone's universe.

It almost materialized in 2003 with Tarantino's next movie: **Kill Bill**. From the early days of the post-production (the movie was still simply called **Kill Bill**, as we didn't know yet that there would be 2 volumes), there were talks¹⁷ that Morricone would be writing original music for the movie. It was even mentioned that it would be a two minutes long piece. But people were rushing things a bit: it would take another 10 years for this to really happen. In the end, the movie was split in two: **Kill Bill: Vol. 1** (2003) and **Kill Bill: Vol. 2** (2004), and the first volume only had one piece by Morricone: *Death Rides a Horse* (**Da uomo a uomo**). This very savage song suited perfectly in the midst of the neverending sequences of the "House of Blue Leaves" battle. But the piece wasn't even shortlisted for the original soundtrack album, and its effect was nothing

compared to that of Luis Bacalov's beautiful **Grande duello** theme, used prominently for the cartoon sequences, providing the "spaghetti western" sound of the soundtrack. And there was original music this time, written by hip-hop legend RZA.



Our two men were moving closer to each other alright, but it was not clear yet as to with whom exactly the American director was really in love.

The Engagement

The volume 2 of **Kill Bill** made things much clearer in that respect: the name of Ennio Morricone really stood out and his music dominated the most striking moments of the movie. There were two pieces from **Navajo Joe**: *A Silhouette of Doom*, a masterpiece of tension-building music, also used notably in the promotion of the movie, and *The Demise of Barbara and the Return of Joe*, used in the key sequence where Bill (David Carradine) is eventually killed; two from **Il Mercenario**: *L'arena*, for the memorable sequence where Beatrix (Uma Thurman) escapes from the sealed coffin, and *Ripresa*; and two from Sergio Leone movies: *Per un pugno di dollari* from **A Fistful of Dollars** and *Il tramonto* from **The Good, the Bad and the Ugly**. All of them played in the foreground and having a sustained impact on the colour of the movie. Three of them made it to the soundtrack album. Even if Bacalov was back with one theme, and a second original composer (Tarantino's friend Robert Rodriguez) had

¹⁷ On the now defunct Tarantino German fan site <http://tarantino.webds.de>.

been brought in to put the last touches to a very generous soundtrack, it was obvious now who was the favourite.

The subsequent entry in Tarantino's filmography, the vastly underrated **Death Proof** (2007), was not yet a patent confirmation of this though, but mainly because Tarantino went back to the urban universe mentioned above. The hit songs are dominating the score once more, this time merged with film music by the likes of Jack Nitzsche, Bernard Herrmann or Pino Donaggio. Two pieces of Morricone are used, both from Dario Argento giallo movies: *Paranoia prima* from **Il gatto a nove code** (only the second part is heard, several times in the first hour of the movie), and *Violenza inattesa* from **L'uccello dalle piume di cristallo** (only the introduction, heard in the second part of the movie). No original music this time. For some reason, the movie was snubbed by the moviegoers. Yet it is a highly pleasurable piece of cinema in the pure tradition of its talented director.

We had to wait for the next movie of Tarantino to get a blatant proof of the composer-director idyll: **Inglourious Basterds**, in 2009.

The Wedding

The movie opens on a wide shot of the French landscape. A German military convoy is on its way to a farm lost in the countryside. The music is slow and we perceive a sense of alarm. Something bad is about to happen, and the famed piano notes of Beethoven's *Für Elise* are not reassuring. The piece is called *The Verdict*, from the movie **La resa dei conti**. Morricone has used the Beethoven tune on several occasions (in **Il diavolo nel cervello**, **Bluebeard**, **Un genio due compari un pollo...**), but this time Tarantino gives a justification to its German origin: this is not a western, this is Nazi-occupied France.

Escaping the fury of Colonel Hans Landa (Christoph Waltz), Shosanna Dreyfus (Mélanie Laurent) runs for her life on the notes of *L'incontro con la figlia*, an impressive piece with strings and chorus composed by Morricone for the creation sequence of John

Huston's **The Bible**, but only used later in **Il ritorno di Ringo**. Shosanna and Ringo have something in common: their families have been decimated and they will seek revenge for the rest of the movie.

A group of American soldiers, called the Basterds (led by Brad Pitt), are sent to France to kill Nazi officers. Again it is the music of Ennio Morricone which is used to illustrate their doings: *Algeri: 1 novembre 1954*, from **La battaglia di Algeri**, when they help a teammate out of jail, the *Ripresa* theme from **Il mercenario**, once more, and *The Surrender*, also from **La resa dei conti**, when they terrorise their enemies in the woods. Later, at a party where they will face Colonel Landa, the first part of *Mystic and Severe*, from **Da uomo a uomo**, is heard.

In parallel, Shosanna conducts her revenge and organizes a huge plot against the Nazi leaders. She will die in a tragical scene after killing a German officer who had fallen in love with her, on the notes of *Un amico* from **Revolver**. A memorable scene again.



It seems that Tarantino had asked Morricone to write an original score for the movie, but the composer had only 2 months and already a busy schedule ahead. The director has not explicitly confirmed this information, but once said that if he'd work with Morricone, he would do it the Sergio Leone-way, meaning that the pieces would have to be written before shooting and played on the set. This is clearly in contradiction with the scheduling issue.

Even if more music is used by Tarantino throughout the movie, by composers such as Charles Bernstein, Jacques Loussier or Gianni Ferrio, or an anachronic song of David Bowie (still film music though, as it was composed by Giorgio Moroder for **Cat People**), the real star of the score is Ennio Morricone. The movie closes with the amazing *Rabbia e Tarantella* from **Allonsanfan**. A great movie with a great soundtrack, probably the best marriage between images and music in Tarantino's filmography.

The Marriage

As soon as the next project of Quentin Tarantino was announced, Ennio Morricone's fans started to speculate with eagerness on which pieces of the Maestro would be used this time. It was a western, inspired by the spaghetti variant of the genre. The title was **Django Unchained**, and the movie was released just before Christmas 2012, to a huge acclaim.

ILS ONT PRIS SA LIBERTÉ. IL VA TOUT LEUR PRENDRE.



Naturally, the film opens on the music of Luis Bacalov for the original **Django** movie, which had one of the finest non-Morricone spaghetti western scores of all times, used in many places by Tarantino in his movie. But the main body of the score is again provided by Morricone. There are two pieces from **Two Mules for Sister Sara**: *The Braying Mule*, which accentuates the oddity of the wagon of Dr. Schultz (Christoph Waltz) and *Sister Sara's Theme*, heard when Django (Jamie Foxx) finds out that his wife Broomhilda von Shaft (Kerry Washington) is locked in a well. Scenes of torture in flashbacks are underscored by music from **Città violenta** (*Rito finale* and *Norme con ironie*¹⁸) and from **Hornets' Nest**

(*Bianca, the German Doctor*¹⁹), and the final sequences use music from **I crudeli** (*Minacciosamente lontano*, *Un monumento* and *Dopo la congiura*).

But most importantly, there is *Ancora qui*: an original song never released before. So, did Morricone and Tarantino finally work together? It seems they didn't. Tarantino said that the piece was sent to him by Morricone²⁰. Elisa Toffoli was Ennio's favorite singer of the moment. Elisa is a singer-songwriter already very famous but not outside of Italy, even though she predominantly sings in English. What might have triggered this fondness of the Maestro is the fact that in 2012, Elisa's song *Love is Requited*, written by Morricone's colleague Andrea Guerra for the soundtrack of a movie by Roberto Faenza (a Morricone regular collaborator) **Un giorno questo dolore ti sarà utile**, received the Nastro d'Argento for Best Original Song. We know that when Ennio fancies a voice, he usually finds a way to make use of it. This had happened with Filippa Giordano for example, or with Lisa Gerrard, to name a few. When he eventually managed to write a song with Elisa, he must have thought that a good way to promote it was to put it in the upcoming movie of Quentin Tarantino. So he sent it to him. The director was so delighted to have an original song by the great Ennio Morricone that he found a place for it in the movie, in the scene where slaves are setting the table and helping Broomhilda getting dressed to meet Dr. Schultz in his room (a trick actually to prepare her escape). Tarantino said it gave the sequence a **Barry Lyndon**-like quality. The Morricone-Elisa credit appears very clearly in the opening credits, whereas all

mean, just move around the letters of the Italian title and you'll find out it is simply an anagram of "Ennio Morricone".

¹⁹ here called *The Big Risk* which is actually the title it had on the unofficial LP, long before it was officially released on CD.

²⁰ http://www.ropeofsilicon.com/listen-quentin-tarantino-supplies-commentary-for-full-django-unchained-soundtrack/?utm_source=dlvr.it&utm_medium=twitter&utm_campaign=listen-quentin-tarantino-supplies-commentary-for-full-django-unchained-soundtrack

¹⁸ If you still wonder what « Norms with Ironies » can

other songs are relegated to the end credits.

Ironically, this song which ended up in an American movie, written by a woman whose favourite language is English, is in Italian. Another confirmation of the fact that it was not written for the movie. The style of the music is not typical of Morricone: very few instruments are used, basically just a guitar and an organ, and the beautiful voice of Elisa. It is very slow and very long. Maybe the only other piece of Morricone it could relate to is *Al Messico che vorrei* from **Tepepa** (1968), sung by Christy.

Interestingly, another composer, Frank Ocean, also had the same idea and sent one of his songs to Tarantino. The director thought the song (*Wiseman*) was beautiful, but in that case, didn't find a fitting place for it – at least in a way that would have been respectful of Ocean's effort. RZA's *Ode to Django* (*The D is Silent*), another original piece written specifically for the movie, is used over the end credits.

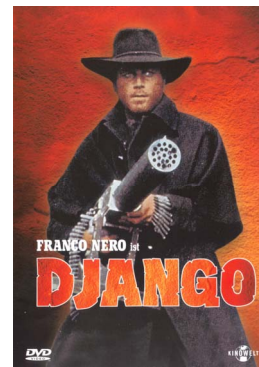
The Divorce

Ennio Morricone in person handed to Tarantino a Lifetime Achievement Award at the Rome Film Festival where the movie was premiered in Italy. This might have been their first encounter. It surely allowed them to praise each other in the respective interviews which they held for the occasion.

So all seemed to be going perfectly well in the best of worlds, until that class for students in media studies in Rome, where Morricone allegedly insulted Tarantino. The quotes collected by the journalists were clearly intentionally magnified in order for the piece of news to make the buzz, but when you come to think about it, you can find many reasons for Morricone to not have been impressed with the **Django Unchained** score. There isn't one of his pieces that was put in the foreground and glorified like many had been in **Kill Bill vol.2** or in **Inglourious Basterds**. The tracks from **Città violenta** are only heard for a few seconds, and so is the one from **Hornets' Nest**. *Sister Sara's Theme* only plays for a minute and a half, both in the movie and on the album, during which, by the way, it doesn't really

have a theme at all, whereas the full piece lasts for more than 5 minutes. And one cannot say that *Ancora qui* really stands out in the movie. We know Tarantino didn't want to be disrespectful to Frank Ocean and therefore didn't insert Ocean's piece in the movie – so he probably thought he was respectful to Morricone's song by using it the way he did. This is highly questionable. *The Braying Mule* and *Un monumento* get a better treatment, but compared to Bacalov's main title and Jerry Goldsmith's outstanding *Nicaragua* from **Under Fire** – in my opinion one of the best pieces of music ever written –, no Morricone piece can hope to have a second life after Tarantino's handling of them.

However, saying that Tarantino is disrespectful of Morricone would be a blatant lie, as it is clear that Morricone's music is now on the mp3 players of many youngsters just because it was included in such prominent movies. They might cast an oblique glance at you if you tell them that *Rabbia e Tarantella* is from a movie of the Taviani brothers, or that there was an original **Django** movie which was directed by Sergio Corbucci, but at least they know the music and they like it.



In his introductory speech to the concert of Morricone in Antwerp, in December 2012, famous Flemish host Carl Huybrechts ended his short filmography of the Maestro by citing **Inspector Gadget** and **The Simpsons**. He is not an ignorant, he knows what it takes to raise the eyebrows of the audience. Quite staggering for fans like us, but it shows how much the reuse of Morricone's music in prevalent productions contributes to the continued popularity of the composer.

And even if the last Tarantino movie fell short

of the Morricone fans' expectations, it is not enough for the previous successful alliances to be forgotten. To know the truth, we must stick to what could be cross-checked from more reliable sources²¹.

The Reconciliation

Ennio Morricone believes that the coherence of a movie score can only be obtained through hard work of the composer, and he knows what he is talking about because this is what he has been doing for the past 50 years. So, saying that the Tarantino scores lack coherence is only logical. Morricone doesn't seem to have liked **Django Unchained**, especially because of its violence. He is very much entitled to. He also repeated that his original song was not explicitly written for the movie – but we knew that already. Given the quite confidential audience he had in front of him, he might have dared a few unseemly reflexions about the American director, and the retelling of these in a different context could only give them a disproportionate effect.

He could never have said, however, that he wouldn't work with Tarantino *again*, because they have simply never worked together. We have seen that they have not worked on new music together, and it is clear also that the two men haven't been sitting together to choose the pieces and decide where to put them. It would have meant that Morricone had been involved at the moment where Tarantino chooses the music, i.e. when writing the screenplay. Besides, in the book of Antonio Monda "Lontano dai sogni"²², Morricone says about **Inglourious Basterds**: "*In the movie, there are also pieces written for the Sollima movies*²³, and I do not know how he managed to find them".

As a matter of fact, the Maestro was quite

alarmed when he heard what his words had been turned into, so just a few days later, he denied every allegation and repeated his respect for Tarantino²⁴.

In short, to quote Entertainment Weekly: "*This is not a fight. It's hype and misinterpretation*". We can bet that there will be more Tarantino-Morricone associations in the future.

Buyer's Guide

25 Morricone tracks have been included over the years in the movies of Quentin Tarantino. If you buy the soundtrack albums of all these movies, you will end up with 4 CDs and only 14 tracks, one of them (*Sister Sara's Theme*) shortened. You can try to reconstruct the full tracklist from your own collection, in which case you need to pull together tracks from about 13 CDs.

Luckily, the Solisti e Orchestre del Cinema Italiano have released on 2-CD compilation with all those 25 tracks, in full length and in full stereo, with versions which are as close to the original ones as could possibly be. The sound quality is even often far superior, especially for the tracks from **Two Mules for Sister Sara**, a score which still lacks a proper CD release. Of course, the sound is equally balanced, and the packaging is pretty decent. An ideal companion to re-live the Tarantino-Morricone experience from your living-room.



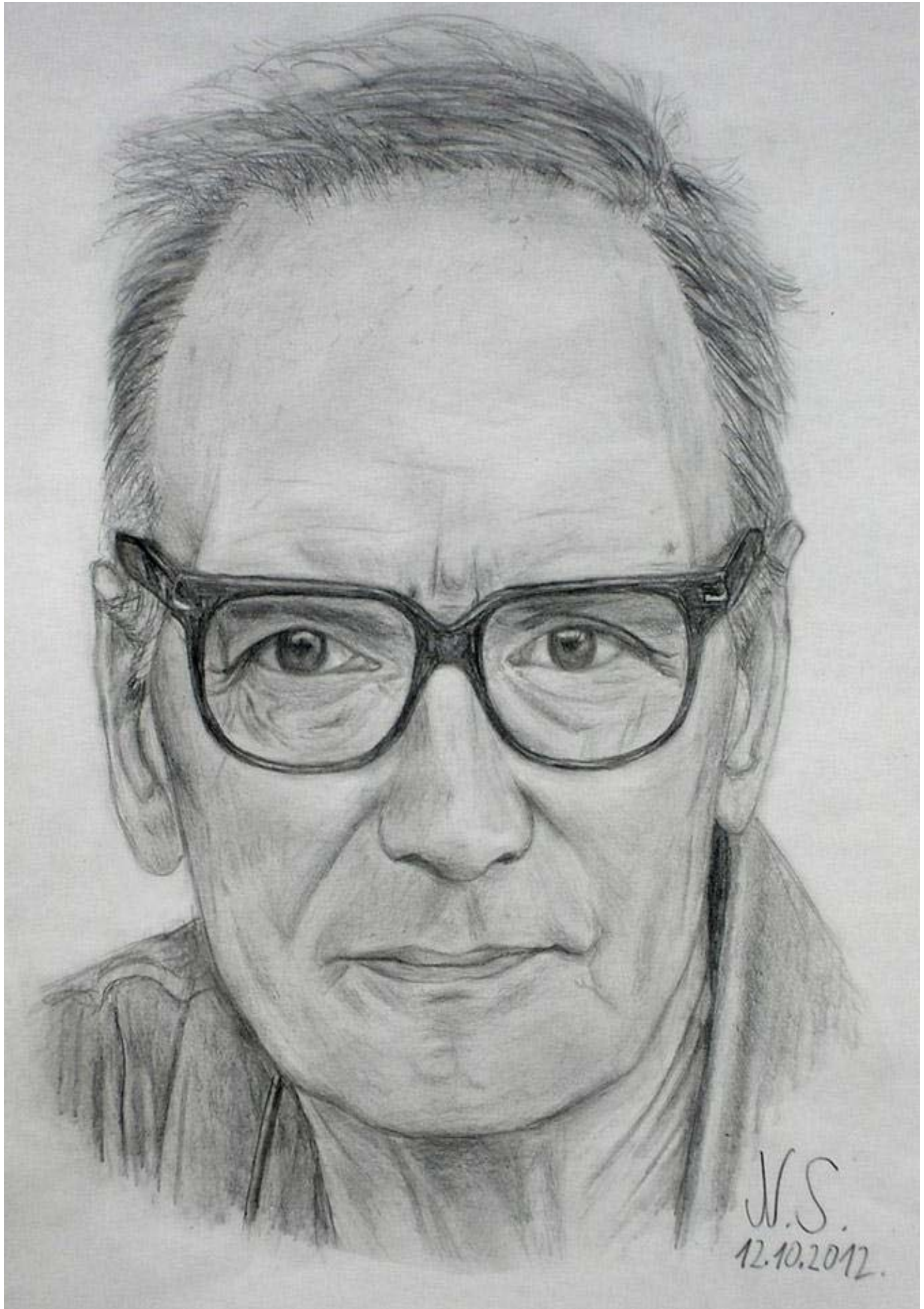
And, one last – unrelated – thing: I'd like to say that for non-English speaking people, the D in "Django" is NOT silent.

²¹ Such as <http://www.colonnesonore.net/extra/1m1-blog/2485-1m1-qgentlemen-you-had-my-curiosity-but-now-you-have-my-attentionq-morricone-vs-tarantino.html>

²² Mondadori editions, p.63

²³ Sergio Sollima is the director of **La resa dei conti**, **Città violenta**, **Revolver**, etc.

²⁴ <http://insidemovies.ew.com/2013/03/18/ennio-morricone-is-not-feuding/>



W.S.
12.10.2012.