

Maestro



ENRICO PIERANUNZI *Jazzman and session player: Interview*

FRANÇOIS DE ROUBAIX *The French Morricone?*

LA CUCCAGNA *Film Review*

CREPA PADRONE, CREPA TRANQUILLO *What it could have sounded like*

CATHERINE HOWE *Interview with a one-time Morricone singer*

LA DISUBBIDIENZA *The Last Lado-Morricone Collaboration*

...and more

Table of Contents

Preface: Death of a Professional	3
In breve	5
Old News	11
Web News.....	15
Enrico Pieranunzi: Interview	17
François de Roubaix: The French Morricone?	30
Stefano Di Battista: Interview.....	36
La Cuccagna: Score review	38
Once Upon a Time in Yorkshire: Interview with Catherine Howe.....	42
La disubbidienza: Film review.....	49
Giorgio Carnini: Testimonial.....	50
Pierre Daven Keller : Kino Music.....	59
Crepa padrone, crepa tranquillo : African Western.....	64

License for all articles: Creative Commons  (except as otherwise noted)

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

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

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

Chief editors: Patrick Bouster and Didier Thunus

Front cover image: www.pomiglianojazz.com

Back cover image: Black and white picture of Ennio Morricone © AGE Photostock Arnoldo Mondadori Editore S.P., cropped and slightly modified. Undated. All rights reserved.

—————PREFACE—————

Death of a Professional

by Didier Thunus



It seems that it was at Jean-Paul Belmondo's own request that *Chi mai* was played during the actor's farewell ceremony at the Invalides, while his coffin was being carried in front of a massive crowd that came for a final goodbye to their favorite star¹. This particularly moving moment epitomized what I was saying in the preface to Maestro #13: that Morricone and Belmondo were in the same league, and had an equal impact on each other's careers. As sure as Leone was Morricone's front door into the composer's contribution to the Italian western (33 scores, 7 for Leone), Belmondo played the same role for the latter's impact on French cinema (24 movies, 4 for Belmondo).

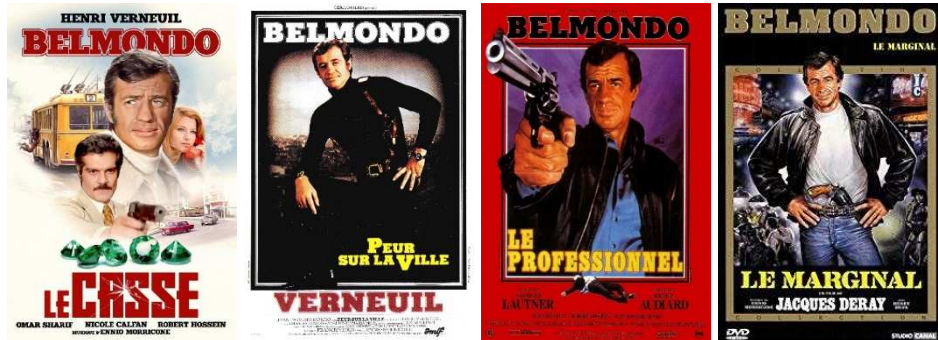
The French star always appeared as the smiling face of the French cinema, forever in a good mood, and constantly taking the necessary distance with life in order to enjoy it to the highest extent even though his level of celebrity could have turned it into a nightmare. We however know that he was a worried person, especially with regards to the evolution of his career and to the impact of his films. Success didn't come by chance, it was a matter of work, of choices, of questioning oneself. We remember that when Georges Lautner showed the cut of **Le professionnel** featuring the new music of Morricone, Belmondo was the one who said that it did not have the magic of *Chi mai* anymore, the temp. track used during pre-production, and that they should revert to the previous cut². It is also known that Belmondo didn't originally mean to have the career of lonesome action hero he finally had. In the Sixties, he was completely part of the French "Nouvelle Vague" with his prominent roles in Jean-Luc Godard's **A bout de souffle** (1960) and **Pierrot le fou** (1965). The movies of Philippe De Broca, such as **L'homme de Rio** (1964) or **Le magnifique** (1973) gave him the opportunity of excelling in funny adventurous movies where he also started performing his own stunts. But until 1974, he was still able to share the poster with other stars, such as Alain Delon in **Borsalino** (1970) or Omar Sharif in **Le casse** (1971), or to digress into art cinema, as in Alain Resnais's **Stavisky** (1974). But it is the commercial failure of the latter, combined with the huge success of Henri Verneuil's **Peur sur la ville** (1975) that gave the final turn to his career. From then on, he would be the only star, featured prominently on the poster, with his last name in big letters. The title would be a depiction of his character, as in **L'incorrigible** (1975), **L'animal** (1977), **Flic ou voyou**

¹ <https://www.youtube.com/watch?v=e4EZ317327g>

² See Maestro #9 p.57. The music as originally intended by Morricone was reconstructed on the sound track for the occasion. This version is still available here: <https://drive.google.com/open?id=0Bz23aDRA9jgiQmFDZHVXa2hLeVk>

(1979), **Le guignolo** (1980), **Le marginal** (1983), etc. Success would always be present, culminating with the aforementioned **Professionnel** (1981) and with **L'as des as** (1982).

As mentioned above, the paths of Belmondo and Morricone would cross on 4 occasions. Firstly with Henri Verneuil, who had already worked twice with the composer. The first film of the trio would be **Le casse**, followed by **Peur sur la ville**. After Lautner's **Le professionnel**, director Jacques Deray would also call Ennio for **Le marginal**.



But we actually know that the pair was supposed to be united again on at least two occasions: Gérard Oury was asked to work with Morricone on **L'as des as**, following the huge success of **Le professionnel**, but managed to stick to his favorite composer Vladimir Cosma. And in 1984, Verneuil seems to have called Morricone again for **Les morfalous**, as suggested by the entries called BELMONDO '84 ascribed to Morricone in SIAE database. The score would turn out to be written by Georges Delerue, for unknown reasons.

We're not getting any younger, and seeing our idols disappear the one after the other will still be our fate for many years to come. It is the main role of this fanzine to keep the flame alive and to properly position the role of our heroes in history. Our attachment to art, to our childhood heroes, our obsessions sometimes, are the main drivers that will ensure a long life to this fanzine.

In this issue, we have the honour of presenting an exclusive interview with Enrico Pieranunzi, not only a major pianist for many Morricone scores, but also himself a celebrated star in the jazz arena. These two worlds are further explored thanks to an interview with Stefano Di Battista, also associated to the universes of Morricone and of jazz, and with an analysis of the score to **La disubbidienza**, one of our favorite Morricone-Pieranunzi associations. All this courtesy Patrick Bouster. We have Gilles Loison as a special guest, film music expert and specialist of the music of François de Roubaix, providing his angle on the perception of many fans that the late de Roubaix would be the French Morricone. We also have an unexpected interview with Catherine Howe, a one-time singer for Morricone, courtesy Sarfraz Chowdry, providing a more remote yet interesting take on which forms a collaboration with the Maestro can take. Jean-Christophe Manuceau, interviewed in the previous issue about his book "Ennio Morricone: between emotion and reason" comes up with a nice addition to Patrick's interview of Giorgio Carnini in Maestro #13, in the form of a testimonial by the musician himself. Our faithful Laurent and Steven are again bringing interesting views on diverse aspects of the Morricone fandom, whereas I will once more ramble about the association of Morricone with a French star, Alain Delon this time, in the form of an analysis of the unmade **Crepa padrone crepa tranquillo**, trying to imagine what the score could have sounded like.

The main event for the period was undeniably the projection of Tornatore's documentary **Ennio** in 2 Italian festivals, after many years of patience. However, we were not yet able to see it, so this issue will only compile the information found on the internet. Unfortunately as well, the translation of Frédéric's next article on the exploration of the RAI archives could not be finished in time for this issue. We will make sure it will be the case for the next one. In the meantime, we wish you nice moments in our company as you discover the 60+ pages of this issue, varied, informative and brought to you with love and passion.

NEWS

by Didier Thunus (D.T.), Richard Bechet (R.B.) and Steven Dixon (S.D.)

In breve

Movies and Projects

Ennio

Tornatore's long awaited documentary about Ennio, previously known as "Lo sguardo della musica", but finally simply called **Ennio**³, has finally been presented to the public. It opened during the 78th edition of the Venice Film Festival in early September. The same festival had already honoured Ennio Morricone last year when Andrea conducted *Deborah's Theme* during the opening ceremony, with images from the movie projected on a big screen⁴.

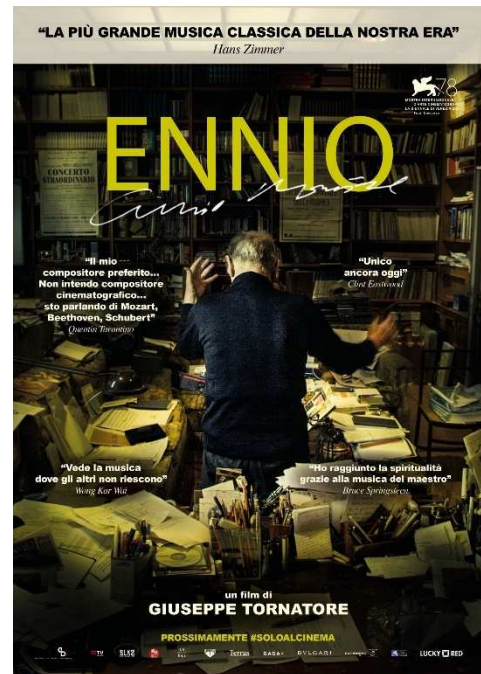
The documentary was also shown at the Bari Film Festival later in September, and will be on November 13th at the Stockholm International Film Festival, under the title **The Glimpse of Music**. It lasts between 150 and 168 minutes, depending on who you ask⁵. It is interesting to know that the idea of the movie was not Tornatore's, but came from "2 young producers"⁶ (probably Gianni Russo and Gabriele Costa). It is a co-production between Italy, Belgium, the Netherlands, Japan as well as China via renowned director/producer Wong Kar Wai who had used *Deborah's Theme* in his movie **The Grandmaster** in 2013.

Tornatore's movie is generally well perceived by the critics, even amongst the non-fans community. It seems that the long duration is not a problem, thanks to the clever sequencing and editing work. It is addressed to the general public, so it is very unlikely that we will hear any new information. It has not been mentioned if any new music was written by the Maestro specifically for this project.

It is now getting distribution deals across the world, so we hope to be able to see it soon. The only date that has been announced so far is December 23rd in Germany. But it can be expected to be released earlier in Italy. It is likely that several other European countries will also show it soon, and hopefully abroad as well.

La manfrina

The 1964 musical **La manfrina**, written by Ghigo De Chiara and Ennio Morricone, was supposed to be played again at the Teatro Vittoria in Rome in May 2021⁷, under the direction of Stefano Reali (**Ultimo, Come un delfino...**), but was apparently cancelled or at least



³ <https://deadline.com/2021/09/ennio-review-venice-film-festival-giuseppe-tornatore-1234831494/>
<https://uk.sports.yahoo.com/news/giuseppe-tornatore-gets-standing-ovation-124118718.html>

⁴ <https://gulfnnews.com/photos/news/pictures-venice-opens-miraculous-film-festival-but-veterans-lament-1.1599122900524?slide=11>

⁵ IMDb mentions 150 (<https://www.imdb.com/title/tt3031654/technical>) just like the Stockholm festival (<https://www.stockholmfilmfestival.se/en/program/2021/festival#15477>); the Bari website says 163 (<https://www.bifest.it/en/film/ennio/>) and the Venice website 168 (<https://www.labiennale.org/en/cinema/2021/program-cinema-2021-public/ennio-2021-09-10-18-00>).

⁶ <https://www.neweurope.eu/article/interview-with-oscar-winning-italian-film-director-giuseppe-tornatore/>

⁷ <http://www.teatrovittoria.it/spettacoli/in-abbonamento/798-la-manfrina.html>

postponed. Only two songs from that musical have been released so far: *E tutta roba mia* and *Scirocco*, performed by the Ferri sisters and by Renato Rascel, respectively. A lot of material is still to be discovered, by the pair that would soon come up with the rousing *Se telefonando*, and hopefully this will not end up being a missed opportunity to get access to it.

New Works

Andrea Bocelli – Inno sussurrato

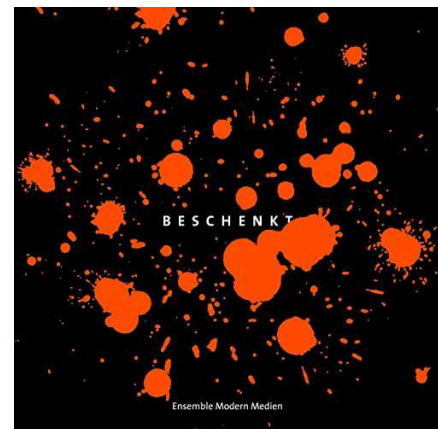
Inno sussurrato (“whispered hymn”) is a new song by Andrea Bocelli composed by Ennio Morricone, and included on Bocelli’s latest album “Believe”⁸. “*The song was composed a few weeks before he passed away, says Bocelli, after a long life that has given us those immortal melodies. The musical sketches left by the Maestro included a solo line and a verse. Subsequently, an arrangement was prepared that restores a hymn that starts with a whisper and grows to become the voice – and prayer – of the whole world.*”⁹



The melody appears to be very similar to the one of *Tante pietre a ricordare* (2020) written for the inauguration of the new Morandi bridge. It is clear from the interview that Morricone didn’t take care of the arrangements of this glorious new version.

Per i 40 anni

The Ensemble Modern is premiering on their album “Beschenkt” a new piece written by Morricone for their 40th birthday: *Per i 40 anni*.¹⁰ The piece is brief and very contemporary in nature¹¹. Christian Fausch, producer of the CD, says in the booklet that the piece is like “[...] *colorful autumn leaves dancing on the ancient stones of Via Appia. [...] Perhaps his last complete work before his death on July 6, 2020. A melancholic reflection on (new) music; clear, tender, poetic.*”



Infinite visioni

In Maestro #18, p.5, we announced that Ennio Morricone composed a new piece of contemporary music “*far from [his] cinematographic style, it is complicated and a bit sombre*”, that his son Andrea would conduct on the closing day of the “MIDO Eyewear International Expo”¹², the yearly fair of the Cathedral of Milan, in February-March 2020. We now know that this piece is called *Infinite visioni*, and that the event in question was cancelled because of the epidemic¹³. Andrea would have conducted the Orchestra Guido Cantelli performing that piece as well as famous ones composed by the Maestro¹⁴. According to a collaborator, the piece was produced in December 2019¹⁵.

⁸ <https://www.truehollywoodtalk.com/andrea-bocelli-releases-beautiful-duet-pianissimo-with-cecilia-bartoli-watch-music-video/>

⁹ <https://the-shortlisted.co.uk/andrea-bocelli-interview/>

¹⁰ <https://www.discogs.com/fr/Ensemble-Modern-Beschentk/release/19940902>

¹¹ https://www.youtube.com/watch?v=KnW_OsYWp8Y

¹² <https://www.charitystars.com/liveproduct/partecipa-al-concerto-di-andrea-morricone-e-incontra-ennio-morricone-it>

¹³ <https://www.b2eyes.com/news/morricone-addio-al-maestro-che-doveva-aprire-l%E2%80%99ultimo-mido>

¹⁴ https://www.orchestracantelli.org/stagione_it.asp

¹⁵ <https://fonoplay.squarespace.com/artist-page>

In the meantime, a limited edition box set containing that piece has been made available to embassies, permanent representations and Italian cultural institutes around the world¹⁶. In addition to *Infinite visioni*, it contains *Voci dal silenzio*, *Varianti su un segnale di polizia*, and *Sicilo e altri frammenti*, as recorded by the Accademia di Santa Cecilia conducted by Piero Monti and Andrea Morricone, and featuring the voice of Sara Fiorentini and Mariano Rigillo. The box set includes a 32-page booklet in Italian and English and contains texts by Minister Luigi Di Maio and the President-Superintendent of the Accademia Nazionale di Santa Cecilia, Michele dall’Ongaro, as well as by Alessandro De Rosa, along with biographical notes.

This limited distribution is frustrating but we can be sure that it will sooner or later resurface on parallel circuits. I for one contacted the Italian Cultural Institute of Brussels, but am still waiting for an answer.

Tributes and Homages

Many tribute concerts have been organized since Ennio’s demise – it is hard to keep up and we will not list them here.

It is also worth noting that stamps and coins have been created bearing the image of the Maestro, all proofs of the indelible image he has left on his contemporaries.

New Releases

CDs

The most important release for the period is **Vergogna schifosi** by Quartet Records, containing 8 previously unreleased tracks, for a total of 14 pieces. Undeniably one of the most stunning Morricone scores of the late Sixties, which was also his most prolific period, it definitely deserved better than the mere 23 minutes released so far. The vintage arrangements and the absolutely stunning use of Edda’s voice are paramount and bring tears to our eyes out of sheer beauty. Anyone discovering these pieces at the time must have realized that there was really something amazing going on in film music, especially in the context of such an unimportant movie: a mediocre pre-giallo protest-era thriller by Mauro Severino. The main theme is based on a kind of nursery rhyme sung by I Cantori Moderni which slowly builds into a wonderful melody where Edda Dell’Orso reaches the highest possible notes.

It remains a meagre score in terms of variety, as the new pieces do not introduce new themes and make the CD very repetitive. It is nevertheless an absolute must in every serious Morricone fan’s collection.



¹⁶ <https://italiana.esteri.it/italiana/en/progetti/a-tribute-to-ennio-morricone-an-original-project-in-collaboration-with-the-accademia-di-santa-cecilia/>



In terms of re-releases, the Blu-Ray edition of **The Thing** by Universal is accompanied by a CD of the soundtrack with the usual contents, just like **Holocaust 2000** by Le Chat Qui Fume, whereas **Il bandito dalli occhi azzurri** and Alessandrioni's **Il Giro del mondo degli innamorati di Peynet** were re-released by CAM-Sugar and Beat, respectively.

LPs

The Dario Argento movies keep feeding the imagination of the vinyl record publishers, with Mondo and Rustblade delivering stunning editions of **L'uccello dalle piume di cristallo** and **Il gatto a nove code**, respectively, in the form of gorgeous double LPs. Their contents is the same as on the expanded CDs of 2008 by Cinevox, and 2006 by GDM. The latter is promoted as the 50th anniversary edition, and also exists in a shortened version on one LP with a different cover.



The other LPs released during the period are **Noi lazzaroni** and **Il Prigioniero** by Digitmovies, who has now embraced the vinyl market as well, and **Milano odia: la polizia non può sparare** by Vinyl Magic.

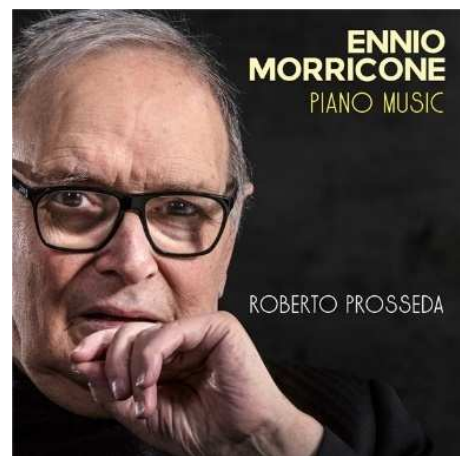
Compilations and Homages



Another mammoth release, called “Ennio Morricone Complete Collection”, was published by Press-di and made available in digipack format with stylish booklets, on newsstands on a weekly basis, starting July 2. It is not sure that it is or will be released on the regular market. At first sight, it looked similar to the GDM’s “Complete Edition” of 2008: same number of CDs (15) and same grouping (music for cinema, for television, contemporary, songs, arrangements). But upon careful examination, it appears that, even though the similarity is clear, there are also many differences in the choice of the tracks. The most notable one being the presence of pieces dated from

after 2008, notably **La corrispondenza** and **The Hateful Eight**. It doesn’t seem to have any previously unreleased music though – except if the contemporary pieces are recordings different from the already published ones, which is unlikely.

The above-mentioned Roberto Prosseda dedicated a full album, published by Universal, to the piano music of Ennio Morricone. It contains the major contemporary pieces for piano composed by the Maestro, i.e. *Invenzione, canone e ricercare* (1956), *Quattro studi* (1983) and *Rag in frantumi* (1987) as well as many of the piano transcriptions of film music, initially performed by Gilda Buttà towards the end of the 1990s. Unfortunately, it doesn’t contain the 2 pieces Prosseda recently premiered, that is *Rimembranze* and *A Gab(ri)el(l)a* (see “Old News” below).



Another pianist, Marco Fumo, already known for having performed Morricone music in the past, also released his



compilation of Morricone standards, under the title “Il mio Morricone - Tribute to a Friend”, by Odradek Records. But he decided to focus exclusively on the Maestro’s film music repertoire, including all the Gilda Buttà pieces, in addition to the inevitable *Rag in frantumi*, for which Fumo was the original performer in 1987.

The Giuseppe Milici Quartet also dedicates a full album to the music Ennio Morricone (with the exception of the last piece which is a composition by Milici himself), published by Irma



Records. Some of Morricone’s most famous pieces are played in jazz mode by a quartet with harmonica, piano, bass and drums.



Stefano Di Battista does the same, with an album called “Morricone Stories” published by Warner CD¹⁷. It contains a new version of the piece *Flora*, which existed so far only as a song. More on this in the interview with Di Battista on p.36 of this issue.

Finally, the Italian operatic pop trio Il Volo (one baritone, two tenors) is releasing a song album called “Il Volo sings Ennio Morricone” published by Epic/Sony Music. It contains songs that were performed before by other singers, except for *L'estasi dell'oro*, to which lyrics have been added for the first time, written by no less than Andrea Morricone in person.



Books

As expected, the flow of books about Ennio Morricone has not decreased over the past months. It is impossible to read them all, so we will simply try to list them here.

Italo Moscati releases a book simply called “Ennio Morricone”, published by Castelvechi in Italian, where he speaks not only about the composer but also about the man, whom he has known personally¹⁸.

Francesco Castelnovo signs a book called “7 chiavi per Ennio Morricone”, published by Bietti Fotogrammi, where he offers “seven keys to access the inside of the soul of a man who lived as an artist, and worked as a craftsman, a chess player, a gunslinger”¹⁹.

In Hungarian this time, Király Levente delivers “A Maestro - Exkluzív beszélgetés Ennio Morriconéval, a filmzene halhatatlan legendájával” i.e. an exclusive conversation with Ennio Morricone, the immortal legend of film music²⁰.

Marco Rinaldi wrote “Suono comunicante - La musica immaginata di Ennio Morricone” published by Officina Di Hank in Italian²¹. Whereas Alessandro Quinti wrote a short text (31 pages) called “Addio a Ennio Morricone - Il Maestro” in Italian, independently published²².



¹⁷ <https://westernsallitaliana.blogspot.com/2021/04/stefano-di-battista-morricone-stories.html>

¹⁸ <http://www.cinecorriere.it/2020/11/intervista-in-anteprima-a-italo-moscati-per-luscita-del-libro-su-ennio-morricone-del-26-novembre-2020/>

¹⁹ <http://www.colonnesonore.net/news/eventi-e-ultime-notizie/7071-esce-il-libro-7-chiavi-per-ennio-morricone-di-francesco-castelnovo.html>

²⁰ https://www.libri.hu/konyv/kiraly_levente_173857.a-maestro-ennio-morricone.html

²¹ <https://www.mondadoristore.it/Suono-comunicante-musica-Marco-Rinaldi/eai979128013356/>

²² <https://www.colonnesonore.net/recensioni/libri/7559-addio-a-ennio-morricone-il-maestro.html>

In memoriam



Jean-Paul Belmondo (1933-2021)

The association between Belmondo and Morricone was established forever with the performance of *Chi mai* during Jean-Paul Belmondo's funeral in Paris (see Preface of this issue), which also made the theme recover some dignity after having been associated for too long to dog food, because of its ultra-famous usage in an ad.

Milva (1939-2021)

Singer Milva has been a regular collaborator of Ennio Morricone throughout her career. Already in the early years, she was performing pieces arranged by him for TV shows, such as *Colpevole* in **Gran gala** (1958 – she was 19). Later, Morricone also composed pieces for her, such as *Quattro vestiti*, or *La tua stagione* for the movie **La voglia matta** (both 1962). But the pinnacle of their relationship came in 1972 with the beautiful album “Dedicato a Milva da Ennio Morricone”, where the singer revisited many Morricone standards or lesser know melodies, in the first singer-composer association supervised by Morricone himself. Her participation as an actress in **D'amore si muore** probably triggered this project. The red-headed singer also collaborated with Francis Lai, Mikis Theodorakis, Ástor Piazzolla, Luciano Berio and Vangelis.



D.T.

Old News

Rimembranze

Rimembranze is probably the first ever piece written by Ennio Morricone as a professional composer, in 1946 (he was 18). However it was only brought to our attention thanks to a recent performance by Roberto Prosseda²³, who says he personally received the sheet music from the hands of Ennio's family members. It is an austere but interesting piece for piano solo, an early occurrence of the relentlessness and obsession that one will find again in movies such as **Amanti d'oltre tomba** (1965).

A Gab(ri)ella

On August 3rd 2021, the same Roberto Prosseda premiered a piece called *A Gab(ri)ella*, composed by Morricone in 1975 in dedication to some Gabriella Colao²⁴. “A very short piece, which lasts only 40 seconds, but interesting because it deals with the transposition of letters into music.”²⁵ We can assume that the notes in question are A-G-B-E, i.e. those letters from the title that correspond to notes and were not put within brackets by Morricone.

²³ <https://youtu.be/zq1G6XYMZt0?t=2025>

²⁴ https://www.luccaindiretta.it/cultura-e-spettacoli/2021/08/02/opera-barga-in-piazza-del-giglio-a-lucca-lomaggo-a-ennio-morricone/247210/?fbclid=IwAR2DIuTd_eLzh_c7htLqY0dRdztRAJ0QLrt5grH9VliTUES8dcGVIGvvLgE

²⁵ <https://www.lagazzettadilucca.it/cultura-e-spettacolo/2021/08/a-gabriella-di-ennio-morricone-pezzo-forte-della-serata-con-il-pianista-prosseda/>

Motta

The ice-cream commercials for **Motta** (1984) are known to have been scored by Ennio Morricone who arranged three Christmas carols for the occasion: *Jingle Bells*, *Silent Night* and *White Christmas*. Thanks to Paolo Lucci, we now know that the director was Luciano Emmer, and that the voices were by the Cantori Moderni (a late collaboration with Alessandrini's chorus) and by Lucci's own Voci Bianche dell'Arcum²⁶. In this audio extract published on Youtube, with a very poor sound quality, we hear bits of *Silent Night* probably by Edda blended with *Jingle Bells* by the Voci Bianche. We may have thought that there were 3 spots because there were 3 songs, but if they are actually intermingled together, our logic may not apply.

Proibito

In 1973, Ennio Morricone composed a piece called *Proibito* for trumpet and tape, dedicated to his friends from the Nuova Consonanza group²⁷. The piece is said to have “*many indeterminate and improvisatory qualities*”. Another version exists for 8 trumpets²⁸. The latter was performed in London in 2013, by a collective which, indeed, includes 8 trumpets²⁹.

In 2020, Luca Pincini performed a version of it “*for cello and pre-recorded tape authorized by Ennio Morricone from the original for 8 trumpets*”³⁰. Thanks to this, we can finally listen to it. But it is a very difficult piece of music, hard to appreciate on the Facebook page especially because of the background sound of the cicadas.

Il tempio dell'io

On March 25th, 2003, a concert was organized at the Goethe Institut in Rome as a tribute to painter Pier Augusto Breccia.³¹ Twenty-four composers wrote a piece for this occasion. Ennio Morricone was one of them, with a piece that was unknown to us, called *Il tempio dell'io*, performed by Massimo Bacci on violin and Angela Pardo on piano. We could however not locate a recording of it.

Anniversario, per i XX anni di Roma Sinfonietta

Morricone had also come up with an anniversary piece a few years ago, for the 20 years of the Roma Sinfonietta. The formation was created in 1993 so it is very likely that the piece, called **Anniversario per violino e orchestra (per i XX anni di Roma Sinfonietta)** was written in 2013. However it was premiered by the orchestra, conducted by Gabriele Bonolis, only in 2018³². We have however not yet been able to locate a recording of that piece either.

A profi

A cassette with cover versions of the complete 1981 soundtrack **Le professionnel** has been found. The performances are decent even though a lot of synthesizer is used. In spite of this, the front cover says “*eredite filmzenéje*”, which means “Original soundtrack”. Note however that the piece *Fata Morgana* is actually the original version. No track titles appear anywhere. It is a Hungarian release that was advertised on ebay as a “*promo release by a pharmaceutical company*”. The cover mentions Rhône-Poulenc Rorer. Apart from the more recent efforts of the

²⁶ <https://www.youtube.com/watch?v=r-8XIwAy8jA>

²⁷ <https://www.tfront.com/p-447705-proibito-pour-trompette-et-bande-magnifique-ou-pour-huit-trompettes-amplifies.aspx>

²⁸ <https://www.windrep.org/Proibito>; <https://www.sheetmusicplus.com/title/proibito-sheet-music/21036971>

²⁹ <https://www.timeout.com/london/music/london-contemporary-music-festival-lachenmann-morricone>

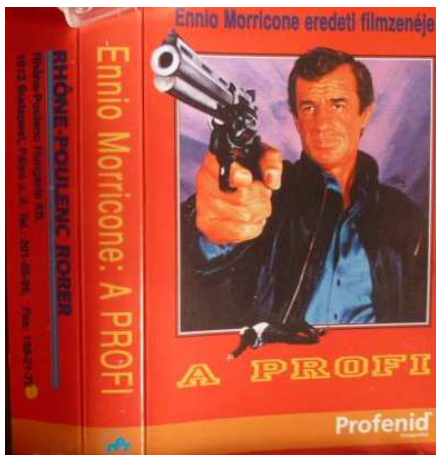
³⁰ <https://www.facebook.com/RomaCapitaleOfficialPage/videos/305631580790671/>

³¹ <http://www.nautilus.tv/0303it/cultura/arte/breccia.asp>

³² See <http://www.romasinfonietta.it/wp-content/uploads/2017/10/RS-TorVergata-stag-2016-17-progr-16.pdf>, p.11

Solisti e Orchestre del Cinema Italiano, it is quite a rare thing to see a complete Morricone soundtrack re-recording, especially as a pharmaceutical promo.

Rhône-Poulenc bought the American pharmaceutical group Rorer in 1991, so the album must date from later, but before the internet became popular because there is a fax and a telephone number on the cassette's back cover, but no website. On Discogs, other cassettes from "Rhône-Poulenc Rorer" appear around 1993-1998.



The inside cover says that the aim is to advertise a drug called "Profenid ketoprofen", which was put on the market on 19.11.1991. Maybe the resemblance of the film title "A Profi" was chosen on purpose as an allusion to the drug. The copyright company ARTIJUS is also mentioned. It was founded in 1996. We can therefore assume that the recording dates from 1996-1998.

Bruno Rosettani

We are not yet familiar with the name of Bruno Rosettani, however it appears that the singer has worked with Ennio Morricone around 1959. A biographical note on the internet says that *"in 1959 Bruno took part in another television program: **Canzoni alla finestra**. In those years he sings with Nella Colombo, Flo Sandon's and shares moments of the show with Claudio Villa, Gianni Ravera, Giorgio Consolini, Natalino Otto, Achille Togliani, Gino Latilla, Mario Riva, Nunzio Philogamo. The orchestras that accompany his performances, along with that of Maestro Ferrari, are those conducted by Carlo Savina and Alberto Semprini. In Rome, Bruno has his musical scores written by a talented composer from Trastevere, Ennio Morricone, still far from fame at the time. Together with the Duo Blengio, he lives the most significant moments of his career; the pieces that he records for the Durium are numerous. His greatest successes remain Eufemia, Una casetta in Canada, Stupidella, Ehi Joe, Carissimo Pinocchio. The songs he loves the most, however, are Batti ciabattino and Tu sei del mio paese, chosen with nostalgia and love for his Marche region always in his heart."*³³

We can only assume that Ennio arranged the songs mentioned, but this is not certain.

R.B., D.T.

Lo schermo a tre punte

The documentary by Giuseppe Tornatore **Lo schermo a tre punte** (1995) is present on all Morricone filmographies (as co-composer with Egisto Macchi), but it was not clear so far if new music had been written for it. It is an anthology of excerpts from movies making reference to Sicily. With the availability of the movie on Youtube³⁴, it appears now that only a pre-existing Morricone piece is used: *Il ragazzo dei Gelsomini* from **Dimenticare Palermo** (1990), over the end titles.

This movie must have been some painstaking piece of work for the Sicilian director, and should keep our hopes high regarding the one he just delivered about Ennio. Tornatore will clearly not shy away from the daunting task of unearthing gems.

³³ https://www.elpinet.it/pelpinet/eventi/allegati/445_biografiaok.pdf

³⁴ <https://www.youtube.com/watch?v=t12QLzdzoqQ>

Io ti conosco già



The music from the movie *Un Italiano in America* (1967) was written by Piero Piccioni, and its song *Amore, amore, amore*, performed by Christy, was arranged by Morricone. It now appears that the same team also came up with another song, called *Io ti conosco già*, and both songs were released on a 45rpm at the time³⁵.

It is funny to see that Morricone’s name appears on the cover not as arranger but as “producer of Christy”. And he is present on the picture, quite a rare thing for a work as arranger, alongside film star Alberto Sordi, Piccioni and Christy.

D.T.

Movie Poster error



You'd be rather surprised by how many movie poster mistakes have occurred over the decades.

One such example is the rare British Quad poster advertising Sergio Leone's *A Fistful of Dollars* sequel *For a Few Dollars More* (1965). Most would agree the strength of this artwork is very exciting with the two heroes “The Man with No Name” (Clint Eastwood) posing in his familiar poncho and six-shooter, and Colonel Douglas Mortimer (Lee Van Cleef) with his assortment of rifles. All complemented with a lightly tarnished wooden-coloured backdrop.

However, one major mistake is evident in the credits. It seems the name of producer Alberto Grimaldi (always in large font) and the musician Ennio Morricone have somehow been jumbled up. The misprint British poster was actually widely displayed outside UK cinema chains for a number of weeks before it was corrected by the printers Leonard Ripley of London, England

³⁵ <https://www.discogs.com/fr/Christy-Io-Ti-Conosco-Gi%C3%A0-Amore-Amore-Amore-Amore/release/14183624>

and replaced with the proper credits. I am glad some of these posters survived as it is a fascinating poster curio.

S.D.

Berretti verdi



An old article from the “Noi donne” resurfaced online³⁶ and revealed an interesting anecdote about Ennio Morricone’s sense of ethics. He had re-arranged *The Ballad of the Green Berets* in 1966, two years before the original melody was used in John Wayne’s movie **The Green Berets** (1968). RCA decided to reissue Morricone’s version in order to coincide with the movie’s release, but the openly militaristic and patriotic tone of the film prompted the Maestro to write a letter showing his total disapproval with this association, and stating that he would not accept any money resulting from this venture. His version, he says, was aimed as a condemnation of the war,

not as a celebration of it. A quite remarkable story, showing once more Ennio’s indelible attachment to peace and non-violence.

R.B., D.T.

Web News

Chimai.com goes static for good

As announced prematurely in Maestro #19, the website www.chimai.com has now undergone a major change. Since its creation in 2001, it was based on technologies allowing for dynamic presentation of data stored in a relational database, and allowed for edition of it. A lot of modelling and programming had been necessary to achieve this, vastly undocumented and impossible to hand over (even if it was documented, it is very unlikely that anyone would have been happy to take over this pandemonium). It was basically a one-man website, with all the risks that this represents.

It has now been moved to wiki technology, with the major advantage that it won’t require documentation and will open the door to true collaboration. The responsibility over it can be passed from hand to hand, from generation to generation. The precious and voluminous data collected over the years will be preserved indefinitely.

But this doesn’t come without drawbacks. The new version is actually a downsized one: it still has all the information, but shows it in less various ways. The main reason for this is that the updates will now be manual, and we can no longer count on the machine to automatically update many pages when one single piece of information is entered.

For example, when a new album was added, the system automatically updated the pages of each of the tracks (to reflect their presence on this new album), of each of the other editions of the album (to reflect the fact that there is a new edition), of each of the movies and each of the artist involved, as well as the “Missing” tab of the album (showing the tracks from the same movie(s) that were not present on the album), including the “Missing” pages of the other albums that were missing tracks that are now present on this new album. It was also updating the “inedit” flags wherever necessary on all existing albums containing the same music. This is just an example of action triggering many updates, but there are many others. That’s how powerful a dynamic website can be. In the new version, one cannot hope that the contributors will manually

³⁶ http://teca.bsmc.it/pub/images/materiale_a_stampa/periodico/Noi%20donne/RAV0036650_1968_00036/RAV0036650_1968_00036_013.jpg

perform all those updates in a reliable way. Therefore, the number of pages and functionalities had to be reduced.

The wiki now contains one page for each of the following elements: Movies, Tracks, Themes, Concerts, Albums and Album Editions. In total, more than 24000 pages, plus a Filmography, Discography, Bibliography, Concerts list, Absolute Music page, and of course the Fanzine.

The pages listed below have disappeared and will most likely not return. Note that most of the information they held is usually still available on other pages, at least via the search function.

- Movies by Title, by Director, by User Rating, by Genre, by Project Type.
- Music: Soundtracks, Songs and Arrangements, Collaborations, Cover Versions.
- Concerts by Venue, by Movie; Live Albums.
- All the Person pages, including movies cast/crew and list of pieces/movies per person. A search on a person's name will only return hits for persons involved in music pieces, not when they are only involved in movies – except for the Director.
- The “Missing” tab of the Album pages.
- The “Related Comments” (they do appear on the pages of their respective topic).

Additionally, the following information is now presented in a different way:

- The Other Performances, Same Variation and Same Theme parts of the Track pages are now in separate “Theme” pages, listing all the tracks using a given theme.
- The different editions of one given album are now on specific “Edition” pages.
- In all other cases, one given page will contain all the information on the current topic (instead of information spread across 3 tabs).

The comments have all been migrated as well. They still appear in the same way, even though a wiki page is supposed to have more fluidity in the text. The names of the contributors and dates of contributions should only be visible in the history of the page. We will see how we transition to that desired state, but many pages are bound to keep that format for quite some time.

Home-made albums and private collections, created by end users, have not been migrated, because the whole contents is now publicly available. Please take contact with me if you wish them to be sent to you in some format. This should still be possible for a long while, as I have kept a local copy of the old website.

The Maestro fanzine will now be available without any prior registration. But the number of downloads will no longer be counted.

Your chimai.com credentials will not work on this new version. But you still don't need any if you just want to browse the site. If you wish to edit the pages, just go ahead with the “wiki” mindset – I'm not sure you need credentials in all cases. I will anyway keep an eye on what happens and see if any further configuration is required.

I do hope you will enjoy this new version of your favorite website. Personally I must say that I am delighted that this important step has been made.

D.T.



————— **INTERVIEW** —————

Enrico Pieranunzi

Our “Cinema Paradiso”: 25 years of film performances

by Patrick Bouster



It is a little by chance that I contacted Enrico Pieranunzi, searching out another artist's name for an interview – which is now a tradition in our publication. He is known as a piano soloist of jazz, and for (so far) few – but marking – film scores by EM and many others. I couldn't believe he was going to accept. It was in March 2020, so before Manuceau's book, which contains an interesting but short interview with him. Even if we would have restrained/reduced the interview to the (sparse) official credits (chiefly the jazzy and unusual **Il bandito dagli occhi azzurri**), it would have been already great.

But the matter is rich, much more than what we already knew, and he gave us a lot of information. It took place in several, often spaced, parts within a period of one year and half, due to the material discussed, his sense of precision, accuracy and re-reading, checking and clearing out some points together, as a demanding professional. So the questions/answers took place before and after Morricone's passing, a special period... Among the lot of scores he identified, you will discover some logical ones for a jazzman and some others surprising, in a wealth of wonderful and rich credits. Like a lot of colleagues, he wasn't given the records for the film music he performed, so I sent him numerous files to listen to in order to remember his works. And I even had the pleasure to send him some CDs, like the important ones from **Nuovo Cinema Paradiso** and **Once upon a Time in America** (both expanded).

Younger than Graziosi or Pomeranz, he makes the transition between the Golden Seventies (and the end of the Italian western) and the more recent period beginning around 1990 with Gilda Buttà frequently on the piano. He crossed paths with old soloists like Valdambri, Eckstein, and lived through the more modern period. He sent me, among other things for our interview, the homage article he was asked to write by the chief-editor of newspaper “Il dubbio”, published on 7th of July 2020 showing well his admiration and gratitude.

The artist is present on social networks like Facebook, and possesses his own website: www.enricopieranunzi.it.

Some references in his career

From a generation younger than Morricone, born in December 1949, he attended musical studies until 1973. At this pivot-date (24 years old), he became a music teacher. In 1975 he is involved in trios and small ensembles for jazz music. The artist has a lot of records listed under his name (on discogs, 93 items are mentioned for him as a leading performer/composer, without counting the other collaborations). We even find his name in 1970 onwards as piano player, recorded on LPs. As composer, we see his name firstly in 1975 for “Jazz a confronto 24” (and just after, “The Day After the Silence”, 1976). Soon, in 1978, a trio bears his name, with Giammarco and Gatto, in “From Always to Now!”. Among the many records, we notice “Chet Baker meets Enrico Pieranunzi” (the LP “Soft Journey”, 1988), a fruitful collaboration reprised in “The Heart of the Ballad”, but in compositions by other authors. After many other records, some of us know about “Enrico Pieranunzi, Marc Johnson and Joey Baron play Morricone”, a series of covers from EM's themes, published in 2001 with a second volume in 2004, reprinted later. He evokes this special work in his interview.

Of course as a jazzman and concert musician, he performed many concerts throughout his career, and it continues until now.



Exclusive interview

via e-mail in March-August 2020, and finally on 21th of April 2021. All rights reserved.

Many thanks for having accepted this interview, because you are a great, renown musician and jazzman. We discovered that you played film music too, including for Morricone. And we will explore with you, largely, this collaboration which certainly reserves some surprises. But firstly, did you work for other great composers for cinema like Rota, Ortolani, and others? What did these experiences teach you?

Between 1973 and 1988-89, I played as a studio man on a huge amount of

soundtracks and/or TV series music: no less than 200. Thanks to you, contacting me, I went to my very old files and found out a list of scores of other composers than Morricone. Here I give you a selection of the main composers I collaborated with (in alphabetical order, and with few examples of films whose soundtracks have been composed by them):

*Luis Bacalov, Fiorenzo Carpi (**Salon Kitty, L'ingorgo**), Stelvio Cipriani, Manuel De Sica, Franco Micalizzi, Bruno Nicolai (**Don Giovanni in Sicilia**) Riz Ortolani, Piero*

Piccioni, Lalo Schifrin (La pelle), Carlo Rustichelli (Une femme à sa fenêtre), Armando Trovajoli (L'anatra all'arancia), Piero Umiliani, Carlo Savina. The latter was a very good conductor – by the way he conducted the orchestra in a lots of important soundtracks by Nino Rota, including the ones for Prova d'orchestra and I clowns directed by Federico Fellini (unfortunately I never had the chance to collaborate with Maestro Nino Rota). Savina was also a good composer and I played in at least 15 movies whose soundtrack was composed by him. He was a very good and friendly musician.

What I learned in this activity is to follow the intention of the composers/conductors, that means you have to be very flexible and fast in understanding what the composer is asking you and looking for. Also, when you're recording the music of a soundtrack you have to be very concentrated in playing what is in the chart, avoiding to make mistakes. This not only for clear musical reasons but also because in the movie making, time is really money. So, "concentration and precision" are highly requested in this job. Also, and that was very exciting for me, you learn to interact with orchestras and ensembles of any kind. I must say that many moments that I experienced when recording Maestro Morricone's soundtracks are unforgettable for me: the sound of my piano mixed with the fantastic harmonies and lines scored for large ensemble by him were for me, as a young player, an amazing, really exciting experience.

Your name is linked (officially in the records and films credits, that this interview will expand thanks to your information) to few films scored by Ennio Morricone, but each time for stylized and unique music. Your first official credit so far for Morricone is Il bandito dagli occhi azzurri (The Blue-Eyed Bandit) from 1980. Could you explain the genesis of this special collaboration? Did you know him before this recording?

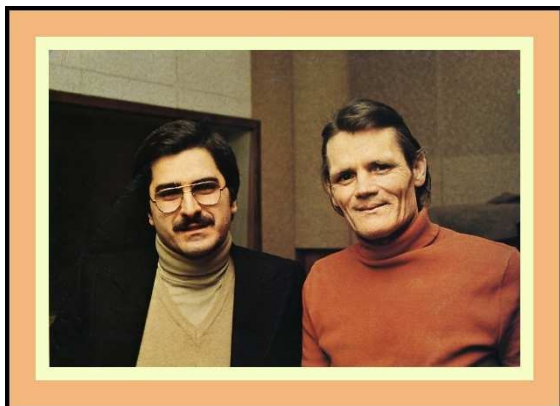


As you probably know, Morricone was not exactly a fan of jazz. I remember a couple of conversations with him during which he expressed some doubts in general about the validity of the improvisational process in jazz music. So when he called me and my trio of that time (Riccardo Del Fra on bass, Roberto Gatto on drums) to play with such a relevant role in his totally jazz soundtrack, I was quite surprised. Also his choice to compose for that movie an entire soundtrack in a modern jazz big band style was totally surprising to me (I guess – but you of course know much more than I do about this... – that this the only case of this kind among the hundreds of Morricone's soundtracks; am I wrong?...). However I found the fact that he had called me and my trio for the occasion as a full acknowledgement, kind of: you are a very good jazz piano player and "to stress and honour this" I decided to give you and your trio the chance to have a lot of space in this soundtrack. It was a real gift.

Your involvement on Il bandito dagli occhi azzurri is very logical, obvious because it is nearly completely jazz, apart from two themes. How have you been called and what margin of autonomy did you have (the three of you), whereas Ennio wrote very precisely everything?

At the time of the recording of this soundtrack Morricone surely knew well about my activity as a jazzman. Of course

he knew me better as a studio man. In fact I had started this activity seven years earlier – in 1973 – and I had already participated to lots of soundtrack recordings with him and with other composers as well. I was really surprised when I entered the studio and started reading and playing the music he had written for **The Blue-Eyed Bandit**. I told myself “Wow! that’s the first time that this happens with him, it’s the first time that an entire jazz soundtrack has been composed by him”. As I pointed out above, I was not at all expecting this. And I think neither my partners were. About that trio, that was my regular trio at the time (I had just recorded with them a few months earlier – end of 1979 – my first LP with Chet Baker). For our soundtrack recording sessions, we used to be summoned by a cooperative society called *Unione Musicisti di Roma*. Obviously Maestro Morricone had contacted it to be sure the three of us were available for that specific soundtrack. The fact that he intended to so respectfully recognize our talents as young jazz performers is clearly shown by the track 6 on the CD presenting the selection from the soundtrack (published by CAM). The title of this track is in fact *Per Enrico, Riccardo e Roberto*, that sounds as a real dedication from Maestro Morricone to us. For us three being the addressees of an entire jazz soundtrack composed by such a musician was of course and still is a privilege and an honour to be proud of forever.



Pieranunzi with Chet Baker

Did you have bigger freedom on the piece for solo piano *Double face*?

Double face is a long improvisation of mine, quite free. In the beginning, I follow the line

written by Morricone, then, more and more, I go my way. You can consider all the track as a series of variations on that given line. In the last part of the track, I go freer and freer, exploring new harmonies, expanding them and also looking for contrasts of colours in my piano playing.

The same year, or nearly, for “Disco d'oro II”, a LP by General Music (1979), you performed *Happiness*, adapted from the base theme of the same title (*Felicità*) from Days of Heaven (by T. Mallick, 1978). But here, no jazz, a “classical” piece where the piano dominates and develops the theme in a brilliant mood, almost joyfully. Do you remember this track and after having listened to it, why this participation, far from your universe?

One day Mr. Enrico De Melis, head of the General Music (this company was the publisher of Morricone’s music at that time) came to me and asked me to make a “surprise” to the Maestro (Mr De Melis and I knew each other quite well because he used to be present, mainly in the control room, when we were recording Morricone’s soundtracks). He gave me an LP and asked me to arrange the piece you talk about by setting it in a “concert” piano style. I worked hard to transcribe and (re)set the piano part, I wrote it down and I went to the Forum studio to record it, that I did by overdubbing my piano playing on an already recorded string ensemble part. Mr De Melis was very happy of the final results and told me he was sure that the “surprise” would be very well accepted by the Maestro. I still have somewhere in my house that piano part, that I had secretly set as a surprise to Maestro Morricone... Very likely I think Mr. De Melis chose this piece as a “surprise -gift” for Morricone exactly for the title. It was a way of expressing and stressing the joy (“Happiness”, indeed) for the “Golden Record”.

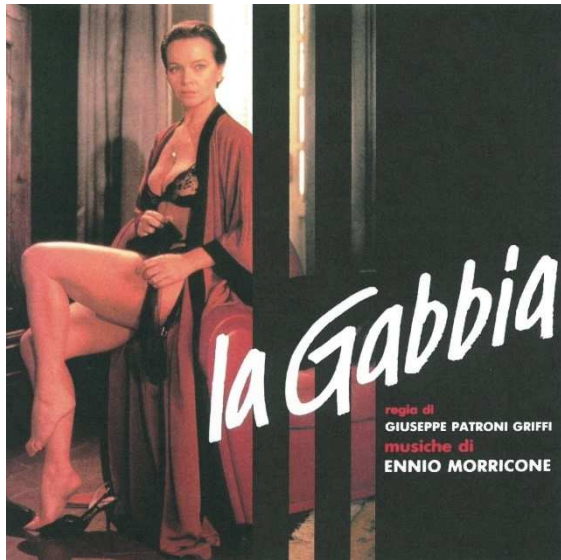
Then, closer to your jazz universe, *La gabbia*, in 1985. There are two groups of themes:

- Uncommon and often jazz: *Incantenato, Cadenze*.

- Tracks adapted from the theme *Il ritorno* (from *Le professionnel*): *Provocazione, Laura, Solo*.

Did you perform all of them?

Certainly I am the pianist of all the pieces from this. I thank you very much for having sent me these musical files, that I totally forgot. Some tracks – number 03 Incantenato particularly – are fantastic.



The third score credited to you for the piano is *Gli occhiali d'oro* (1987). Paradoxically, it isn't for period or virtuoso pieces that we find your piano, but for the main themes, slow and sad. Why did you accept it ?

*I take the opportunity here to thank you a lot for "reminding" me that I was part of that very touching soundtrack written for **Gli occhiali d'oro**. I had totally forgotten this. Thanks to you, I saw the entire movie in the last days and I'd like to say that it's a great movie, unfortunately not famous like the two ones above, but really very good (great script, Noiret superb). And the music... So sweet and perfectly matching the atmospheres in the movie. Great playing the piano along with those velvet strings. I'd like to add this soundtrack to the list of my personal "Morricone-with treasures".*

The last film with you (at least as mentioned so far) is *Nuovo cinema Paradiso* (1988). For the piano, Alberto

Pomeranz and yourself are credited. Within the numerous themes containing piano, we don't know the respective parts of the two pianists. So did you play the cinema theme or the love theme (*Tema d'amore*)? There are other themes: *Infanzia e maturità, Ripensandola, Cinema in fiamme, Toto e Alfredo*. And also two more jazz tracks: *4 interludi* and *Fuga ricercare e ritorno*, demanding major vivacity and inventiveness. What are the pieces with you? And what are your memories of this score and its recording?



I remember that it was an extremely intense week of music (I think the recording lasted at least 4-5 days). I had the feeling of playing something unique. At that time I had virtually quit with my studio man activity and I was not collaborating anymore with the cooperative society (Unione Musicisti di Roma) that I mentioned above. So I was really surprised when Maestro Morricone called me at home to ask me to be part of that soundtrack recording. I felt privileged that he remembered me and that he strongly wanted me for that soundtrack to such an extent that he called me at home!

*I played a lot in that movie. After accurately listening to the many tracks in the CD from the soundtrack that you sent me, I can tell you that for sure I played many times both *Tema d'amore* and *Tema del cinema*. Probably Alberto Pomeranz played *Toto e Alfredo* and may be also the celesta in some*

tracks. I still keep the physical feeling of the sound of my piano “diving” into the one of the strings...Unbelievable. I found out a receipt of payment for having performing on **Nuovo Cinema Paradiso**.

On the LPs (and CDs) from the soundtrack of the latter film, my name (erroneously printed with two 'n', and in the ones of **Gli occhiali d'oro** there is the same error...), I was beside my colleague Pomeranz. In the LP, I noticed an asterisk next to my name, which refers to the Tema d'amore by Andrea Morricone which I remember having performed in many versions. But I played other themes as well. I played all the themes during the 4-5 days of recording. Certainly I performed that tune many times in those days. That is normal as Morricone wanted to make many versions of it.



Do you know why Morricone called you for this score? For the nostalgic aspect, of the past, reminiscent of the jazz just after the WWII?

First of all, I think it was because he had a high opinion of me as a pianist. Otherwise he wouldn't have called me at home! As I had almost stopped my activity as a "studio man", he probably also he wanted to be sure that I was available for the recording session.

Another important remark. You sometimes sound "surprised" that as a jazz pianist (mainly), I performed that kind of music like the one in **Gli occhiali d'oro** and **Nuovo Cinema paradiso**. I understand that but I'd like to stress that I collaborated with Morricone not only thanks to my jazzman characteristics. My story is a little peculiar. I actually have an important classical background: diploma in piano, teaching

classical piano ("Pianoforte Principale") for 25 years (1973-1998) in various state conservatories. Also I recorded diverse CDs in which I play classical music – Scarlatti, Bach, Martinu : they can be found on the web – and used to give (used, unfortunately, given our times of Coronavirus) many piano recitals with classical repertoire.



Your piano would have been appropriate in other scores as well, like La cage aux folles (Il vizietto, 1978), for the cabaret aspect, or Buone notizie (1980). Were there other works with Morricone for the cinema?

In the meanwhile, I made a deep research – still not achieved – on my involvements in the scores by M° Morricone. Until now, I estimated around 30 films since 1974, and among them, yes, there was **Il vizietto**. In the first years my contribution was somehow hardly significant, but became progressively more consistent, including as a soloist (for instance on **C'era una volta in America**, **Il bandito dagli occhi azzurri**, **Nuovo Cinema Paradiso**). Thanks to this interview, I found out that I performed, in addition to those we cited, for titles such as **Mosè**, **L'anticristo**, **L'agnese va a morire**, **Il deserto dei Tartari**, **Il mostro**, **Drammi gotici**, **Forza Italia**, **Il prato**, **Occhio alla penna**, **La disubbidienza**, **Il pentito**, ...

When, in the early Seventies, I entered the works for the recording of film music, I was "unique" because, contrary to my older colleagues (Graziosi and Pomeranz), in addition to my ability to sight read and

*perform the music written by the Maestro, I was good in improvising too. This made me called to collaborate as a "reader"³⁷ for dramatic films (such as **L'agnese va a morire** or **Il deserto dei Tartari**), or to perform and to improvise in lighter films. Morricone took a little time to know what type of pianist I was: it was not easy for him to understand that at the early stages of our collaboration... Once again I was, simply... different. When at last, little by little (piano piano) he had a clearer idea about me, he trusted me without problem also for "classically flavored" music to be performed with the appropriate touch and taste.*

In Mosè (Moses, TV, 1974-75), no piano is heard on the 2-CD edition (or it would be discreet in the background, like Carnini's organ). What were the tracks you performed? Minor ones, for incidental music?

I didn't know there was a 2-CD edition of this soundtrack. It was in fact one of my first experiences with Maestro Morricone, as I told you. And it was extremely exciting. I was 24 years old and that was one of my first contacts with the deep, unique, musical world of Maestro Morricone. It was amazing for me.

Yes, as you rightly say, organ and piano were recorded very much in the background. However, as far as I remember, there was not much to play for the piano. The main part of the soundtrack had been scored for full orchestra and voices. Somebody (maybe Morricone himself?...) told us that he had gone to Israel before the start of the recording in order to deepen his knowledge of the very old musical tradition of that country and getting inspiration for the score he had to write...

L'agnese va a morire: you were young when that film was made, so maybe not all the piano parts are by you, but by Pomeranz or Graziosi. Young means that you didn't play "prestigious" soloist

parts, such as *Canzone della nostalgia* or *Ostinazione*. Is it right?

*Playing one or another piece wasn't a question of being not good enough. There was a kind of silent "hierarchy". Sometimes, because of their age and experience, Graziosi and/or Pomeranz had... the priority. However I recognize myself on two tracks: *Immagini di guerra* and *Repressione*, in the "percussive" parts of the piano. I am almost certain I played these parts.*



For *Il deserto dei Tartari*, Pomeranz is credited only for one piece: *La casa e la giovinezza*. He probably made more, but amongst the other tracks we sent to you, what are the ones you remember playing?

With a distance of so many years, it is difficult to say who performed the pieces, Pomeranz or myself. We were often both present in the recording studio and we alternated at the piano, above all in the films of my first years (1974-75-76). It was a question of "hierarchy" (I was very young then, 24 y.o., a "rookie"...). Sometimes when the instrumentation foresaw it, he played on piano and I played on another keyboard. In these first years, Arnaldo Graziosi was present too, noted and excellent concert soloist of chamber music.

³⁷ Term meaning the opposite of "improviser", i.e. a musician able to immediately read and perform what

is written.

*Amongst the tracks from **Il deserto dei Tartari** you sent me as mp3, I'm almost 100% sure I played the numbers 03 (Minaccia continua) and 04 (Il deserto come minaccia), those in which the piano is percussively used. The other ones, I think they were performed by Alberto Pomeranz.*

What are your impressions on La disubbidienza?

I recognize myself in that score, firstly in number 04 (Source #1). The track 05 (Morire e viverti) is with me on piano. 07 (Dolci parole) is a little mystery, I don't recognize me. But so much time has passed... I could have played on piano and afterwards the female singer was recorded. Or – strange but fascinating hypothesis – it could be Morricone himself on the piano? He always said he was never a piano player, but he knew how to play it.

For Once upon a Time in America, your performance on piano is of course mainly for the theme *Poverty* and its variations. It is a wonderful information, since the pianist was unknown. In *Poverty*, the piano sound isn't "normal", so was it "prepared" or was it a fortepiano?

There was an upright piano in the Forum Studio ("Orthophonic" at that time) that we called "piano stonato" (out-of-tune piano). I think it was red (don't know why it had been painted like this...). The "out-of-tune" sound was obtained through thumbtacks attached to the hammers. You can consider that piano a sort of "prepared piano", yet not of the same kind as the ones used in the contemporary music. It was in fact normally used to play jazzy music in the style of the 1920s (ragtime, etc.).

Did you perform alone or with the orchestra?

I think I played the theme overdubbing it on the already recorded orchestral part.

***Poverty* is a delicate theme. Was it difficult or special to prepare, to make sound it?**

With Maestro Morricone, every time you had to play his music you had to be focused.

He was highly demanding and he knew exactly the final musical and artistic results he wanted to achieve. You just had to follow him... It was every time difficult, and wonderful.

Do you remember if there were other themes, other versions than on the CD or the film, among those you recorded?

This is possible because it was a very, very long soundtrack recording session (it lasted many days). So very likely there were other themes that I played... But remembering these now, after such a long time, is not easy.



In 2001, you record the CD "Enrico Pieranunzi, Marc Johnson & Joey Baron play Morricone" (CAM), and a volume 2 in 2004, which adapts some of his music for the cinema. Apart from several themes (Dottor Graesler, Ninfa plebea, Il vizietto, Nuovo Cinema Paradiso), the themes chosen aren't spontaneously "easy", and are far from the jazz (Addio fratello crudele, Le mani sporche, Il prato,...). You transformed them a lot, and they are much longer than the original ones (often 7 minutes). How did you chose and what were the part of improvisation?

That is a great story. In 2001 the producer for Cam Jazz, Mr. Ermanno Basso, told me his company liked to make jazz versions of soundtrack themes whose rights were owned by his company. At that time – just to

give you an idea of the dimension of the company – CAM owned the rights of all of Fellini's movie music composed by Rota! Well, I proposed to Mr Basso to record jazz trio versions of “my friend” Morricone soundtrack themes (I was clearly referring, in a funny way, to our collaboration in my “studio man” years). Mr. Basso was very glad to accept but gave me a limit: « as a company, we have the rights for “only” sixty soundtracks that Maestro Morricone composed for us », he said, « so you can select the music for the trio CD only within these soundtracks ». This is the reason why I selected “those” soundtracks. Simply because I was not allowed to choose others among the endless amount of soundtracks that Morricone composed.

The trio I proposed for this session is probably the best I have collaborated with in my long experience as a jazz player. Marc Johnson and Joey Baron, my partners in those CDs, are well known worldwide by jazz fans and admirers and are considered among the most sensitive and creative jazz players ever. Such a good company inspired me to arrange the Maestro's wonderful themes in a way that in the same time keeps the clarity of the original melodies and stresses the skill of the players. For instance, as it's easily possible to notice in many tracks, I “took advantage” of the wonderful sound that Marc Johnson exhibits on the bass by giving him many melodies to play with me.

After finishing the recording, I called Maestro Morricone and invited him to listen to some tracks. He came to the studio where we were recording, listened to a couple of tracks and told us he was happy about the music. He also agreed to write down some thoughts about the “Play Morricone I”. These short liner notes were for the three of us a real gift. I'd like you to show this writing to the readers of this interview because it's really a great document, and also the photo that is shown along with the writing is a great, nice, memory of that event. It was taken on November 26, 2001, in Rome, in a jazz club called “Alexander

Platz” on the occasion of the concert we gave to present the just published CD.

EnricoPIERANUNZI MarcJOHNSON JoeyBARON
play MORRICONE 1 & 2
THE COMPLETE RECORDINGS



J. Baron, E. Pieranunzi and M. Johnson. L. Pieranunzi - J. Johnson - M. Johnson. Jazz Club - Rome - Nov. 26, 2001.

Stipendiato molto esposto al primo impatto che lo avrebbe accenduto in tutte le elaborazioni del caso e il titolo unico Enrico Pieranunzi, di Marco Johnson e di Joey Baron. Scoprire, anzi talo, soltanto per le possibili reazioni dopo i primi minuti, diversi e irrimediabili, tanto da diventare suono, e l'interpretazione (soprattutto) delle tre grandi spinte non distinte i pezzi ma i vizi. Poteva solo riguardare veramente Enrico per la sua vita che ha messo in questo CD della sua cultura e del suo grande lavoro. Assoluti e il risultato con una spinta loro brillante fatica. Enrico Pieranunzi

Stipendiato: Very surprised on first impact when I listened to the beautiful elaborations of the clear and elegant third Enrico Pieranunzi, of Marc Johnson, and of Joey Baron. Surprised, in addition, surprised for the possible performance across the original ideas, independence and repeated, but a new atmosphere, and the jazz interpretation of the three great talents doesn't destroy the passion but makes them. I can say many things Enrico but at that he had included in this CD. For his great culture and his great technique, I shall listen to, again and again, with great joy. This brilliant evidence.

Could you tell us an anecdote, from the recording sessions with Morricone?

Before starting the recording session for the soundtrack of *Nuovo Cinema Paradiso*, Maestro Morricone gathered all the members of the orchestra and introduced Mr Giuseppe Tornatore to us, director of the film. Maestro Morricone told us: « I watched the movie and there was a scene that particularly and definitely convinced me, without ifs or buts, to write the music for it: this is the final one, the scene of the kisses ».

A more general question, now. In Morricone's music, the piano rarely develops the main theme, it often participates to the whole colors. But the exceptions are important and noticeable: Cinema Paradiso, Il bandito..., Per amore, La disubbidienza, ...

I don't think there is any prejudice behind his infrequent use of piano as the instrument playing the main theme or melody in his soundtracks. The fact is that he was such an unbelievably skilled orchestrator and, importantly, a "sound experimenter". The palette of his orchestral solutions was endless. Maybe he simply didn't like the sound of the piano... or, probably, he liked the sounds of all the existing instruments in the same way. These seemed to be for him a vehicle to express the visible and hidden feeling of the images in the movie. Also I think he always felt free to forget about the piano because he is not a pianist (that can be a very "conditioning" instrument for composers-pianists). Considering the amazing results he got during all the decades of his composing and orchestrating, this lack of interest for the piano or lack of prominence is not so bad...



What are the soundtracks which gave you a great pleasure, and pride to have performed?

In general all the soundtracks written by Morricone whose I was part of gave me an immense pleasure, even when – mainly in the first years of collaboration with him – my role was not prominent. This is a consequence of the charming, unique flavour and style of Morricone's music. I mean that even playing a few notes on the piano or on the celesta or wherever you like

within a piece composed and orchestrated the way only he is able to, can give you a pleasure like playing a Mozart piano and orchestra concert as a soloist! It's really an unforgettable experience.

*Of course **Once upon a time in America** and **Nuovo Cinema paradiso** are two soundtracks to which I'm specially attached to and proud of being part of. There is a combination of great music and great movie in the same time here and being featured in both of them adds another reason of pride. Also, as I already told you, it was Ennio Morricone who personally called me asking me to be part of the recording soundtrack for **Nuovo Cinema Paradiso**. That was an absolute privilege for me. By the way that was the last soundtrack I recorded in my life, it was the last act of my studio man activity.*

25 years of film music performances

The debuts in film music

Pieranunzi dates his own debut in 1973, and he kindly sent us a long list of films titles (with directors and composers names) which actually starts in 1974. But we know that the recording takes place often long before the release. 1974 already contains a huge amount of score performances. Among these early scores, there is a lot of B range films, but we notice Comencini's **L'ingorgo** (music by Carpi), **Il gabbiano** by Bellochio (music by Piovani), **Salon Kitty** by Brass (music by Carpi), and some Nicolai, Trovajoli, Cipriani, De Sica...

The film score performances for Morricone

First period (1974-1978)

Among his first films, **Mosè** (Moses the Lawgiver) wasn't a solid work for piano, like for Carnini's organ, because not heard on the records or in the film. This point proves that firstly, much more music than the one heard was recorded for huge projects like that one, and secondly some try-outs or inaudible parts of music were recorded in order to complete the whole oeuvre.

L'anticristo, again 1974 and still in Nicolai's period, is a much more consistent task. Of course, strings and organ lead the score but the piano manages to exist, at least in *Il buio*, supporting the strings in a calmer part. The somber/sinister/devilish nature of this never expanded soundtrack doesn't make it reach the top of our wanted list for an expanded edition.

Luckily Pieranunzi is credited for **La faille** on the LP/CD "Morricone Segreto/Secret", the very nice and cleverly built compilation by Decca (2020), because he at first omitted this title. Furthermore, it concerns here the electric piano, a rare instrument for him. Non specialists like many of us didn't know that the piano sonority in the main theme *L'errore* (and its variants, including *Turismo e paura*) comes from an electric one... It gives a metallic, heavy timbre needed for the strength of the musical idea. We cannot imagine that the soloist didn't perform the classical piano too. First, in *Ristorante*, among a Greek ambiance, the piano supports the melody. And *Falsa amicizia*, in a third version, contains few piano, as well as *Paura*, *Informazione televisive* and *Tette e antenne, tetti e gonne*, sporadically for some punctuations.

L'agnese va a morire was a wonderful, unexpected discovery. By coincidence, he gave this information about his involvement just during the writing of the liner notes for the new BEAT CD (2020). Yes, it is tempered by the fact that he identified only the atmospheric/tension tracks (*Repressione, Immagini di guerra*). But it was already nice and could appear in the booklet, among other prestigious names. Even partly, he took part in good, noted films, as a young 26 y.o. artist. The same goes for **Il deserto dei Tartari**, shared with pianist Pomeranz. Within a whole lot of B range films, the pianist can be proud of being part of excellent films or masterpieces, like the 2 cited, and **L'ingorgo, Il gabbiano, Il corsaro nero**, and later **La pelle, La storia**.



Randomly (or not...), he collaborated with Morricone for a better level of films. Things became soon more serious, in terms of musical consistence of the performed pieces, first with **Il mostro** (1977). Again a hammered piano (in *Profondamente, nel mostro 2a parte*), like for the two previous scores, but here the instrument is used in a more varied manner. In this piece, the theme is modified by the piano, giving to it more material: scansions, other interventions, not only repeated hammered notes... The 5 tracks published don't help to have a correct idea of his contribution, but it already contains more techniques of performance. The jazzy, piano bar-like/easy listening *Malinconica serenità 2a parte*, the “classical” *Profondamente il mostro parte 1* add much more colors to his palette. And the unreleased cues heard in the film confirm and expand this impression. It foreshadows **La disubbidienza** in terms of richness and variety of styles for Pieranunzi.



Forza Italia and **One Two Two** close the first period, with again secondary tracks, nothing special to report about the piano.

The medium period (1978-1982), many colours of Jazz and cabaret music

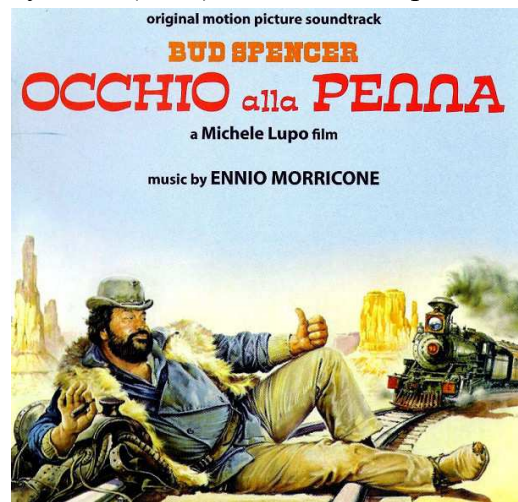
La cage aux folles/Il vizierto inaugurates richer years for his instrument in film scores, a strong identification, because of the jazz/cabaret flavor of the music, and the important role of the piano. Although, as a young soloist, he wasn't credited at the time, an omission never corrected. The piano intervention begins in *L'onorevole famiglia*, sparsely. With *Seduzione interrotta*, for a piano-bar like music, its role is much more important. Even more prominent, in *Il vizierto*, it carries the main theme, and in *Il vizierto #3*, it plays some developments around it. Lastly, the piano is heard in *Dal night*, and very discreetly or for some punctuations in *Dopo la scenata* and *Alla ... J.W.* Curiously the musician wasn't involved in the film second opus (1980) even though it contains some modern-jazz pieces.

On the contrary, **Il prato** (The Meadow, 1979) followed discreetly. It remains sparse, in the track *Troppa luce, troppa ombra (version 1)* so the soft, aerial, score isn't clearly for this instrument, lead by the recorder and the strings.

The score of **Il bandito dagli occhi azzurri** (1980), nearly entirely jazz, remains an oddity in the Morricone's career. We think of him as being far from the jazz, an assertion confirmed by Pieranunzi, but browsing his filmography, there already were some strong incursions in that genre. For instance, **Matchless**, the end title from **San Babila ore 20: un delitto inutile, ...**, without speaking of his early days (**Il successo, Agent 505 - Todesfalle Beirut,...**)

Things begins very well with *Città viva*, alert, joyous, in which the three soloists (with the pianist, Roberto Gatto on drums and Riccardo Del Fra on double bass) show their great abilities, developed later. The dedications to the trio, explicit in *Per Enrico, Riccardo e Roberto*, seem not to stop throughout the film and the record. *Sotto i ponti...* displays the musicians pleasure to play, and *Cinque quarti*, strong and very jazzy, is like an improvisation even though everything is written. *Double face*, the long solo piano piece Pieranunzi evokes, is another good example of mutual dedication. Indeed it is not heard in the movie, so it is directly for Pieranunzi only, as a gift. More sentimental and hesitant, *Per Dalila*, delicate, is the least important piece for the soloists. Another group of tracks bring some suspense: chiefly *Stranamente di notte*, and partly *Stranamente un giorno*, both staying in the jazz ambience. *Madre assente* is the only one not linked to the style, typically Morricone, for which the second version gives the main role to the piano, sad and desolate. We cannot even count *Campi aperti e sospesi*, because, in addition to the abstract, non jazz style, it differs too much from the whole score. All these pieces appear on the expanded CD by BEAT (2013) and digipack CD by CAM (2021), for even more pleasure.

Another brilliant set of pieces is featured the same year in **Occhio alla penna** (Buddy Goes West), although less numerous and more focused on a popular style, compared to the other scores mentioned above. *Prima dei pugni* (3 tracks with different themes) joyfully plays like in silent films, cabaret-like pieces, rapid, comical. For Maestro Pieranunzi, it is surely an exercise of virtuosity due to the high tempo and the very codified style. *Tanti pugni*, in its two renditions, more orchestral, needs the piano only from the second half onwards, to support the whole. So in this score, at least 5 tracks include his performance, truly dazzling.



La disubbidienza (1981) marks a strong, unbelievable transition with the third period, and is discussed and detailed in another article of this issue, as a coherent complement. Let's just notice now that it contains one of the greatest sentimental themes, besides party music from the Forties and suspense music. Indeed it gathers all the elements of the art and mastery of Pieranunzi, through several styles, reaching a maturity in his score performances.

A brilliant final period (1983-1988)

Two years later, 1983 brings one of the most important scores he performed: **Once upon a Time in America**. At last, thanks to Manuceau's book, we learn some names of soloists for this monumental film, more than the only credited so far Zamfir, due to his celebrity: Marianne Eckstein and Enrico Pieranunzi. Let's hope that other musicians involved in it will be cited in the future... *Poverty* takes the main part of Pieranunzi's contribution. It seems to be difficult to play, as it is so delicate, withdrawn, both sentimental and nostalgic. Apart from the unreleased version heard in the film, we could easily imagine many recorded versions from this theme... His intervention is by far sparser in *Cockeye's Song*, just punctuations. The interview clarifies that many versions, in many hours, were recorded as long and important as the project was. We can only dream about a more complete release, not less than 2 CDs... This means a real "volume 2", not the bootlegs that appeared here and there, full of existing tracks, repetitions, covers and revisions, a pity, a shame, two items to avoid absolutely. Regarding the piano, the main piece absent so far, 6 minutes long (probably 2 tracks), is heard as musical background in the

sequence in Carol's (Tuesday Weld) villa of pleasures³⁸. Additionally, the pianist recorded the temporary tracks later used in another form in **Il pentito**, and surely many other ones...

Mentioned in Pieranunzi's list, the latter film, unexpectedly features very little piano, only in *Strano notturno* (a theme coming from **...America**, by the way) and in *Sicilia*.

The following years condense highlights in few scores. First, **La gabbia** (1985), after **Il bandito...**, offers the artist another jazz recording, yet underestimated, and probably less uncommon. Particularly, *Incatenato* is brilliant, showing his great abilities, the most jazzy piece and at the same time containing some Morriconian moments of tension. Let's understand it as another mutual gift between the two artists. In comparison to this special, uncommon piece for

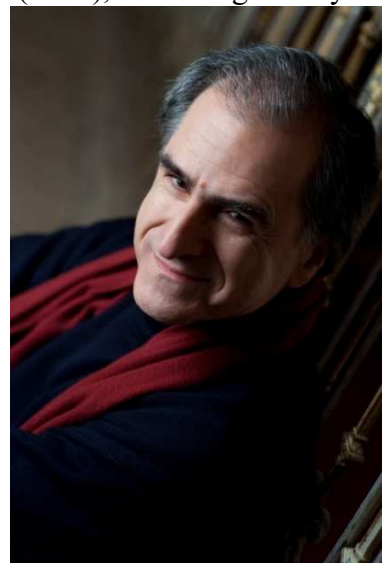


the composer, the other tracks would appear to be more flat. The instrument is discreetly present in *Laura* (all versions), then of course in *Solo*, and in the suspended, mysterious *Cadenze* (all reprising the *Le retour/Il ritorno* theme from **Le professionnel**). We can believe the pianist when he remembers having performed for *Provocazione* too, on electric organ, a rare occurrence but it would have been logical that he played all the keyboards, for a film of limited budget. The e-album by Decca doesn't add so much, with 5 tracks, and for the piano, only *Incatenato* and *Prigionero*, both for solo, deserve our attention for the virtuosity.

Speaking now about **Gli occhiali d'oro** (Golden Glasses, 1987) by Montaldo with an extraordinary Noiret as Dr Fadigati, we understand better why it is dear to Maestro Pieranunzi. The piano delivers a delicate, ethereal part building the main theme, in a withdrawn and soft rendition suiting the character. The theme is reprised in *Dialogo*, a long track with the piano again. Another pair of tracks, *Nora e Davide* and *Nodi di nudi*, use the instrument in a more melancholic, touching way. For the anecdote, it is funny to notice that, after the "pair" **...America** and **Il pentito**, Pieranunzi performed a same theme (or at least very similar, making instantaneously think about the same musical idea) used in two films; here from **Il mostro** and **...occhiali** for the second pair. Regarding Montaldo's film, it is a good occasion to revisit the score, neglected even by the admirers upon the film and CD releases, and still underestimated. It deserves to be rehabilitated, through an expanded edition, for instance.

The collaboration ends greatly with **Nuovo Cinema Paradiso** (1988), achieving a 25-year period of work for the cinema. The piano is indeed the most prominent instrument, present in the themes of cinema, of love, and in the incidental ones, everywhere. We understand the long days of numerous recording sessions recalled by the soloist, knowing that a lot of music isn't in the film or on the CD, even the expanded one... The piano, in the theme of the cinema, comes back in a certain way to 1978 and **One Two Two**, this time by Maestro Pieranunzi alone (or almost, because Pomeranz is credited too, but after Pieranunzi's name, so in a secondary role, probably for minor or less numerous tracks).

It closes in total beauty (and success) the nice and numerous works by the pianist, Maestro Pieranunzi, for Morricone, even we could have imagine other titles suiting him well³⁹. Many thanks to him for this awesome travel in the time.



³⁸ From 19:15 in the second part, on the European DVD.

³⁹ **Pianeta d'acqua, Si salvi chi vuole, La tragedia di un uomo ridicolo, Nana,**...

————— OPINION —————

François de Roubaix



Preliminary Words *by Patrick Bouster*

It is heart taking and very natural for me to speak about de Roubaix since I admire his music more and more with time, after Morricone, but with similar pleasure, emotion and depth. So I couldn't help but add complementary ideas and impressions besides the Loison's below.

Of course, the Morricone music admirers listen to other music according to their tastes, and very likely film music. Inside this domain, some composers seem to be closer, or more compatible, even if a serious investigation with a survey would give certainties. Our contacts and a general impression give the names of John Barry, Lalo Schifrin, Jerry Goldsmith, Philippe Sarde, François de Roubaix, more recently Daniel Pemberton, and surely other ones.

The place of François the French, who died aged 36, seems to be special, very dear to many Morriconians, thanks to the films he scored for noted directors, the timbrical aspects and the very special place and role of his music in a movie. It was very interesting to obtain a well-argued opinion on both de Roubaix and Morricone's music in a sort of comparison, and to discuss about the two composers and their interactions, and so on (common points, differences, bridges). So no one else than Gilles Loison, film music expert and specialist of de Roubaix's music, accepted to write something for our publication. Many thanks to him.

François de Roubaix: The French Morricone?

by Gilles Loison

Translated from French by P.B. and D.T. – original version available here:

<https://drive.google.com/file/d/1mA1YWTAqpOIF9BeOqw7tlnxjaOmdj7tb/view?usp=sharing>

Amid journalists who are interested in culture, among other things, it has always been fashionable to make comparisons. The new Gabin? Belmondo! The new Belmondo? Jean Dujardin! The habit of tagging is still deeply rooted in them today. Does it come from anxiety or from a constant need for sensationalism? What is the basis for comparing François de Roubaix to Ennio Morricone? The

composer of **Le vieux fusil** grieved over it already in the 1970s, even if he greatly admired the Maestro.

As Jean-Pierre Pellissier, sound engineer and friend of de Roubaix, points out, the personalities and backgrounds of the two musicians are very different. De Roubaix was instinctive and self-taught. He quickly developed a curiosity for sounds and the tape recorders were running almost

continuously on Rue de Courcelles⁴⁰, first to record jazz jam sessions with friends or his daughter's first babbles to experiment with “superimposition”, a term that he used to qualify the re-recording, and to settle his first attempts at musical composition. Starting his career within the production structure of his father, Paul de Roubaix, he called on the talents of his musician friends to produce his first musical scores for films ordered by some institutions. Moving on to feature films with Robert Enrico, he needed the services of arrangers such as Bernard Gérard, as he hadn't learned to write music.



Jam session rue de Courcelles

For his part, Ennio Morricone already had a lot of experience as a light music and radio arranger when he started his film career. He has a solid musical background and is passionate about sound. He has been immersed in music since childhood, his father being a jazz trumpeter in various orchestras. Unlike de Roubaix, Morricone is cerebral. He doesn't need a piano to compose, he writes his scores in the isolation of his desk. This also gives him the ability to write a musical theme on the tablecloth of a restaurant while chatting with the director, which was particularly the case for the music of José Giovanni's **Ruffian**. De Roubaix could note down a few grids of guitar chords while watching a film he was to write the music for.



Recognition arrives fairly quickly for Morricone with the music for westerns of a new kind directed by Sergio Leone. The composer had already written about thirty scores for the cinema when de Roubaix signed his first significant score in 1965. If **Les grandes gueules** can be likened to a Vosges western, there is rather a scent of adventure, just like in **Les aventuriers**, Enrico's next film. Morricone was used more at the time to set comedies to music. But it is the music of his first westerns that will bring to light the contours of a style combining tonal music and the reproduction of sounds coming from nature by the instruments of the orchestra or the human voices (cry of the coyote in **The Good, the Bad and the Ugly**). Very quickly, Morricone surrounded himself with virtuoso soloists whom he pushed to their limits. And he refrained from writing for an instrument if he cannot call upon a high-level performer. Morricone's music is therefore very controlled, like the madness it sometimes expresses through the mixture of tonal and atonal music. In addition, the Maestro is fortunate to be able to work closely with the directors essential to his career.



⁴⁰ de Roubaix's home [Translator's note].

De Roubaix, on his side, often works alone with his instruments and tape recorders. If Robert Enrico is present enough and demanding for the music of his first films, he will quickly leave the composer in autonomy. De Roubaix will not be able to benefit from real working sessions with the directors, most of them trusting him completely, having developed a relationship of friendship and admiration with him. The few indications will usually be by mail, over the phone and sometimes through a third party, with the director already on another film project.



Regarding the creation process, Morricone is attached as much as possible to the psychology of the characters, sometimes imagining it when he does not have enough information. For de Roubaix, it is above all an atmosphere and a spirit that prevail, which is directly linked to the genres of the films. When Morricone can flourish by composing for comedies, westerns, thrillers, war, religious or political films thanks to the Italian context, de Roubaix mainly serves the worlds of comedy, adventure and French police movies. On the technical side, the musician designs models in his home studio thanks to re-recording. He records track after track the instruments he plays himself, compensating for his lack of practice with sound tricks, a trombone recorded at half speed becomes a trumpet at normal speed. He can also create, if necessary, sound effects using all kinds of objects, for example recreating an Asian jungle atmosphere (*Le saut de l'ange* by Yves Boisset) or the gusts of a flamethrower (*Le vieux fusil* by Robert Enrico). Morricone works directly with the orchestra in the studio, simulating the sound of real objects using that of acoustic or electric instruments. The human voice is very

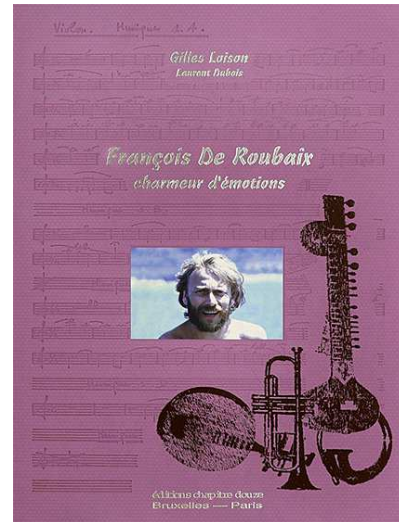
present in his compositions. The use of atypical instruments such as idiophones is always justified as the harsh harp of Henri Verneuil's *Clan des Siciliens* to underline the origins of Vittorio Manalese (Jean Gabin). With de Roubaix, the Jew's harp is integrated into the soundscape as in the *Bosco* theme in José Giovanni's *Le rapace*. It is not put forward, it is part of a combination with the pan flute and the bass piano.



What makes some people say that François de Roubaix is the French Morricone is undoubtedly the presence of these “gimmicks” in the scores of the two composers. Unusual sounds that catch the ear with their often surprising, disturbing or amusing effect. We can also mention the fact that both musicians had a great interest in the possibilities of expression of sound, each manipulating it using specific recording configurations. De Roubaix had set up a studio at his home, Morricone had one in Rome. And both of them needed to experiment endlessly, continually questioning themselves. But the style of the two composers, the essence of their music, is totally different. With de Roubaix, energy and dreams dominate while with Morricone, it is rather violence or joy but, above all, pure, almost religious emotion, carried by a solo instrument or the female voice like that of Edda Dell'Orso.



In conclusion, if we frontally compare the production of music for feature films over the period of activity of François de Roubaix (1965-1975), we see that he was able to create around fifty scores when Morricone produced three times more. The almost immediate and international notoriety of the Maestro and his abundant musical production left little chance for François de Roubaix to be able to match him one day, if ever he had the idea or the desire to do so. So, François de Roubaix, the French Morricone? Up to you to judge.



De Roubaix-Morricone: a complementary opinion

The Young Cardinal and the Pope

by Patrick Bouster

Age d'or: same period, different tastes. The role of the father.

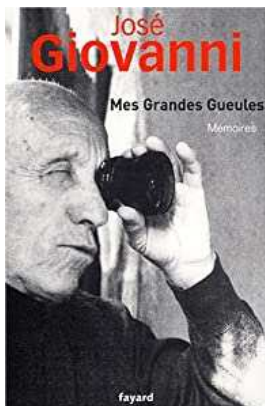
They both knew the same golden period, prolific and full of freedom and invention: 1965-1975. They were “born” for the cinema in 1964-65, and their paths show some coincidences. Actually the very first cinema movie scored by de Roubaix, **Les stripteaseuses**, a little film still in black and white, dates from 1964. And the following year already, his name is revealed for his score for **Les grandes gueules** by Robert Enrico, with a “western-like” flavor surely inspired by the emerging Italian western, transposed in France. But only partly because the solo instruments like guitar, harmonica, the syncopated sounds and a personal signature, renewing the film music were authentically his. Before that, he began his career in 1960, for short films and documentaries, at around 20 y.o., when Ennio was 32-33. François was introduced to the cinema field thanks to his father, helping the latter on technical aspects for documentaries and short films, and then scoring his father's short films. The young Ennio too discovered the music thanks to his father, but in night clubs and jazz ensembles. Beyond some intriguing but superficial coincidences, two strong differences make their approaches antagonist. First, François is attracted early by jazz: he plays music with a small ensemble of friends and colleagues and put this style into some films. He is interested in the discoveries and new sounds, whereas Ennio doesn't enjoy or rely on this style. And let's say he doesn't understand it because it is too far from his universe, although his performances and recordings when young, close to the jazz, but more academic or “light music”, for medium and big orchestras, far from the improvisations or for a small group of 4-5 musicians.

Second separation: the improvisation. The French musician took pleasure playing in parties, freely, and on holidays, outside his activities for films. Furthermore, he was able to play many instruments, from guitar to sitar to trumpet (and even trombone!) and percussion. He searched and found, like a self-taught craftsman. The Italian composer conceived the improvisation sessions with the group Nuova Consonanza as intellectual games and researches, a continuation of his contemporaneous music, and played (if we are not mistaken) only the trumpet.

Borrowing de Roubaix's directors, by exception

The first director “borrowed” by EM is Yves Boisset. Let's recall that this director successfully hired de Roubaix for **Le saut de l'ange** (1971), then chose Morricone thanks to the prestigious and international cast for **L'attentat** (The French Conspiracy, 1972), and probably because Boisset admired Morricone. Following this parenthesis, he returned to the French composer for **R.A.S.** (1973). After the latter's passing, he began his fruitful, long-term collaboration with Philippe Sarde. Speaking about **L'attentat**, the melodic, tonal tracks would have been without trouble scored by de Roubaix in a similar way. But of course the multiple layers, the savant mix of moods, tempos, and styles in *Sinfonia per l'attentato* could only be signed by Morricone. Oddly, and as a wink, in the TV movie **Mort d'un guide** (1975), about mountain guides, beautifully scored by de Roubaix through many electronic pieces, contains a short cue from this piece of **L'attentat**, for a dramatic/tension moment of a man's deep fall from the mountain. However, the French composer provided some tension tracks for this movie and would have been able to put the right cue for that moment, so this reuse remains a mystery.

The second one, director Robert Enrico really begins in the profession with de Roubaix, through a very first film for both: the short documentary **Les trois amis** (The 3 Friends), in 1960. They kept working together for documentaries and ads, since one TV movie (**La redevance du fantôme**, 1965) and the film from the same year cited above, up until **Le vieux fusil** (1975). As an exception, he didn't score **Le secret** (1974), because the producer proposed it to Morricone, involved in a “French career” too, since 1969. It was said that de Roubaix got angry, but not too much, as he was able to say about Enrico: “*If I had been in his situation, I would have done the same thing, not to miss a chance to work with Morricone*” (cited by Stéphane Lerouge). The score contains many Morricone traits and trademarks (Edda's voice, atonality, complex structure of a fascinating theme), and it is not certain that de Roubaix would have achieved a similar rendition. But he had already installed mysterious and menacing atmospheres, for instance in **Les lèvres rouges** (Red Lips, 1970).



José Giovanni, a director with whom de Roubaix worked the most after Enrico (with 6 films) was very attached to his composer, which is proved by a systematic change of composer after his passing in 1975. Belatedly, and finally adapting, as often, his own novel, **Le ruffian** in 1982, he hired Morricone. A logical choice but never explained, maybe due to the Italian co-production, which allows Morricone to present somehow a musical illustration close to de Roubaix, with a country-styled, adventure score which the film needed. Indeed and paradoxically Ennio was pretty far from his own universe, in spite of a main theme maliciously entitled *Western?* and the choice of the harmonica. In his very instructive memoirs (“*Mes grandes gueules*”, Fayard, 2002), Giovanni briefly recalls the recording sessions and alas doesn't develop their collaboration. But it suited him very well. Just an anecdote passed the filter, outside the book, that Ennio would have told him that he liked very much the music of **Où est passé Tom?**, an obscure film certainly not released in Italy, but present on a famous, successful de Roubaix compilation LP by Barclay (volume 1). Vice versa, it is said that de Roubaix admired, among other scores, **GBU** (in his own words), or **Indagine...** (according to Stéphane Lerouge).

The treatment of a film, a question of style. Switching the two

Their respective processes of elaboration of a score were totally opposite: de Roubaix often played himself the instruments (many), recorded alone to assemble them afterwards. Some of his soundtracks are nearly electronic (**L'Antarctique**, rejected by Cousteau, and some others like **A vous de jouer Milord**, **Mort d'un guide**). All this built a very personal sound. On the other hand, he called arrangers, not to replace him in the conception or to develop ideas, but to

enhance the musical material (Demarsan, Bernard Gérard,...). In spite of this choice, it is noticeable enough that the style sounds incredibly personal, unique, whatever the talented collaborators (**Le samourai** and **Diaboliquement vôtre** arranged by Demarsan, bear at the same time the latter's abilities and de Roubaix's signature). Of course we perceive more his style in small ensembles but his musical force is present in all of the oeuvres. The taste for try-outs, novelty, is shared by the two, through opposite means. Morricone, until 1975, made effects with electronics and had them played by an instrumentist, a talented one like Giorgio Carnini or Walter Branchi. But he integrated the process in an intellectual, modern research, while François made it like a craftsman having pleasure to try and find.

Songs are more important in de Roubaix's scores (a life in general, making many songs and lyrics for ads, discs, even singing himself), probably because he felt himself close to this universe.

Some scores, by their styles and timbres, are close to Morricone's universe even though they have something very personal: **Dernier domicile connu**, **Le samourai**, and even **Ho!**, given their classical structure, the originality of the timbres used. Other ones, without being Morriconian, will please to us, like **Les caïds** (awesome main theme, one of his greatest), **Adieu l'ami**, **Les grandes gueules**, **La scoumoune**, **Les lèvres rouges**, ... I personally add **Le saut de l'ange**, with its fascinating main theme for sitar as a leading an unbelievable sonority, great other themes, almost completely released by Quartet Records.

On another hand, we could easily imagine de Roubaix having scored **Le clan des Siciliens**, **René la canne**, for instance, for their minimalism, freedom and sense of the timbre. Even **Le trio infernal** could have matched the French composer's inspiration, given his abilities on **Les lèvres rouges**.

On the subject of productivity, some last differences between the two

In terms of productivity, the French composer, without reaching the Italian one, totalized 110 scores for a period of 11 active years (10 per year!), for cinema, TV broadcasts, movies and series. Of course, this doesn't include the music for short and documentaries films, commercials, theatre-play, shows and songs. The whole compares him to the most prolific colleagues, as Delerue was in a similar period. Behind this factual common point with the Italian, there are two major differences, as far as the media musicalized are concerned. First, television kept de Roubaix busy much sooner, at the fifth year of his career (from 1965 onwards) at a frequent level, thanks to the popular series and the "dramatiques" (fiction TV movies) of the public TV, the only one channel in those days. Apart from the isolated cases of **Giovanni ed Elviruccia** (1969) and **Tre donne** (1971), Morricone waited 17 years of career (1978) before accepting to be hired rather frequently by the TV. Secondly, their presences on records are totally opposite, the French having published few LPs during his life, but much more 45 RPMs, and after his passing, a good but still low number of circa 20 CDs, for 31 scores more or less complete. Comparing to his Italian colleague, there are so many unknown scores to release! But a final difference (according to me) is the joy, the jubilation felt when hearing the music by the French composer, even in his most disturbing or mystery pieces, making his sensitivity and personality unique in a extraverted manner. On the other side, Ennio infused strong musical ideas and concepts, through a strict, more mastered and somehow severe, more introverted expression.

Great creativity, memorable films and scores, a good number of faithful directors, strong and personal styles: all is present for both for the posterity.



————— INTERVIEW —————

Stefano Di Battista

Saxophonist

by Patrick Bouster

by phone on 5th of august 2021 - Original interview in French :
<https://drive.google.com/file/d/1YNCHWxSYOOMXXyCRZZF6dTJha4GVKsPM/view?usp=sharing>



Stefano Di Battista is far from being an unknown man in the world of jazz: his first records date from 1995, with various soloists, like Roberto Gatto or André Ceccarelli. And he's often in concert.

On the occasion of a tour in France this summer 2021, around his new CD “Morricone Stories”, the contact was possible thanks to the idea and the intermediary of Olivier Desbrosses, head of the website underscores.fr and the saxophonist's press officer. He proposed me to make an interview with him to talk about Ennio Morricone, about a year after his death. In doing so, the idea was also that the interview would be published both on this French website and on *Maestro*, containing, by chance, a lot of elements about jazz...

Aficionados discovered Di Battista in a video posted by Stefano Reali in 2009, taken from a private evening at his home with some friends including Morricone⁴¹. We see the saxophonist playing a small theme, accompanied by the composer at the piano, which delighted us, and filled for a little while our thirst for oddities.

But it's time for his interview, which took place in French (yes, there are still French-speaking Italians!), making clear that his CD, a hybrid object, skilfully transposes known and less known themes, with passionate and virtuoso musicians, playing with obvious pleasure, between respect and evocation. The listener of film music, while recognizing the themes, will however only feel strong jazz or jazzy colors, far enough, as expected, from the original versions.

“Morricone Stories” contains 12 tracks, from **Peur sur la ville** to **Once upon a Time in America**, including **Verushka**, **Il grande silenzio**, **La donna della Domenica** and **GBU**. Here he is accompanied by – respectively on piano, percussion and double bass – Fred Nardin, André Ceccarelli and Daniele Sorrentino.

The film music on-line magazine (with forum) published the article (in French):

⁴¹ <https://www.youtube.com/watch?v=k7c0nOOuXC8>. In addition to Reali, Morricone and his wife Maria, one can recognize the jazz double-bass player Giorgio Rosciglione as well. The evening took place on January 20, 2007, because Morricone dated the partiture, which appears on the back of the disc.

<http://www.underscores.fr/rencontres/interviews/2021/10/entretien-avec-stefano-di-battista/>

What did lead you to the Sax?

It was a bit of a coincidence. My father enrolled me in the Rome band, Camini District, when I was 12-13 years old. I didn't know the music, so I tried by ear, playing the saxophone. Around 14-15, I fell in love with jazz. My father bought Musica Jazz, sold on a newsstand, a periodical that contained a LP record... I remember these records at home, such thrills for me! At the age of 15-16, I was enrolled in the Conservatory of L'Aquila. And between 16 and 19, I was in the United States, to discover the musicians, Boston, the Berkeley school...

When and at which occasion did you meet Ennio Morricone ?

It was at a party at Stefano Reali's home (TV director, friend of Ennio and musician). One day in 2007, his entourage invited me, asking me to bring my sax, just in case. I hardly knew anyone at this party! And Morricone talked to me, he was intrigued, he asked me about my work. Soon after, he started writing something on a sheet: it was music, which he gave me to play on the sax! I start reading it, I see that it contains extreme notes, either low or (too) high... I play it anyway, but by cheating a little, by lowering the notes too high... He notices it, tells me that they are written to be played as such, and asks me to try again! It was like a nice trap... At the end he gave me the manuscript.



Is it this piece entitled *Flora* in your recent record?

Yes, but when he gave it to me, it had no title. A year later, my daughter was born, named Flora... So I named the piece afterwards, because it is for me like a gift.

Did you play for his film scores if you collaborated with him after that?

No, I never had the opportunity to record with him or for him. Because my schedule, concerts, trips, did not allow it. Nevertheless, I offered to make a CD with him, with content to be determined together. He told me to do something else, my own music.

How was the choice of music to adapt for your CD dedicated to Morricone, "Morricone Stories"? Very often, the originals are far from jazz, they had to be adapted...

I tried to build a mix of his music that he liked and that the audience knows. The ensemble is not really jazz, but in freedom, and especially in respect of the spirit of his compositions. For some instruments (3-4), the final rendering focuses on the core of its themes, with their main lines. So it's not just Morricone, not just Di Battista, but between the two: "Ennio by Stefano". In concert, I often play as a quartet and this CD keeps this structure. It must also be said that this CD was not conceived as a tribute after his death. It was ready in 2020, but when he died, we didn't want to suggest that we were taking advantage of this sad event.

Your CD and your concerts prove that film music, by Morricone or others, is first (or afterwards) music, outside the film, isn't it?

Yes, it exists through concerts, as living music. I often play Morricone in concert, and every time the audience is happy, a real joy, people are like crazy... But I also played other film music, such as that of Michel Legrand, for example. Film music is a great inspiration for musicians.

Thank you Maestro, for your availability and kindness. Wishing you great concerts!

————— SCORE REVIEW —————

La Cuccagna

by Steven Dixon



The characteristic quality that stamps Morricone's early film work is the element of surprise. Particularly evident in his early pop arrangement work, but also in scores like Luciano Salce's **Le monachine** (The Little Nuns, 1963) with its sparkling comedy tones. Of course **La cuccagna** (A Girl in A Million, 1962), another Salce credit, is no classic, but it's a memorable mellow little score that does add surprise and sticks well in the mind.

It's one of those films that covers social and economic issues in Italy during the early 1960s. As we know, Morricone writes so well for this genre. Much of the soundtrack's effectiveness is achieved by its calming traditional Italian folklore tones as displayed the main theme *Il cortile*. The result is a rather marvellous collage of themes pieced together with voices and sound effects. Certainly not a new approach for Morricone as the artist had toyed with similar ideas of a child's voice shouting excitedly on the rare 45 *Bevette piu latte* (PM45-3177, 1962).

The film's rational calm tones, blended with heightened drama, are particularly prominent in the theme *Il ritorno a casa*, an important piece which resonates throughout the score. Slow, ancestral, melodic with the occasional harmonica peppered in. It also has a loose connection to Morricone's *The Wild Bunch* from **My Name if Nobody** (1973)

Many unreleased themes did emerge on some old tapes. For instance, the cue *Il ritorno di casa*, boasts many new musical concepts for guitar and piano. These old tapes were prepared apparently in the period of the POO bootleg projects – late 1970s – for inclusion on either a complete album or compilation. We know this because a rare bootleg acetate was specially prepared with multiple themes from **La cuccagna**, **H2S**, **Fraulein Doktor**, **White Dog**, **Le streghe** and others.

As collectors will already know, there were three original songs produced for **La cuccagna**, two by Luigi Tenco and one sung by Fabrizio De Andre, a close friend of Tenco's. Thanks to the popularity of singer Tenco, **La cuccagna** was well served upon its release with a fabulous film photo cover 3-track vocal 45 "Luigi Tenco canta le canzoni dal film di Luciano Salce La Cuccagna" (SRL 10.271 Ricordi) and a highly collectable photo cover instrumental (RCA PM45-3129), both 1962 yet there was no complete soundtrack. Little came afterwards, apart from a CD-R and an ill researched virtual soundtrack which offered no new music whatsoever. A whole host of credit errors were present on the virtual soundtrack and these will be detailed later in this article.



Other vocals did appear in the film like the fun Rita Pavone song *Pel di carota* (composed by Ennio Morricone and Franco Migliacci); and a second Pavone credit *Alla mia età* (composed by Rossi and Robifer although wrongly credited to Morricone on the 2002 BMG Rita Pavone CD). These songs, functional enough for the film were simply lifted from the RCA archives, thus have no connection to the soundtrack proper, but are nice songs all the same. They were not on the original tapes, though they can be found on 45 and CD.



So how much music of this soundtrack proper actually exists today? To answer this let's go back to 1962. The first of the two singles from 1962 presented two fine original instrumental themes

Il cortile and *Il ritorno a casa*. Morricone's musical story-telling for social dramas always excel, yet these two marvellous themes are the only ones ever to be liberated from the original soundtrack. The second single, also 1962 had the vocals of Luigi Tenco and the music of Ennio Morricone on two of the three numbers. Tenco's vocals are strong, often bittersweet, distinctive and direct. These songs gained extra attention in 1967 after Tenco, aged 28, took his own life. Ricordi came out with not one, but two albums with identical track contents.

However, the Morricone tracks were spread over two albums *Ti ricorderai di me...* (Ricordi MRP 9031, song *Quello che conta*), and *Se stasera sono qui* (Ricordi MRP 9033, song *Tra tanta gente*). Author Pilantra is co-credited with Morricone on *Tra tanta gente*, a name which popped up on another Morricone film **Come imparai ad amare le donne** (How I Learned to Love Women, 1966) with vocals by The Sorrows. It is actually a pseudonym for Luciano Salce.

These albums have become incredibly popular over the decades. They have been introduced to many new audiences. Re-released in 1976 by Orizzonte ORL, again as two separate albums with the Morricone songs spread over the two vinyls. Then on CD. And most surprisingly on a recent transparent vinyl RSD 2020 with one song only in *Quello che conta*. As for the instrumental soundtrack, this has remained completely silent until 1990 when *Il cortile* and *Il ritorno a casa* suddenly turned up on the CD "Ennio Morricone Film Music" (Vivimusic 1995). One of the reasons **La cuccagna** instrumental 45 is worth so much is because this is the only ever time you will find it on the vinyl format. It usually sells for about £200. Because **La cuccagna** also boasted one original non-Morricone song in *La ballata dell'eroe*, a great number of singles with this piece emerged with film photo covers. Even without the Morricone music, they were particularly rare with many selling upwards of £1,000.

Another major problem with the unreleased instrumentals from **La cuccagna** is the timings. On the very old tapes from the 1970s, they are very short themes, small refrains of *Il cortile*, minus the sound effects. In spite of the apparent setback of those diced up themes, many new variations do exist on the tape, plus some completely new ones. There is a delicate oriental cue (plus a reprise) which does remind me of a nice little number found on Morricone's **Mi vedrai tornare** (1966), a love drama starring Gianni Morandi.



The old soundtrack track listing from the 1970s reads as follows:

- 1- Quello che conta -Vocal Luigi Tenco 2:45
- 2- Il cortile 3:32
- 3- Il cortile (edit 1 minus sound effects) 0:43
- 4- Il cortile (edit 2) 0:42
- 5- Il cortile (edit beach party theme) 1:01
- 6- Il cortile (edit,finale) 0:25
- 7- Il ritorno di casa (piano version) 1:14
- 8- Il ritorno di casa (guitar version) 0:47
- 9- La cuccagna (oriental) 0:16
- 10- Il ritorno di casa (guitar version extended) 0:56
- 11- La cuccagna (oriental, reprise) 0:18
- 12- Il ritorno di casa (edit) 0:16
- 13- Il ritorno di casa (complete version) 2:34
- 14- Il cortile (edit 2 minus sound effects) 0:34
- 15- Tra tanta gente -Vocal Luigi Tenco 2:54

Total 19:47

A picture cover was specially made, interpreted in a most familiar way – namely the old RCA SP LPs. It's all nicely done of course. Note on the top left hand side EM 013. And on the top

right hand side, instead of RCA Italiana, it reads DLT Italiana.



For those searching for the complete soundtrack, you will not find one apart from a 4-track French CD-R from the year 2019 (coupled with Luciano Salce's **Il federale**). And a virtual soundtrack from 2014 advertising seven selections from the film. Here are the track listing of that virtual soundtrack:

1. Pel di carota (Morricone) vocals Rita Pavone
2. Alla mia età (incorrectly credited to Morricone) vocals Rita Pavone
3. Tra tanta gente vocals Luigi Tenco
4. Quello che conta vocals Luigi Tenco
5. La ballata dell'eroe (incorrectly credited to Morricone) vocals Fabrizio De Andre
6. Il cortile
7. Il ritorno a casa

Total 18:48



—————INTERVIEW—————

Once Upon a Time in Yorkshire

The Story of How Catherine Howe Recorded with Maestros Morricone and Piccioni in Rome

by Sarfraz Chowdry

"Maestro" speaks to the award winning English Singer-Songwriter about her experiences of the music industry, working with legendary producer Bobby Scott, meeting and working with Italian Cinema greats Piero Piccioni, Ennio Morricone and Sergio Leone. Her recollections offer a fascinating insight into the inner workings of the Italian Soundtrack studios of the mid-1970s.



Catherine Howe
circa 1975

It isn't often that you get an opportunity to speak to someone who has been described by Record Collector as "*one of the great unrecognized voices*", or by the Guardian as "*a Kate Bush of her time*". Equally impressive is that the same person has worked with the likes of Maestros Morricone and Piero Piccioni, and was once in the same room as Morricone and the legendary Sergio Leone.

Morricone fans may remember the wonderful song *Glory, Glory, Glory* from the Leone produced and Damiano Damiani directed 1975 Spaghetti Western **Un genio, due compari, un pollo** (A Genius, Two Friends, an Idiot) starring perennial actor Terence Hill. The film is largely forgettable and was not helped by the fact that some of the negatives were stolen and held to ransom so the film had to be completed using out-takes and stock footage. The fact that it is still remembered at all (like many

films scored by the Maestro) is probably due to Morricone's lively soundtrack which was in a similar vein to his work on another Leone spaghetti western, **My Name is Nobody** (in fact **Un genio** was marketed as "My Name is Nobody 2" in some markets).

I was intrigued by *Glory, Glory, Glory* upon first hearing it nearly 15 years ago, largely due to the beautiful manner in which it is sung by a singer called Catherine Howe. I later discovered Catherine is English and originally hailed from the Yorkshire area. The song was sung with a sincerity that is both emotionally stirring and genuinely moving. I had not heard of Catherine before but the song piqued my curiosity and I set off to research what I could about this underrated singer with an extraordinary voice.

A cursory search revealed Catherine was born in the West Yorkshire town of Halifax in the Calderdale district, not more than 15

miles from my own hometown. Catherine moved to London at the age of twelve to attend the Corona Drama School where she was identified as a special talent due to her singing ability.

Her time at Corona led to work on the stage and also on several British TV classics of the 1960s, most notably **Dr Who** with Patrick Troughton (the second Dr) and the classic Police drama **Z Cars**. But it was her singing that was regarded as a special talent and after moving to Swanage in Dorset in the late 1960s, she refined her singing and song-writing skills. By the late 1960s she had accumulated an entire album's worth of songs which she took to CBS Records where she met Andrew Cameron Miller of the small independent label Reflection Records. Miller teamed her up with Jazz impresario and song writer Bobby Scott who wrote the classic *A Taste of Honey*, and also the Hollies *He Ain't Heavy He's My Brother* and together they recorded her debut LP "What A Beautiful Place" in 1971. The album is an eclectic mix of styles but essentially it is a classically English album with Catherine's vocals sounding hauntingly beautiful, yet at the same time both rich and pristine. The album has something of a concept feel to it with the insertion of three short spoken word interludes backed by orchestral music. The liner notes on the original LP state she is a fan of Burt Bacharach and on listening to the songs it's easy to see why.

The album was quickly withdrawn after release due to a dispute between the label owners and distribution issues and as a result it remained largely unheard for over 30 years. The album was regarded as a long-lost classic with original copies changing hands for £1200. Fortunately, the album was reissued in 2007 by Chicago based Numero records. The re-release met with critical acclaim, gaining a five-star review from the Observer. The reissue was described as thus:

"What A Beautiful Place" is a prodigious effort wrought from the melancholy ruminations of post adolescence. The album's eleven songs unfold like a classic

bildungsroman, beginning in the smokestained industrial county of Yorkshire, transformed by the electrified creative landscape of mid-century London, and retiring to the warm pastoral bliss of the county of Dorset on England's southern coast." An appropriate description that details Catherine's own personal journey.



What A Beautiful Place (Numero Records, 2007)

Her second album "Harry" was released in 1974 and was her most successful record earning her an

Ivor Novello award for the title track (only the second time a female artist has won the prestigious award). "Harry" was also awarded folk album of the year by the Sunday Times, although Catherine disputes the 'folk' tag bestowed upon her. A third LP "Silent Mother Nature" was released in 1976.

Her fourth album, 1978's "Dragonfly Days" did not sell well and eventually Catherine withdrew from the music industry in 1980. In the interim, she married, raised her daughter and wrote three books on social history (including one about her beloved Halifax). Catherine returned to the public eye in 2007 with the reissue of the aforementioned "What A Beautiful Place" and she recorded a new album "Princelet Street" with her old friend Kevin Healy.

I first contacted Catherine several years ago via email enquiring how she came to sing on the **Un genio** LP and her recollections of meeting Ennio Morricone. I felt this could

be elaborated further and contacted her again late last year where she agreed to a full interview about her career and also on her time in Italy. I begin by telling Catherine how eclectic I found her debut LP to be, and whether this was deliberate.

Bobby Scott was a wonderful composer and jazz musician and he interpreted my songs with great lyricism (Catherine recommends I listen to a track called *Tiny Sparrow* by Aretha Franklin produced by Bobby Scott which she describes as absolutely wonderful).

You were originally a folk singer?

No, No. I was never a folk singer, I don't why that idea has spread so wide. I cannot claim to be a folk singer, writer or performer, no.

I asked Catherine about another famous quote about her that she was Kate Bush before Kate Bush (Catherine recorded a song about the Bronte Sisters called *Lucy Snowe* two years before *Wuthering Heights* made Bush an overnight star). Catherine recalls writing the song in 1971 after reading the book "Villette" by Charlotte Bronte. She attributes the Bush comparison to the press 'liking to compare artists', and doesn't take it too seriously.

I've returned to Lucy Snowe right through my career. Rather than folk, my songs could be described as pastoral, though saying that I've recently written some that sort of fit the folk tradition. I'm a songwriter and have written all types, shapes and sizes.

Does this eclectic nature reflect your musical influences?

I was the youngest in my family and there was quite a big record collection. My musical influences when I was a child were performers like Buddy Holly, and Fats Domino who I was introduced to by my brother and sister. I loved the Beach Boys in the early 60s, Randy Newman, James Taylor, Kate Bush (later on) all the really great song-writers, Jimmy Webb, Burt Bacharach.

Catherine moved to London and attended the Corona Drama School in the early 1960s. I asked her about her early stage and TV

work which she did all through the 60s and why she decided to give up acting and concentrate on singing.

The reason I went to the drama school was because a teacher at my primary school told my parents I should have my voice trained, the acting was just an accident. I didn't do it for that long, only for six or seven years. It came about because I was writing songs as a child and singing. The acting taught me to be professional, but it was always about the music.

I tell Catherine how much I liked her debut LP and how polished the production sounds even today (the music was performed by members from the London Symphony Orchestra). Was she disappointed at its lack of success?

I take things as they come at me, the good and the bad but it took me a long time to recover from that actually, from the point of view of work.



CATHERINE HOWE RCA Records and Tapes

Early Publicity Photo of Catherine Howe

Catherine agrees that the LP was a real labour of love for her and explains the politics behind the LP.

It was withdrawn from release. It got a few radio plays but wasn't around long because Bobby Scott and his business partner Andrew Miller here in England had an argument, and I fell in the middle of it.

Andrew put a legal injunction on it in the end.

The Reflection label folded around this time so there was no promotion and the record remained a lost classic until it's reissue. Looking back at it now, it is clear that Catherine is still proud of the record.

At this point Catherine tells me she was still in total obscurity for three years following the recording of "What A Beautiful Place" and it wasn't until 1974 that she signed a publishing agreement with Carlin Music and that's when "*people started knowing her a bit*".

The title track from her second LP "Harry" recorded for RCA in 1974 got her noticed even more and from this point, the mid 70s, Catherine embarked on UK tours with Andy Fairweather Low, David Soul (yes of **Starsky & Hutch** fame!) and Chris DeBurgh.



Firestar Express/Forse Eri Tu EP

I asked Catherine how she went from being an emerging English singer songwriter to appearing on Italian documentary and film soundtracks with the likes of Piero Piccioni and the acknowledged master of Italian soundtracks, Ennio Morricone.

It was straightforward really, when I signed with Carlin Music as a song-writer the vice-president Paul Rich (it's an American company but had offices here in London) offered to act as my manager and he said to me one day, Piero Piccioni over in Italy is looking for somebody to sing, do you want

to go over? And I said yes. So it was as simple and straightforward as that.

Had you heard of Piccioni at that point?

I hadn't heard of him at that point. They flew me over to Rome. Everyone was very kind. They spoke nothing by English when I was around.

I inform Catherine that Morricone famously did not speak English.

Did he not? Then that explains why he didn't talk much to me!

What's your abiding memory of your time in Rome?

I loved the city and the weather – although the first time I was there was, I think, in March which was colder than I'd expected. That was probably 1974. The production company was called General Music, run by a man called Enrico De Melis. Everyone I met was kind and charming. Yes, it was a good experience.

How did you find working with the Italian composers and engineers compared to those you had worked with in the UK?

They were professionals at the top of the tree. One thing that did strike me was that (and Italians are supposedly famed for this) but only on our shores I don't know if they recognise it in themselves, I do know that things were not...how can I put it...it was a bit last minute,' she says with a laugh, 'which alarmed me because I heard Piero's song Revelation for the first time just twelve hours before recording and it's a complex song.



Ennio Morricone at the Orthophonic music studios, Rome (Now Focal Music Village)

How did you find working with the session musicians?

Those I met were great, but it was mainly a situation where I would just turn up to the studio, very often the instrumentation was already done. I can't remember singing with the orchestra, memory plays tricks over the years, but I did meet one or two other great women singers at the studio.

Did you ever meet Edda Dell'Orso?

I don't think so.

I inform Catherine Edda also featured prominently on the Une Genie OST and was Morricone's favoured Soprano featuring on his most famous works (after the interview I forwarded a YouTube clip of Edda singing Once Upon A Time In The West and Catherine responded that the wonderful singer Piero introduced her to in the studio corridor one day was very probably Edda.)

Catherine recalls the first time she met Piccioni and of working on the scored documentary *God Under the Skin* featuring the songs *It's Possible* and *St Francis in Katmandu*.

The first time I met Piero was to sing his song Revelation. I was a songwriter, not a professional singer as such, so I was truly alarmed at the complexity of the song which I heard for the first time the day before recording. The lyrics were still being written yet everything turned out beautifully in the end and the song just seemed to evolve in my head as I sang. Piero must have been happy with it because he asked me back to sing It's Possible and St Francis in Katmandu. We worked in a huge studio, was it the International Recording Studios? I can't swear to that, but the tracks went down well.

Did you record any songs in Italian?

There was a later track which I sang in Italian, I think a re-working of It's Possible. That must have gone down with an interesting English accent.

Catherine recorded the song *Forse eri tu* for Piccioni sung in Italian and released on an EP in 1974. The B-side featured *St Francis of Katmandu* sung in English from the film

Il dio sotto la pelle directed by Folco Quilici.

I went to Italy at least four times to work with Piero, and did one television show for him at RAI. We performed George Harrison's Something and a beautiful song of Piero's which I'd like to hear again.

Were you involved in any promotion for any of the Italian LP's or EP's you were involved in?

*No, I wasn't. I know General Music released an EP through CBS called St Francis of Katmandu. I wasn't informed much about the releases. (This was also part of the *God Under the Skin* soundtrack).*



Un Genie, Deux Associates, Une Cloche French vinyl LP

Turning to *Glory, Glory, Glory*, I informed Catherine about the film's history including the theft of the reels (I tell her that this could only happen in Italy). Catherine has a copy of the original LP, but hasn't played it for years.

What are your memories and experiences of the recording sessions with Morricone?

I was quite ill, I had a very sore throat. I had to apply my classical training to keep the voice going. It's strange how things work out because that classical approach suits the song well. I think we did two recordings. One for the soundtrack and I remember dubbing for the actress Miou-Miou.

I enquire about the version on the film where Miou-Miou is singing the song without music accompaniment.

Yes I did the vocal for that. I remember dubbing for her and having to keep one eye on the lyrics which kept turning up and another eye on Miou-Miou up on the screen at the same time. That's the story behind it. We must have recorded the vocal for the commercial soundtrack during the same session.

So the lyrics were written on the fly?

Yes very much so. The reason the lyrics were being written as we worked was because Miou-Miou would have sung in Italian or French for the camera and we were trying get the right vowel sounds to match her image. So the lyrics were constantly changing. It was tricky because I was looking at the words and trying to watch Miou-Miou's mouth and express her movements all at the same time.

Who was writing the lyrics?

An American, I can see him but can't remember his name (The credits on the original LP state only "D Miller").

I mention to Catherine that Edda Dell'Orso was the main featured vocalist on the other tracks, prompting her to consider why they didn't use Edda for *Glory, Glory, Glory*.

I think they must have wanted an English vocalist.

I expect your work with Piccioni brought you to Morricone's attention?

Oh yes I remember Piero telling me that he had mentored Ennio Morricone so I always assumed that he recommended me. I imagine that's what happened.



Photo from the 'What A Beautiful Life' LP

What are your memories of meeting Morricone in the studio? Did you have any interaction at all with him when the song was being recorded?

Only a little. I turned up on the morning, there was a lot of work to do, so I just went to the microphone and was given the lyrics and just worked and worked until we'd done it. I didn't have a lot of communication with Ennio, he was in the booth of course along with the Director and Sergio Leone.

So you met all three of them?

Yes.

What do you think about the spirituality of the song, the lyrics mention "on our knees bending" and "praying for salvation"?

The lyrics suit the song and the song suits the action on the screen. You must express the sentiment of a song when you're singing it but I have to confess the spirituality of it wasn't my main concern at the time. It's lovely to hear now.

Did you go to any screenings of the film?

No I didn't, I flew out there, did my day's work and flew back again. And that was it. I was just a contracted voice. I do remember that it was very hard work, it took a long time. The dubbing took a long time. That was laborious.

Did you get any other offers to work in Italy after that?

No, I can't remember if I did the TV show with Piero after or before.

And your overall experience of the session?

*It was tremendous to work with Sergio Leone and Ennio Morricone, the first time I heard his music was when I was sixteen and ushering in the Haymarket Cinema in London. It was the film with the theme (Catherine hums the famous motif from **The Good, the Bad and the Ugly**). I heard that theme tune standing at the back of the cinema and I just thought 'WHAT!' It wasn't a hit then but then it became a massive hit. And I'd watch that film over and over again.*

So when you got the call to work with Morricone you were already aware of his work?

Oh yes I was well aware of him because of that film score. Wonderful, fantastic film

score. That was his entrance into international fame. I was totally blown away by it. Fantastic film and consummate film score.

Catherine is also familiar with some later Morricone scores but still rates the GB&U as his greatest score.

Is there anything else you can tell me about your time in Italy?

My abiding memory is that everyone was so kind. At General Music there was a lovely woman called Giovanna Bramante and she and her husband took me to the coast a couple of times. They took good care of me. And I developed a love of gnocchi.

Were you expecting more work from Italy after recording for Piccioni and Morricone?

Over a two or three year period Piero got me over a few times, I just did the one for Ennio. But my own career took off then here in England and I was busy touring and writing.

Did you have any success in other countries such as America?

Probably I'm better known in America than I am here (in the UK). I did some promotional radio shows there when the Harry LP was released, but didn't tour.

After her hiatus from the music business Catherine moved back to Yorkshire, took a history degree and became an author (she is now on her fourth book). She has also written her memoirs from her music career but does not have plans to have them published. Looking back on her career she says,

The industry didn't really suit me that well as a performer but I have always written. Since 2000 I've recorded three albums of songs, "Princelet Street", "English Tale", and in 2015 "Because It Would be Beautiful" which is a collaboration with Vo Fletcher, Ric Sanders and Michael Gregory.

I end the interview by asking Catherine how she is coping with the UK national lockdown and she replies it hasn't changed her life that much. She continues to write and remains active; our interview is concluded so Catherine can go for her daily walk. She no longer lives in Yorkshire but visits regularly and quite clearly Calderdale remains a special place for her, a later recording featured a song called *Yorkshire Hills* which first appeared on a compilation LP called "Sounds of Yorkshire" and which she recorded a second time for her 2005 album "Princelet Street".

I thank Catherine for her time. Her voice still sounds crystal clear and it is lovely to experience it first-hand in conversation knowing that these were the same vocal cords that lit up the song *Glory, Glory, Glory* in 1975 which has become my favourite English language song written by the Maestro.



For more information about Catherine's music visit her website

www.catherinehowe.co.uk

To purchase "What A Beautiful Place" visit www.numerogroup.com

— — — — — FILM REVIEW — — — — —

La disubbidienza

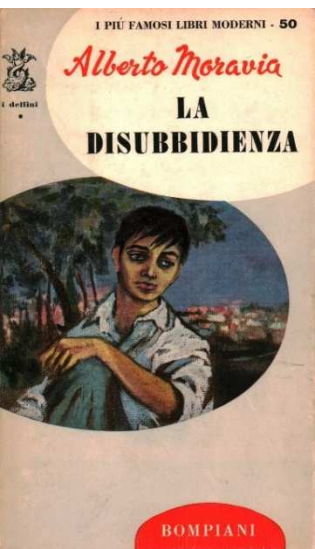
The Last Lado-Morricone Film

by Patrick Bouster



As a nice complement to the Enrico Pieranunzi's interview, this film has been chosen for several criteria. First, it greatly illustrates the pianist's facets through several styles. Secondly, it possesses great qualities (both film and score) and a large variety of musical genres. Lastly, the collaboration between the director and the composer ends here.

The book



Moravia's novel, published in 1948, shows a certain maturity in reprising themes of his era: existentialism, absurdity, and the cherished themes he developed elsewhere: boredom, sexual awakening of a young man, criticism of the society. The book is rather short (223 pages in the French pocket edition), written in the third person, depicting the “good society” full of conservatism, hypocrisy, insincere religious devotion, etc. But, according to

the commentators (or the specialists), there is no politics, because contrary to his colleagues like Sartre, Moravia doesn't implicate his existentialism, full of individualism, in a social, political role.



In the Thirties, Luca, a young adolescent of 13, is disgusted by his life, especially through his parents, real symbols of the society, and through the usual relationships (school, friendship, money) in which he finds nonsense and vacuity for himself. However he little by little discovers the sensuality with a governess/nanny, Edith, and so, his anger and sorrow tend to disappear with the awakening of his new desires for the woman, and then for life. But unexpectedly, he learns she is ill, and she soon dies (half of the novel). His health goes bad; he has to take rest and to be cured. So

a nurse, Angela, is in charge to take care of him. They approach each other, in the desire of sensual discoveries. Angela, contrary to Edith, isn't nice woman, but a medium-aged, nothing special, an ordinary person, able to be touched by emotions and sensuality. Finally he thinks that life can provide to him some sense, pleasure and satisfaction. The book briefly evokes a low-key melody, perhaps a source of inspiration for the composer who very probably read the novel: *“It was this melody which had resonated in his ears for so long, and that he shouldn't have forgotten, a profound melody, bass, funeral, full of sadness but at the same time enchanting and his own.”* We could link this melody to the theme *La disubbidienza*, in the track of same title, or *Oboi sommersi*. Indeed, this piece, full of sadness, emotion and beauty, could match the lines.



The film: “the disillusion”

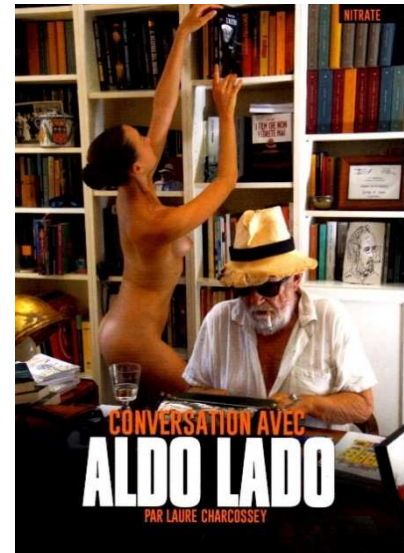
Lado chose the book for its general theme, not for the period or the environment, according to his statements, and adapted it freely. He located the plot in Venezia (his own city, shown in *Chi l'ha vista morire* much earlier) and at the end of WWII and some years after. As he declared in his interview-book, in French (*“Conversation avec Aldo Lado”*, by Laure Charcossey, Le chat qui fume editions, 2020), he transposed the story in the city he knows so well and above all, takes ample liberties with the book.

What interested him was the end of war he knew, the absurdity, the sensual awakening, the criticism towards the fascists and the collaborators who were at ease as much with the Nazis as with the Americans. For the cinematography, he hired Dante Spinotti, then young professional just leaving the

public TV RAI, and chose an Agfa film, exceptionally, contrary to the very usual Kodak one, for its “warm” qualities. Indeed, the pictures of the movie are marvellous, as well outdoors as inside the villa or the cabaret. Spinotti had a great career afterwards. Venezia and the lagoon, through a long lens appears like in a painting, not really distinct but clear at the same time. Lado said in his book that this film is his preferred one, his most personal. He recalled that Moravia defended him against some criticisms (for his liberties about the period, the plot), saying that a film is a work by a director, free to make another artistic result, as a film isn't a book. Apart from the dates, Lado and his screenwriters changed several roles: the nanny Edith (Theresa Ann Savoy) faces a competition with the nurse Angela (Stefania Sandrelli) for Luca's (Karl Die Munch) sensual education. Secondly, if the character of the father (Mario Adorf) is similar (dull and coward), the mother's (Marie-José Nat), a strict, conservative housewife in the book, is transformed into a mundane, pretty woman, singer at classy parties.



The sensual moments, more explicit in the movie, tempered by the censorship (see below) and the delicate pictures behind the curtain, are indeed beautifully rendered, through the attenuated light and the sheer shape of the curtain.



The “censorship”

A DVDR or a video file of the film (running 1H38 according to all the reference websites), had to be found since no official edition exists. But only a 1H31 version was available, or even a 1H27 long one circulating on the net. Beware, the net often presents either cut versions or at a faster speed which makes the film shorter. Such a gap was intriguing, so it had to be solved, as follows.

La disubbidienza, although released in Autumn 1981, was presented by producer Maria Pia Baldacci at the “Censorship Commission”, no later than on 30th of March. The Commission from the “Ministry of Tourism and Entertainment” provided a first answer on 16th of April, deciding that it had to be forbidden under 14 years old, and demanded to make 4 cuts:

- 1) Panel in which Edith puts her hand in Luca's underwear.
- 2) Panel in which Luca poses his hand on Angela's legs.
- 3) Reduction of the scene in which one sees Angela laid on the bed opening her legs.
- 4) Reduction of some final scenes in which Luca and Angela are nude on a bed.

So the production had to make these cuts and to present the film again at the Commission, in May, and received the positive answer on 6th of June. All the documents, as basis of the information are public⁴².

The length first declared was 2 668 m (corrected 2 647 m), which represents, for a 35 mm film, 95 minutes, not 98. With the 4 cuts, the main part of the difference of duration would disappear, to reach more or less 90-91 minutes, the duration of the DVDR, and above all 90 is mentioned in the final official documents. The mystery was interesting to solve because it is far from being an isolated case that a significant difference exists between the « official », frequently published numbers, and the actual ones. This fact can be explained by the initial data, coming from the

productions, transcribed before some cuts and not corrected afterwards. Additionally, the dates prove that an achieved film is ready long before the release, so the music could have been written, recorded much earlier, even end of the previous year in this case.



The published music

Already the original, and only one published, LP released to accompany the film (surprisingly French, like the first theatrical release on 15th of July in France, before Italy in early August) gathered a good part of the score highlights. *Morire e viverti* takes the main role, already as the opening titles, in a dreamy atmosphere, and the moments with Edith first, and then with Angela. 5 minutes long, rarely a sentimental theme would be so catching, accomplished, although simple and delicate, moving, even without having watched the film, which is the case for many of us. The piano thinly converses with the strings, the organ installs an uncommon sound rather than a motive, almost saturated. Here we are far from the immobility, the staticism (and somehow the general boredom or a certain lack of inspiration) of this special period 1979-1982. All the variants discovered in the magnificent GDM expanded CD (2011, for the 30th anniversary) are a delight. They allow us to hear Edda's voice, more prominently, in an uncommon way: she makes some volutes, like the piano, the flute or the strings do in other variants. *Dentro la tenda* (Behind the curtain) keeps our attention and emotion, the piano and its volutes seem to make some improvisations (of course everything is written), going farther, a summit. The same goes with the elegant theme *La disubbidienza*, in a

⁴² <https://cinecensura.com/sexo/la-disubbidienza/>

classical piano-strings rendition of the same title, and in a more touching one as *Oboi sommersi*, for oboes and orchestra (heard with pictures of Venezia taken by the fog). The incidental tracks (*Repressione*, *Ritorsione*, *Al teatro Goldoni* and their variants) surprise less. But the suspense-tension, well-managed *Repressione* keeps our attention, with the well-known hammered piano and strings scansion, creates a climate of war. A jazz trio, with a leading Pieranunzi, attracts us in two tracks linked to the 1940 decade, named *Source #1*, *#2*, played live in parties. For piano, drums and double bass, they seem to be written for Pieranunzi's trio, all brilliant. These very well-done pieces are truly enjoyable, in an old style, a real bonus from the CD. Edda is present another time, with a true song (*Dolci parole*), not so valued in the film, performed by Luca's mother. It is a rarity because Edda almost always sang without lyrics for Morricone. Here it was the second time after *Che senso ha* from **Orient-Express** (1979).

In addition to the identifications from the SIAE database, commented in *Maestro #7* and *#8*, and for the anecdote, **La disubbidienza** is registered both for Ennio and Maria Travia (wife) as composers, for all the themes, like for other few scores. More importantly, another piece called LA DISUBBIDIENZA CANZONE tends to prove that a song was planned and even recorded (with Edda?).

Apart from the latter, all the pieces cited are heard in the film.

The unreleased music

There are more cabaret/party pieces, of similar quality as on the CD (a little less though). First, rapid dance music fills a long scene (2:23), in the style of the 1940-50's. Secondly, other songs were unearthed. A first one is sung in German by Luca's mother, her husband on piano, very

probably not performed by Edda (0:58), since the timbre doesn't correspond to her and the overall impressions evoke an existing, German repertoire piece. Then, after war, another song in English for a feast (1:38), more probably by Edda. So there could be not only 3 Morricone songs with lyrics performed by Edda (with **Orient-Express** and **Mio caro Dottor Gräsler** later), but maybe even 4. Later we see a sort of musical where a man, a Navy sailor, very probably Peter Boom who is cast in the film, singing and dancing for a musical (1:26). The piece was almost certainly written by Morricone because it is from the same theme as *Source #2*. *Morire e viverti* (or *Dentro la tenda*) has short variants, minimalist, for piano and organ (0:18 and 0:38), without orchestral background. The inedit runs about 7 minutes, a short runtime, which doesn't suggest that there is a big number of missing tracks. Maybe the score would deserve an expansion again, but firstly, the nice film deserves a proper video edition, of course uncut as the director intended to make. It ends a fruitful (and before the separation⁴³, trustful and friendly) collaboration for 9 films, all important in one or another way.

But beware: forbidden under 14!



Lado, Sandrelli and Moravia

Link to the 3 unreleased songs (all rights reserved, for private use only):

https://drive.google.com/drive/folders/1uXJpy5WoM_-qhurW2pprUHB7LDQ9Dqxi?usp=sharing

⁴³ Lado explains in the book that they got angry during the "Marco Polo" project, a TV-series with children (**La pietra di Marco Polo**, 1982-83). According to Lado, EM had not accepted the project, being busy elsewhere, and had proposed his son

instead. Lado answered him that he would have to think it over, but then crossed paths with Donaggio, and hired him. EM then accused him of having betrayed him, and ex abrupto told him that their friendship and collaboration was over.

— — — — — TESTIMONIAL — — — — —

Giorgio Carnini

by Jean-Christophe Manuceau

During the three years of research and writing that led to the publication in November 2020 of my book “Ennio Morricone: between emotion and reason” (Camion Blanc), I had the opportunity to come in contact with several collaborators of Ennio Morricone, whether directors or musicians. I had the chance to meet some of them in person, including Edda dell’Orso, Marianne Eckstein and organist Giorgio Carnini.

I will remember for a long time the meeting with the latter, one day in July 2019, on the heights of Rome. For two hours, we travelled through his career as a musician and his work with the Maestro. In addition to being a delightful person, speaking perfect French, and not counting his time or his efforts to encourage me in my project, Giorgio is above all an outstanding musician and one of the few in the world to master perfectly this complex instrument that is the church organ. There is no doubt that the particular sounds he manages to obtain from the instrument (but also from others such as the synthesizer) appealed to Morricone and pushed him to surpass himself in order to fully utilize their musical potential.

In the text you are going to read (complementary to my book), Giorgio himself looks back on his journey with the Maestro since their meeting in the 1960s until the premiere in 1994 of the *Fourth Concerto*, a piece created expressly by Morricone for Giorgio following his repeated requests. The organist was not disappointed given the complexity of the work, Morricone having the habit of pushing back the frontiers of the possible and thus making "poisoned gifts" to his favorite performers (pianist Gilda Buttà knows all about this). Throughout this text, which is both affordable and scholarly, what shines through the most is the love that Giorgio had (and still has) for the work of the musician. His enthusiasm and fervor are infectious.

Ennio Morricone: between science et poetry

by Giorgio Carnini

Published in Italian in “Teatro contemporaneo e Cinema”, October 2020.

Translated by Jean-Christophe Manuceau. © Giorgio Carnini, all rights reserved. Original text in Italian:

<https://drive.google.com/file/d/1Fb22tRvDhzGd67TWxjnPjdTTX8ZTOqJ/view?usp=sharing>

Texte traduit en français:

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

Someday, history will do justice to the Morricone of the other music, "absolute music" as he liked to call it. Today, this important part of his production is inevitably crushed by the media weight of so much genius in applied music (i.e. music consecrated and linked to the image). Of course, in his film music, there are some amazing inventions that sweep away the banality of the easy effect. Unique timbres, compositional processes borrowed from other and high spheres of musical creation, unimaginable and almost diabolical intuitions to understand the true emotional

essence of a scene, to the point of revealing, through music, hidden aspects of the cinematographic work, perhaps unknown to the director himself.

Science and intelligence, yes, but a lot, a lot of poetry.

However, Morricone is also something else. The performer who must have studied one or another of his works of absolute music was certainly moved intellectually as he walked the path that led to their completion in reverse. Discovering, backwards, the underlying compositional processes (moreover, cleverly hidden and immersed

in the continuous flow of highly expressive discourse) provides a gratification equal to that which can arise when overcoming the many technical difficulties the piece in question could feature.

In the production of his works, Morricone wanted to establish a deep hiatus between the two currents, that of applied music and that of absolute music. Without concessions or contaminations: two different worlds. However, and inevitably, a subtle osmotic process produces various "transfers". For example, the use of a counterpoint or a rigorous seriality applied to a tonal discourse, sometimes hidden under a cantabile theme in the music of a film, or a branched and almost obscured melody in an "abstruse" page of the other music. But always with great modesty which blurs any possible explanation. Science and poetry, in fact.

I met Ennio Morricone in 1967. Having landed in Italy from Argentina, during a honeymoon that became permanent, I had to put my concert career on hold to support my young family. So I found myself working in musical professions that were new to me, including that of a committed musician⁴⁴ in light music recordings and musical "synchronizations" for the cinema. The three-hour sessions in which the summoned musicians were to immediately read and record the pieces which were delivered to them - in manuscript form - by the copyists who extrapolated from the score each part for each instrument or section of instruments. We recorded the different sequences in which the music was planned following the film extracts projected on the screen. The conductor had to be good at "catching the synchronism on the fly" (hence the name synchronizations, i.e. making a certain point in the music coincide with a change of scene or a precise moment in time to highlight in the movie).

It was a prosperous time. Numerous staff, significant economic resources. The most

popular artists worked up to twelve hours a day!

Several famous soloists and conductors have collaborated on these recordings: Dino Asciolla, Severino Gazzelloni, Franco Petracchi, Franco Tamponi, Domenico Ceccarossi, Mario Gangi and, later, his pupil Bruno Battisti D'Amario, the great conductor Franco Ferrara...

One day, Morricone found among his collaborators a young and unknown Italian-Argentinian organist hired by the cooperative which ensured the selection of the orchestral staff. Wary and meticulous as he was, he paid close attention to my performance, ready to send me back to the sender in case of failure. From then on, I participated in all of his works until the years 75-76, when I decided to resume my career as a concert performer then interrupted.

The friendship that had been created and consolidated in the meantime was not interrupted, however, so that when he sometimes asked me to play a solo or to find "a certain stamp" for a scene in a film, he could of course count on me. And, several times, I have had the pleasure of seeing him at my concerts at the Accademia di Santa Cecilia and at "Un organo per Roma"⁴⁵.


When I was working on recordings, Morricone lived in a villa near Mentana, not far from Rome, and was neighbors to Luis Bacalov, Sergio Endrigo, Sergio Bardotti and Franco Pisano. We would visit him and his neighboring friends, passing from house to house in the midst of a swarm of children playing, their children. We played music with artists who often came from all over the world, like this time when the musicians of Astor Piazzolla, then on tour in Europe, recounted the horrors of the military madness that was looming in Argentina. We played chess, cards, ate and drank together. Carefree, friendliness, friendship. These years have been fruitful for me. I learned a lot from working for the cinema, in

⁴⁴ In Italian, "turnista" (Translator's note)

⁴⁵ "An organ for Rome", at the same time a festival and an opinion movement to provide the Auditorium



Parco della Musica with a concert organ, the installation of which was planned and approved, but never carried out. (Translator's note)

particular – and almost unconsciously – by familiarizing myself with the music of Ennio Morricone. He had devoted a great deal of time to understanding Bach's works and, consequently, to the organ, even bearing traces of them, which subsequently became real stigmas in his life. Who cannot recognize the shreds of the Prelude in A minor BWV 543 in **Il Clan dei Siciliani** (example A) and in the “tangaccio” of **Investigation of a Citizen Above Suspicion** (Example B)?

Es. A	Es. B
	
Morricone "Il clan dei Siciliani"	Morricone "Indagine..."
	
Bach BWV 543	Bach BWV 543

His music is not only imbued with these direct allusions. The real cornerstones of his mental development are above all the construction processes, the ideas borrowed from mathematics, this "figure" so dear to Bach. We thus come back to a "channelled" poetry, to that high moment of art which occurs in the attempt to force the walls of constraint.

An example of programmatic finality is *Jill's Theme* from **Once Upon a Time in the West**, a study of sixths (example C), which in the initial fragment were thirds, that is to say their inverse, this time in a vertical position (example D).

Es. C

Es. D


(Citing from memory)

The whole was aiming to ennoble a speech which, otherwise, would be reduced to a simple "rhyming" melody, to clichés, to exhausted paths. In this regard, I think it is useful to offer here and there a few

fragments of Morricone's musical thought, expressed in conversations and which were then translated into books.

*"I like beautiful melodies, but my criteria are different from what we generally use to qualify a beautiful melody. A melody that I like, for example, is that of a piece of **Metti, una sera a cena**, all built on intervals in the seventh. It has its own originality, which defies the obvious. The melodies all look the same, you don't have to look for new ones, you have to rely on different parameters, otherwise it's boring to write them."*⁴⁶



Terrazza vuota, seconda semifrase, da "Metti una sera a cena" (cito a memoria)

"Inspiration does not exist. There is a way of thinking of a melody as a dialogue between completely different sounds. This is what is important: diversity!

Tornatore: *Yet the audience imagines you as being eternally inspired.*

Morricone: *Media fantasy. The melody can be worked on. I have often written and then changed a note, because that note, that repetition, was horribly boring and had to be changed. (...) but I repeat: the melody can be worked on. It's not magic, it's logic.*⁴⁷

During the recording sessions, there was also a lot of downtime for the orchestra: the moments when the director was thinking and discussing with the composer, the changes in the length of the sequences and the modifications in the score. To fill the wait, among the musicians there were those who played a few notes, those who chatted (between two conversations were also born romantic relationships), those who played cards and us – who were in charge of the keyboards and the rhythm – being in retreat, we launched into real battles with darts thrown by blowguns built with the partitions already used. The darts were later replaced by little candies that we sent to the poor violinists sitting in front. We can bet

⁴⁶ "Ennio, un Maestro. Conversation with Giuseppe Tornatore » (ed. Harper Collins, 2018, p.20-21)

⁴⁷ Ibid. p.13

that Fellini was inspired by the mood of the "turni" to stage **Prova d'orchestra**.

What is certain is that with Morricone it just couldn't happen. His music was so demanding that we used every moment of waiting to take a very close look at the parts yet to be recorded. Each start of production was an event, we wondered what invention he was going to present to us that morning. And we were learning!

During these years, I have come to know and love, more and more, the depth of his musical thought. No note was foreign to a specific project. His search for sound, for "that" sound, was manic. Matching the result with the mental representation he had of it left no room for compromise. I also learned to understand the importance of silence, an essential element of his poetry, and his "pre-announcing" a theme by making it enter even before the scene that the piece had to underline, often with a pedal, as coming from nowhere and to turn it off in the same way. This writing must be based on a very refined technique of transition.

*"I love it when the music comes on stage silently and returns when it's finished. For this reason, over the years, I have used a lot (and maybe too much) what is called the famous pedal, i.e. a low note [...] The music comes into play silently, without the audience's ear noticing it: we can feel its presence, but it has not yet told us what is going to happen. A neutral, static but real musical artifice, music in its embryonic state, but already refined, and which, from its appearance, will be the fulcrum on which the rest will hinge. We can also manage music releases in the same way, with calm and discretion."*⁴⁸

Whenever he could, he avoided the "theme". His "non-themes" – paradoxically even more beautiful than the themes – have become a universal heritage of music.

*"[...] I come from a training⁴⁹ in which the orchestration is an integral part of musical thought, just like the melody, the harmonic fact and all the other parameters. Unfortunately, today it is believed that music is just "melody" and everything around it is of secondary importance. It's absurd [...]"*⁵⁰.

It is precisely because of his efforts to strip, to avoid the banality of rhymes, to exceed the meter by refinements of composition, to abhor every fall in "the sweets", that it took a long time and many films before we universally recognize his great poetic genius, his expressive talent and not just undisputed expertise. At that time, it was common to hear this phrase: *"Morricone is good, he's a brain, but he's cold. Trovajoli, at least he has a heart."* Sic transit...

We come to the 90s. For a long time I had insisted that he write a piece for organ and orchestra for me. We were seated side by side at the concerts of the Accademia di Santa Cecilia and I often returned to the charge. Finally, in 1994, he gave in and thus began to deliver two or three manuscript pages to me at a time, while the writing of the *Fourth Concerto for Organ, 2 Trumpets, 2 Trombones and Orchestra* progressed. But it was not a painless victory for me: he did everything to make my apprenticeship the conquest of Everest!

I quote his own words, once again taken from the book-interview "My music, my life. Conversations with Alessandro De Rosa"⁵¹:

"De Rosa: On November 15, 1994, the Fourth Concerto was premiered by the Orchestra and Choir of the Teatro dell'Opera di Roma, under the direction of Flavio Emilio Scogna in the "Aula Magna" of the University "La Sapienza", on the occasion of the fiftieth musical season of the IUC. The concerto is dedicated to the "Istituzione Universitaria dei Concerti", to Lina Bucci Fortuna⁵²...

⁴⁸ "My music, my life. Conversations with Alessandro De Rosa" (ed. Mondadori, 2016, pp.161-162)

⁴⁹ Preferred pupil of Goffredo Petrassi (Editor's note)

⁵⁰ "Ennio, un Maestro. Conversation with Giuseppe Tornatore" (ed. Harper Collins, 2018, p.162)

⁵¹ ed. Mondadori, 2016, pp.476-477)

⁵² Then president of the IUC (Editor's note)

Morricone: *...but also to organist Giorgio Carnini, who for ten years, every time we met on Sundays at concerts in Santa Cecilia, regularly asked me to write him a piece for organ and orchestra. At one point, I said to myself, "Damn it, ten years is a long time. I have to do something!" [...] I wrote the third part of the concerto so that it is incredibly difficult for the organist.*

De Rosa: *A deliberately sadistic writing?*

Morricone: *Well, yes, so that he is mistaken: it was a bit like saying: "You wanted the piece? Now, you'll see!" [...] I had treated the organ as a sequencer, an electronic instrument. The timbre I had obtained in this section did not even resemble that of an organ anymore. Bars 9/16 with very fast broken digits are extremely difficult, but Giorgio played perfectly. "*



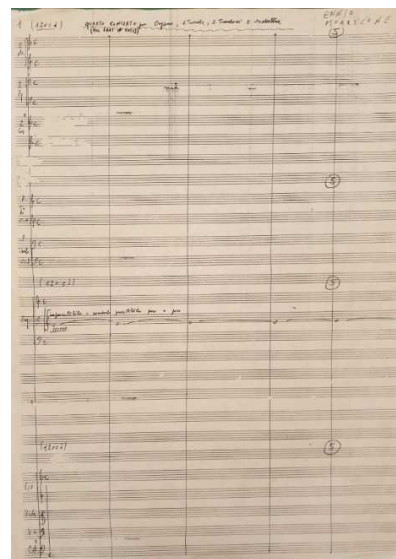
Giorgio Carnini, Flavio Emilio Scogna and Ennio Morricone in rehearsal, 1994

To tell the truth, there was a "loophole", alas, in one of the later performances at the Budapest Opera, under the direction of Morricone himself, and that in the second movement, the easiest moment (!), there was a little carelessness on my part, as I hadn't grasped an entry preceded by a long period of pauses. At the end of the execution, Morricone commented, with sly complicity: *"You didn't trust my gesture, did you?!?"* It was true, I hadn't trusted him... Was it my unconscious response to his "nastiness" for wanting to test me? In fact, already after the first performance at the IUC, he confessed to me, starting his sentence in Roman dialect as he often did: *"Hey Gio', I thought it was unworkable!"*

In fact, after overcoming the moment of panic arising from the first reading, it is a page that I ended up loving, gradually discovering its beauty, to the point of

completely motivating myself and devoting an entire year of study to it to overcome the technical difficulties it involved.

The enjoyment of such a complex piece cannot be done in the traditional way: I listen to it, I like it / I don't like it. No. For the performer, this is a subtle taste, first intellectual by discovering the different counterpoint "labyrinths", the intrinsic messages, then realizing, with a certain emotion, how the process of composition takes shape. On the other hand, for those who are listening to it for the first time, the work can be presented as a sound puzzle which will reveal its poetry only after several "encounters".



Intro of the Fourth concerto, manuscript (first version)

The concerto almost emerges from nothing, with a simple E held down and ends with the same note that fades away. In the literal notation of sounds, the Mi is called E (A = La, B = Si, C = Ut, etc.), therefore, from the first note, Morricone signs the work with the initial of his name, Ennio. His love for Bach and symbolism still emerges in the repeated use of the natural B flat-La-Ut-Si cell, i.e. B.A.C.H. in German notation.

The use of the trumpet is also significant, a reminder of his first passion and a tribute to his father, also a trumpeter.

These elements and many others, resulting from a complex contrapuntal system, difficult to decipher immediately, testify to knowledge which is not however an end in itself, but which is at the service of beauty.

A beauty that also cannot be fully understood by the listener from the first listening, but which will reveal itself to him, in fact, after several auditions.

We have performed the *Fourth Concerto* several times over the years. Then, as is often the case with contemporary works, it sat in a drawer for a long time. Later, when the Nuova Consonanza Association asked me, in 2018, at the explicit request of Morricone himself, to conclude the concert-tribute of his 90 years with this piece, by re-examining the score, I asked myself: "*In fact, did I really play all of this?*" Five more months of studying it and I was ready again. After the dress rehearsal, Ennio Morricone had tears in his eyes...

Moments of strong emotion had also occurred a month earlier when, at the closing concert of the 2018 edition of the "Un organo per Roma" festival, we decided to celebrate its 90th anniversary in a special way, by bringing together in the academic hall of the Conservatory of Santa Cecilia, with its director Roberto Giuliani, a group

of "historical" musicians of Morricone: Bruno Battisti D'Amario, Gilda Buttà, Stefano Cucci, Gino Lanzillotta, Luca Pincini, Susanna Rigacci, Carlo Romano, Paolo Zampini and myself, with the musicologist Giovanni D'Alò and other personalities, to talk with him about his life and his music and to play together some of his compositions.

In the midst of anecdotes and memories, he once again exposed his musical convictions with vehemence and irony, his way of writing for the cinema with the compositional "redemptions" for him essential, stressing the importance he attributed to his "other" music. Unforgettable.

"In order to practice my profession applied to cinema, I needed to buy it back from myself. The director knew nothing of this use⁵³. It served me morally to ennoble a profession sometimes considered low, especially in certain circles. I didn't want to suffer from it!"⁵⁴.



Giorgio Carnini and Ennio Morricone, Santa Cecilia Conservatory, October 20th 2018

"Hello Ennio, how are you?"

"Hi, Gio'... The surgery went well, now there is the reeducation... We absolutely have to do the concert again, in Santa Cecilia. Be ready."

It was nine days before July 6th, 2020...

⁵³ The counterpoint, the search for new sounds, serial techniques, superimposed modules, etc. (Editor's note)

⁵⁴ Festival "Un organo per Roma", October 20, 2018, Sala Accademica of the Conservatory of Santa Cecilia.

————— **ALBUM REVIEW** —————

Pierre Daven Keller

Kino Music

by Laurent Perret



To be honest, even though I'm French, I so far never heard of this singer, song-writer, musician and composer until a colleague of mine mentioned the track *Melancholia* that she heard on the radio. It's part of the superb instrumental album “Kino Music” published on LP in 2019 by the label Kwaidan Records and also available as download⁵⁵. Since I was hooked by the sheer magic of *Melancholia*, I felt encouraged to listen to the full album and became truly enthusiastic about it. I was struck straightaway by its clear connection with say the lounge / easy listening universe of Morricone. Besides the Maestro, DK likes Bruno Nicolai, Henry Mancini, Bernard Herrmann, Wojciech Kilar, Michel Magne, as well as Johnny Greenwood and Mica Levi amongst the younger generation. Classical music has also been important to him, ranging from Vivaldi to Prokofiev.

A short biography

Born Pierre Bondu in 1972, this multi-faceted artist first learnt the piano and the drums in his childhood, then tackled the guitar at the age of 16. His first key experience as a professional musician was his meeting with a French singer belonging to the 'Nouvelle scène française', Dominique A. He teamed up with him on his album “Si je connais Harry” (1993) and

subsequently toured with him between 1994 and 1998. Daven-Keller then collaborated as an arranger on numerous projects for various artists such as Miossec, Philippe Katerine, Anna Karina, Arielle Dombasle, etc. He is also a sought-after arranger (whether for strings or orchestra) for instance on soundtracks like **Suzie Berton** (2004) and **Le Grand Charles** (2006) both directed by Bernard Stora, or Philippe Katerine's **Peindre ou faire l'amour** (2005),

⁵⁵ Here's the website of this label: <https://kwaidanrecords.bandcamp.com/album/kino-music>.

The full album can be found on YouTube: https://www.youtube.com/playlist?list=OLAK5uy_lavw1exFS477Gj2-5mHwkvMZDrSHNiPPU. His facebook page: <https://www.facebook.com/davenkeller/>

and went on writing a few soundtracks by himself for movies like Catherine Corsini's **La répétition** (2001) or Arnaud and Jean-Marie Larrieu's **Le voyage aux Pyrénées** (2008).

After a few singles under his belt in the 90's, DK then published several albums as a singer, first under his real name Pierre Bondu, "Ramdam" (1999) and "Quelqu'un quelque part" (2004) followed by five other albums as Daven-Keller, the triptych "Reaction A" (2008), "Reaction B" (2012), "Reaction C" (2015), the soundtrack to **Je suis un no man's land** (2011) and "Kino Music" (2019).

The recording sessions

Should you want to find out more about the recording of this album, you can watch this making of⁵⁶. It's really interesting to see how this record has been crafted, with DK mastering every stage of the production, using state of the art facilities. His idea was to feature real instruments and to record them on tape. Here's how he's explaining the genesis of it: *"The idea of this record was to make music for a film before the film. I've always felt like film music had to be autonomous music first and foremost, that is to say music one would listen to in one's living room, in one's car, independent music in a nutshell, independent from the film it was ascribed to. Besides, I had long wanted to head back in time and try to write music that deliberately referred to a period in film music that I'm particularly fond of, namely the 60s and 70s. And since I had entered music through cinema, it was logical for me to get back to it at some point."* First, you can see him play piano and guitar as well as

supervise other players (guitar, organs, drums) and singers in a Parisian studio from June of 2017 on. *"Before the studio recording started, I had made demos at home which were very convincing... During these sessions, we really tried to work on bass and drum sounds and give them a 60s and 70s hue. Even though it seems to me that the album was eventually quite homogenous, each track has its own identity, its own colour. I also wished this record to be a catalogue made up of individual pieces which could give the impression to stem from different movies."*⁵⁷

We then switch to the recording of the strings (ca 50 players) taking place a few days later, in July 2017 in the BNR Studio 1 in Sofia, Bulgaria⁵⁸. DK already went there for various film scores and features in some of his previous records: *"I like very much this studio, which is actually a national radio studio. Its ceiling is very high, made of wood and thus gives much air to the strings sounds and gives them a slightly retro colouring that was perfect for this record."*

We then witness the rehearsals of the orchestra conducted by the authoritative Deyan Pavlov⁵⁹. DK is listening carefully to each take and sometimes asking for specific nuances in the interpretation thanks to the help of an interpreter. Some minor changes are also made here and there. DK: *"The session was quite intense and stressful since we only had three hours and a half to record the strings section of ten tracks, which is quite a tight schedule. Therefore, the musicians had little time to rehearse their parts. Strings recording sessions are often paradoxical moments for me... On the one*

⁵⁶ The making of Kino Music:

<https://www.youtube.com/watch?v=VsnbHBgzFQo>
This film was directed by DK, Mark Cortes and Thimothée Raymond. I extracted most words by Pierre DK from this document. The English translation was supplied by Pierre Falzon.

⁵⁷ Fred Pallem also elaborated on this concept in his album "Soundtrax" (2011) where the film titles and posters shown on the sleeve are altogether imaginary. The bandonist, pianist and composer Paolo Russo also published in 2019 an album

entitled "Imaginary soundtrack".

⁵⁸ Morricone recorded several scores such as **Una Storia italiana** (92) and **Nostramo** (96) in Sofia but the CD's credits mention the NDK studio, therefore possibly a different one.

⁵⁹ Born in 1961, known as the chief conductor of the Pleven Philharmonic Orchestra, his credentials include numerous film scores like Bruno Coulais' **Les choristes** and Brice de Nice, Cyril Morin's **Samsara** or Olivier Daviaud's **Gainsbourg (vie héroïque)**.

hand you feel the excitement of finally listening to what the arrangement sounds like for real and on the other hand there is stress as the minutes run fast to make us fear we won't have time to record everything. This moment is both pleasant and unpleasant, in all cases it is quite strange a feeling”.

The session ends up in applause. The very confident Deyan Pavlov is taking the anxious DK by his shoulder and cheering him up with these words: *“It's normal to be nervous before the session, don't worry, everything is OK”.*

The album

“Kino Music” is made up of 14 tracks, all of them very catchy and enjoyable.

The opener *Champ magnétique* sets the tone for the whole record: launched by a weird droning electronic sound, the piano, the harpsichord (a genuine one recorded in Palaiseau, a town near Paris), the bass guitar and later on soft strings are gradually entering and creating a laid back atmosphere.

The harpsichord is also prominent in *Corniche Kennedy*, a typically lounge track whose middle part is entrusted to the trumpet. When hearing this brass sound in several cues of this album (trumpets and trombones were performed by Bertrand Luzignant and Cyril Dubilé), people usually think at once of Burt Bacharach's sound for instance in **Casino Royale** (where he hired Herb Alpert & the Tijuana Brass), indeed a likely influence for DK, but it somehow also reminds me of Morricone's frequent use of the flugelhorn as played by the faithful Oscar Valdambri from the 70s up to the early 90s and later on for instance by Cicci Santucci.

Next is the seductive *Melancholia*: over a bossa nova rhythm, the harpsichord is introducing a really superbly swinging melody. I would compare it for instance with the spirit of *Una voce allo specchio* and its eponymous instrumental rendition with solo harpsichord from **La stagione dei**

sensi. The fast strings that follow are simply magnificent.

La fiancée de l'atome is a slow, sensual and very Morriconian track. DK: *“For La fiancée de l'atome and Tatoon I wanted a very suave, evanescent voice and I quickly figured it would be opportune to call in a female comedian to play those voices, to incarnate them and so it was Helena Noguerra who interpreted them.”* This wordless song also graced by subtly caressing strings, piano, harpsichord, guitar and vibraphone easily invites you to a daydream experience.

In contrast, the joyous and carefree piece *Intermezzo retro* is driven by an up-tempo samba rhythm. This tune is performed by the flutist Benoît Rault. Like in Morricone's own *Intermezzino pop 1 & 2* from **Le foto proibite di una signora perbene** and other light stuff from that period, the electric organ is here also very much in the foreground.

The bass guitar and the drums (the drummer is Ludwig Dahlberg) introduce *Dakota Jim*: this punchy track with electric guitar (courtesy Olivier Popincourt) is no doubt the rockiest of the album. Yet its pace slows down unexpectedly after the 2' mark when the mezzo soprano voice of Jeanne de Lartigue joins in, singing a very minimal motive. This confers a highly lyrical touch to this track until the rock theme comes back. The two contrasting ideas then intertwine very effectively up to the end.

Jerk brings us back straight to the sound of the 60s, thanks to the use of organ and electric guitar as well as a female chorus. DK: *“For Jerk I wanted a light, juvenile voice and it seemed to me that Claire Tilliers, whom I had worked with already, would be the ideal person to sing the choruses.”* And indeed she's achieved sterling work on this cue.

Daiquiri is a slow and relaxed melody featuring again that “Bacharach / Morricone” trumpet sound. The vibraphone (performed by percussionist Nicolas Mathurian) also very much reminiscent of Ennio, soft

strings as well as a discrete female chorus make it a reflective moment of this album.

Salvaje corazon. DK: “Although it was an instrumental project to begin with, I really wanted to incorporate a song in it, like in those compilations from the 60s where one may sometimes find vocal songs. In 2010 I made a track in Arielle Dombasle’s “*Diva latina*” album and as I liked this song a lot, I suggested Arielle that she makes a more acoustic, a more orchestrated version so it would later integrate the spirit of the album and that’s how *Salvaje corazon* came about.”⁶⁰ This is a lively song in Spanish, nicely packed, also enhancing the quirky «Bacharachian» trumpet.

As its name suggests, *Farfisa* highlights the electric organ. The organs on “Kino Music” were played by Sylvain Daniel. Like *Jerk*, this number is instantaneously projecting the listener into the 60s, definitely the kind of music you heard in parties back then.⁶¹

Sirocco is among the most Morriconian numbers, reminding for instance of *Dopo l’esplosione* from **Giù la testa**. DK: “Of all the titles making up this album, I wanted one where the whistle would be the lead instrument⁶². I then found this tune on the piano and felt it would be perfect for a whistler. Furthermore, I wanted a rather slow and melancholic harmonic progression: after a quite minimal opening, the instruments are stepping in gradually, little by little wrapping up the whistled main idea, in an overall lyrical and tense atmosphere.” Indeed there are superb high-pitched strings in *Sirocco*, the harpsichord scansions also sound Morriconian let alone the quote of **Le Clan des Siciliens**’ famous arpeggios⁶³. A video clip of *Sirocco* has been shot by Philippe Lebruman⁶⁴.

Tattoo totem is yet another beguiling highlight, featuring the humming voice of Helena Noguerra over a bossa nova rhythm. It evokes the spirit of **Le foto proibite di una signora perbene**’s main theme to name but one.

Another typically fluent lounge track, *Easy tempo* brings back a very Morriconian harpsichord and the trumpet over delicate strings.

Cuore selvaggio is an Italian version of Arielle Dombasle’s *Salvaje corazon* sung by Mareva Galanter. I guess that this bonus track is a way to finish off this vintage record with an Italian touch.

As shown in the making of, DK is definitely a real perfectionist with very precise ideas in mind. “I think my passion for arrangements goes back to my childhood when I spent a lot of time studying in my head all the pieces I was listening to on the radio or at the movies. It was some sort of game to me, I was trying to distinguish the various elements, the various layers that composed the music I was hearing. For me, at the end of the day music was also mechanics and indeed, as a teenager, I loved to dismantle motorcycles engines to see how it all functioned. Like engines, music is composed of a multitude of elements which are independent from each other, but also dependent from each other to form a whole once the engine is started on. I like this aspect, this idea of music.”

Once asked about the Maestro, he answered: “There are so many remarkable scores by Morricone that it’s impossible for me to pick up one favourite. Right now I’m listening to **Scusi, facciamo l’amore**”⁶⁵. On the 6th of July 2020, he posted on his Facebook page the famous picture of Sergio

⁶⁰ The Maestro resorted to Arielle Dombasle’s vocal skills in a completely different context for **Vatel** (2000) where she interpreted two pieces, one by himself (*Secundo pezzo*) and a classical one by Jean-Philippe Rameau.

⁶¹ The Maestro used very often electric organ in scores such as **L’Alibi**, **Le foto proibite di una signora perbene**, **La donna invisibile**, **La cosa buffa**, **Revolver**, etc

⁶² The whistler is called Avia. A whistle is also present in DK’s song *Kamikaze* from his album “Reaction C”.

⁶³ Taken from this article:

<http://www.longueurdondes.com/2019/12/03/pierre-daven-keller/>

⁶⁴ <https://www.youtube.com/watch?v=2wnwCcF5A4>

⁶⁵ <https://www.soul-kitchen.fr/94567-5-questions-a-pierre-daven-keller>.

and Ennio as schoolmates with the following comment: “*RIP Ennio Morricone. So sad. Genius.*” And on the same day, he posted as a tribute the YouTube video of *Ninna nanna per adulti* from **Vergogna schifosi**. Asked in October 2020 by a web visitor whether he's planning another tribute to Morricone, he answered: “*I'm not for the moment but I'm thinking about it.*” Fingers crossed.

As a conclusion I would praise “Kino Music” with these words: integrity, sophistication, assumed inspiration and homage, bearing the Maestro's shadow filigree throughout. I hold it as a very classy and exhilarating album⁶⁶.



DK with Helena Noguerra while shooting the video clip for *La fiancée de l'atome*.
Picture by
@veronique.fel.gallery

Regarding other artists who paid a blatant tribute to the Maestro, see also Enrico Tichelio's analysis of Goldfrapp's wonderful album "Felt Mountain" in the issue #17, pages 42/43. It's also worth mentioning the interesting experience "Rome" (2011) by Danger Mouse & Daniele Luppi featuring the voice of Edda in the opening number, in which a few tracks were overtly referential to the Golden Age of Italian film music. Where actual film scores are concerned, I'd like to pinpoint the case of British composer Christopher Slaski (born 1974) who has followed Morricone's course of film music at the Chigiana university in Sienna:

https://www.imdb.com/name/nm0805301/bio?ref=nm_ov_bio_sm.

If you listen carefully for instance to Quartet Records' anthology entitled Christopher Slaski "Film Works" (QR 154, 2014), you can spot several tracks directly inspired by the Maestro, no wonder in particular the excerpts from the short movie **Who is Florinda Bolkan?** where there is a nod to **Metti una sera a cena**'s main theme. As explained by Gergely

Hubai in his liner notes, "*This score is an homage to Ennio Morricone and his stylish giallo scores*". There is an even more pronounced giallo atmosphere in *Blood on her hands* from **I, Anna**, a quote of **Le foto proibite di una signora perbene**'s main theme in *At the restaurant* from **Tu o yo** as well as a very morriconian atmosphere (a.o. with layered strings) in the *Tenere* suite from **Proyecto dos**.

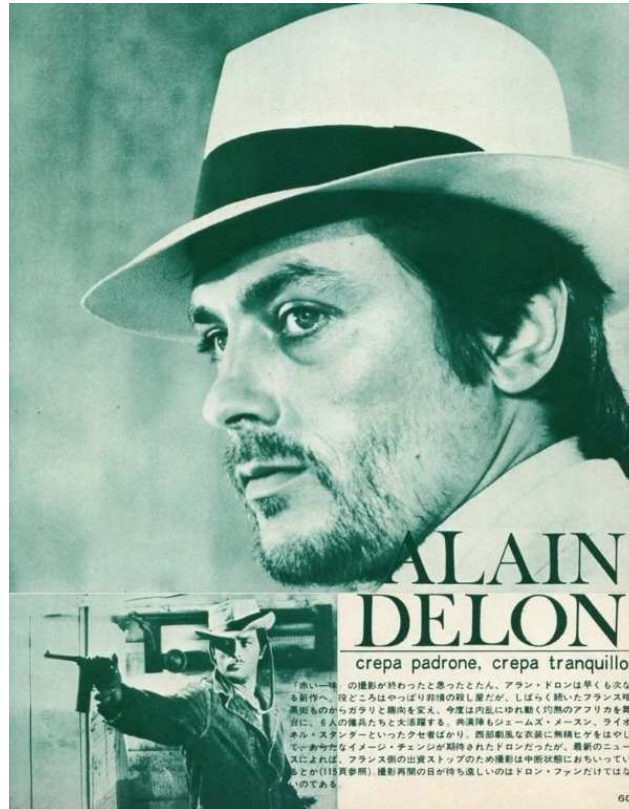
⁶⁶ Though a totally different project, I also would like to mention here another recent tribute, "More Morricone" (2020, recorded in 2019) by Ferruccio Spinetti (double bass, etc) and Giovanni Ceccarelli (piano, etc): together with Belgian singer Chrystel Wauquier (present in 5 tracks, sometimes also as a whistler), both jazzmen revisited the Maestro's music in a remarkable manner. Morricone specialist and friend Massimo Cardinaletti is thanked in the booklet for "*his precious suggestions in choosing the repertoire*" and no doubt it was he who dug up such an unlikely track as *Ricatto* from **La Piovra 2** in the context of this album. And a great choice it is.

-----ODDITY-----

Crepa padrone, crepa tranquillo

African Western

by Didier Thunus



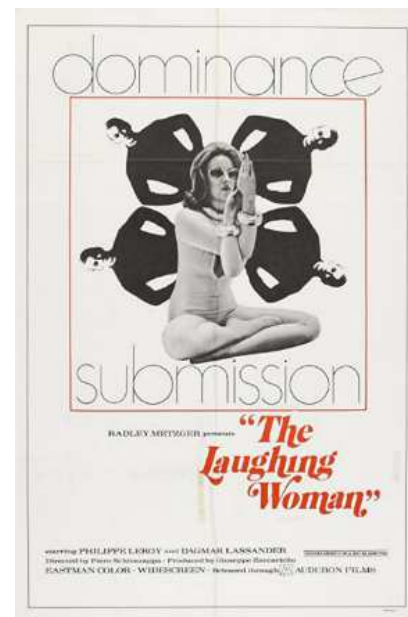
In Maestro #12 (p.12-14), we discussed the unfinished movie called **Crepa padrone, crepa tranquillo** from 1970, which was supposed to be scored by Ennio Morricone. It was eventually made 9 years later, as **Duri a morire**, with music by Stelvio Cipriani. Watching this movie⁶⁷ helped us understand better what the project was about, and made us regret even more that it wasn't made as originally intended.

Chronology of Events

In 1969, producer Giuseppe Zaccariello and director Piero Schivazappa enjoyed some level of success with their early giallo **Femina ridens**, starring Czech actress Dagmar Lassander. It had the stylish visuals, the eroticism and the thrill fitting the genre, even before Dario Argento made it an acclaimed one by endorsing Mario Bava's innovative style with **L'uccello dalle piume di cristallo**, released in 1970. Unsurprisingly, Schivazappa had worked

with Bava on the TV-series **Odissea** just the previous year.

Even prior to the release of **Femina ridens** (in December 1969), the producer-director pair were already teaming up again. In November 1969, a first article in *L'Unità*⁶⁸ speaks about the shooting in Brazil of



⁶⁷ <https://www.youtube.com/watch?v=iNUeK50JoUw>

⁶⁸ Unfortunately not found on the internet anymore.

an Italian movie about the Biafran War, called **Crepa padrone, crepa tranquillo**. The main roles were to be played by Anna Maria Rosati, Maurizio Di Lorenzo, James Coburn, Lionel Stander and Harry Andrews, and Piero Schivazappa was to direct it. The screenplay was written by Sergio Leone's regular collaborator, Sergio Donati⁶⁹.



If Rosati and Di Lorenzo really were sidekicks, the true surprise of this cast was James Coburn, after his glorious decade of the Sixties. It is interesting to see that the American actor, not unlike many of his peers following the tracks of Clint Eastwood, was already envisaging an incursion in the Italian cinema one year before **Giù la testa** (1971), written by the same Donati. Lionel Stander was already enjoying a European career, after **C'era una volta il West** (1968) and **Sette volte sette** (1969), both written by Donati as well, and **H2S** (1969).



⁶⁹ It is funny to note that Jean-Luc Godard's movie **Tout va bien** (1972) has a very similar title in Italian: **Crepa padrone, tutto va bene**. But the two movies

But a year later, movie star Alain Delon came into the picture to replace Arena. If this made the project acquire a bigger standing, it also resulted in the movie changing hands from Zaccariello-Schivazappa to producer Robert Dorfmann and director Jacques Deray. This is reported in the same newspaper as follows: "*In France this time, the film **Crepa padrone, crepa tranquillo** will be made, which Alain Delon had begun to play in Italy, a few months ago (the externals were supposed to be carried out in Colombia), and had been discontinued after a few weeks of development, because of disagreements between the actor, on the one hand, and the producer Giuseppe Zaccariello and director Pietro Schivazappa on the other. Now the deal is passed on to the hands of the transalpine producer Robert Dorfman and director Jacques Deray, who recently directed Alain Delon in two successful productions, **La piscine** and **Borsalino**.*"⁷⁰



have nothing in common.
⁷⁰ L'Unità, September 1970.

Based on the credits listed on IMDb, the cast was completely changed, with the exception of Lionel Stander who is still there. James Mason replaced Coburn, and was joined by Tony Kendall, Marcel Bozzuffi and Leopoldo Trieste. It is not known who would have played the woman character.

However, this attempt was not successful either and the project was abandoned⁷¹. Delon and Deray would move on to make probably their worst film ever (**Doucement les basses**, 1971), but Delon will finally achieve his international adventurous project, in the form of Terence Young's **Red Sun** (1971), produced by Dorfmann.

Duri a morire

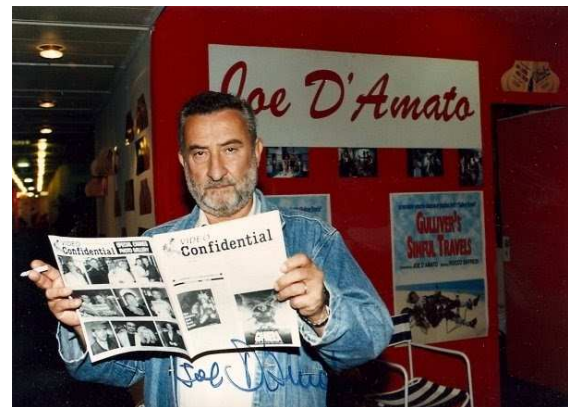
Zaccariello somehow managed to get back the rights of the **Crepa padrone** franchise, and was able to make it come true but only 9 years later. This was probably made possible thanks to the success of Andrew V. McLaglen's **The Wild Geese** in 1978, which also staged a perilous commando mission in Africa.



The movie was shot in the Antilles during the “Caribbean” period of director Joe D’Amato⁷², with Luc Merenda and Donald

O’Brien, both of French origin and prominent figures of Italian exploitation flicks of the Seventies⁷³. The sole actor that seems to have survived this change of cast is Percy Hogan, already credited in **Crepa padrone**, according to IMDb. D’Amato’s movie seems to have also suffered from production hiccups. “*The script was excellent,*” the director said “*but due to some production mishaps, the resulting film was pretty average*”⁷⁴. Even if the plot takes place in Africa, perhaps during the Biafran war as was originally intended⁷⁵, it has a lot of a western, probably due to Donati’s idiosyncrasies.

The title has been changed to **Tough to Kill**, but the line “*Die boss, die quietly*” is still used towards the end of the movie. Without spoiling it too much, we can say that the conclusion of the movie is much in line with that of many other Delon movies⁷⁶.



Duri a morire is not such a bad movie after all. It does lack some of the grandeur which the screenplay might have prompted, but it is pleasant to watch and doesn’t have much of the usual extreme exploitation output of the director of **Antropophagus** or **Le notti erotiche dei morti viventi** (both 1980). He for once decided to remain sober and

⁷¹ It is worth noting however that the movie has a rating of 7.8 on IMDb, with 10 people pretending to have seen it, and liked it very much!

⁷² The shooting took place in September 1978. D’Amato shot no less than 12 movies in 2 years during this period (See https://wikipedian.net/en/Joe_D%27Amato-8200668204).

⁷³ Ironically, Merenda also plays a role in **Red Sun**. So he was with Delon in the latter’s ersatz for **Crepa**

padrone, and was later replacing him in the final version of **Crepa padrone**.

⁷⁴ Luca M. Palmerini, Gaetano Mistretta "Spaghetti Nightmares" Fantasma Books. (1996), p. 77 (cited by Wikipedia).

⁷⁵ This is however not said explicitly in the movie, and signs in Portuguese in the opening scene give the impression that it actually takes place in another part of Africa.

⁷⁶ (Spoiler alert)

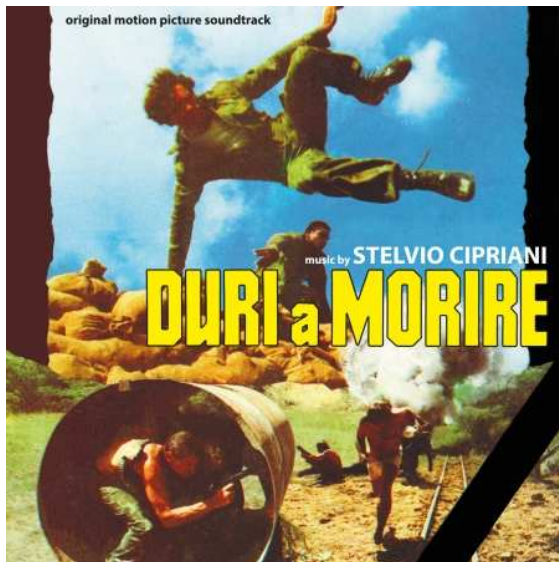
<https://www.youtube.com/watch?v=XNxQs43HCNM>

faithful to the script, making this movie one of his last opportunities to give the impression of having some potential as a director, before wasting his talent on movies that could have been directed by any other filmmaker.



Some scenes are weak alright, but never to the point of being embarrassing. The acting, especially by Donald O'Brien and Percy Hogan, two regulars of D'Amato at the time, is actually quite good. The movie however still gives the impression of a missed opportunity. It appears obvious that D'Amato was very busy at the time and didn't polish every detail. We can't help thinking of what it would have been with actors of the stature of Delon, Coburn or Mason, with a mainstream director, and with a score by Morricone.

The Impact of the Music



I have nothing against Stelvio Cipriani, who has penned some outstanding works such as *La lunga notte dei desertori* (1970) or *La*

polizia sta a guardare (1973). However his score for *Duri a morire* (released in 2019 by Digitmovies⁷⁷) is not one of his best. It is essentially rhythmic and funky, as was maybe suitable for movies of the period, but because of this choice of mimicking in-vogue pop music, it doesn't enter the arena of cult Italian film music of the Seventies. On the contrary, it increases the impression of cheapness of the movie, even though on CD it makes for an overall pleasant listening experience. It also accentuates the Caribbean feel already brought by the landscapes, instead of providing the necessary African feel – but this is actually less of a problem: didn't Morricone himself use a sitar in a western (*Il grande silenzio*) or South-American rhythms in Austria (*Ruba al prossimo tuo*)?

Roy Budd's score to *The Wild Geese* was bluntly militaristic and heroic. A not so original take where the late British composer's recognizable touch was not present, however such an approach would already have served D'Amato's movie better, giving it some punch and majesty, making it sound like a Hollywood production. Or why not the taunting style of Cipriani's own *desertori* score mentioned above?



⁷⁷ Listen to sound clips here:
<https://www.forcedexposure.com/Catalog/DGST.038CD.html>

In any case, Morricone's approach in 1970 would have been yet again completely different. The script is about harsh mercenaries going through extreme moments, with a slow descent into hell as the plot develops. There is a heroic aspect, some virile friendship, but also greed and a merciless attitude towards each other. And no patriotism whatsoever. Those guys are doing this for themselves, and that's probably the strongest link to be found with the Italian western. So Morricone might have given it a western touch, with some African counterpoint, at least in some of the pieces.

Maybe would he also have capitalized on the success of **Le clan des Siciliens** (1969) and confirm a Delon touch in his music?



So our guess is that Morricone's take on this would have been something like **Le casse meets Hornets' Nest**: a memorable theme, heard several times in the movies, some rhythmic cues (maybe a march) to accompany the troops when they boldly start their trip, and more ruthless sun-drenched pieces when the mission ends up turning into a nightmare.

There is not much room for a romantic theme, except maybe for the finale, where we finally understand the role of the woman character. Towards the beginning, there is also a musical moment when Merenda's character takes the plane, calling for a joyful and careless theme. There is also a couple

⁷⁸ But I thought it could be interesting for the Morricone fans as well. And by all means feel free to send us any of your own creations which you believe might be of interest for the community.

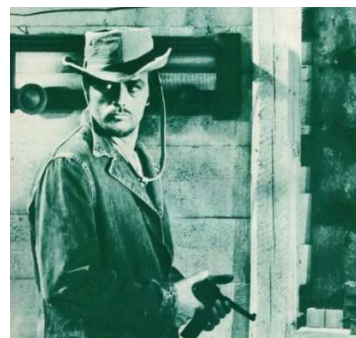
⁷⁹ Even if, inevitably, some influence of Jerry

of source cues.

Much Ado About Nothing?

It is however doubtful that the movie has to be part of Morricone's filmography at all. Production vicissitudes are the fate of many movies, which can take years to be completed, with a totally different cast and crew sometimes. This one was indeed completed in 1979, and it has no Morricone music. **Crepa padrone** and **Duri a morire** are actually the same film. I think that the only reason why we do want to include it, is because it is interesting and cool to know that such a score was in the making. When we see the importance that some scores, especially from that period, took in our lives, we can be sure that this specific one would have occupied a place of choice in our fandom as well. A meager consolation is that this project was probably the reason why Schivazappa and Morricone would work together in 1971, on the beautiful **Incontro**.

So why write an article about a score that probably doesn't exist? The fact is that – at the risk of shamelessly use this fanzine to promote my own work⁷⁸ – in order to give a bone to gnaw to my project EverKent, I decided to imagine what this original score by Ennio Morricone could have sounded like. So I went ahead and wrote new music with Morricone's style⁷⁹ of the early Seventies in mind⁸⁰, even layering it on top of D'Amato's movie, which is the closest we can get to the **Crepa padrone** project⁸¹.



Goldsmith can also be found, as he is also part of my DNA.

⁸⁰ <https://www.jamendo.com/album/458672/crepa-padrone-crepa-tranquillo-nuova-colonna-sonora>

⁸¹ <https://www.youtube.com/watch?v=DixpGN09qFE>

“I think that, when in a hundred, two hundred years, people will want to understand how we were today, it will be thanks to film music that they will find out.”⁸²

Ennio Morricone (1928-2020)

⁸² <https://mobile.twitter.com/midoexhibition/status/1280063440418193408>

