



# Maestro



AN OSCAR FOR ENNIO *Justice is Done*

THE HATEFUL EIGHT *Complete Dossier*

LA CORRISPONDENZA *A Virtual Romance*

123 SEBASTOPOL *One Night in the Ennio Morricone Room*

JEREMY IRONS OLGA KURYLENKO

## LA CORRISPONDENZA

un film di GIUSEPPE TORNATORE...and more

IN UN FILM DI GIUSEPPE TORNATORE "LA CORRISPONDENZA" JEREMY IRONS OLGA KURYLENKO COSTE JEREMY ZIMMERMAN REGIA ENZO ANGILERI SCENARIO MASSIMO SABBATO COSTUME GEMMA MARCONI EDITORIA MASSIMO GIACCA  
PRODOTTORE EDOARDO COCCO DE L'ARRENTIS MUSIC COMPARTI E MUSICISTI DI ENNIO MORRICONE IN ASSOCIAZIONE CON UNICREDIT LEASING S.P.A. TRATTORE DEL COATY UNICREDIT IN ASSOCIAZIONE CON FIDUCIA S.P.A. IN VITA PERI MARELLI DEL COATY  
MONTATO DA PAGO CINEMATOGRAFICA CON RAI CINEMA MUSICHE SELEZIONATE E REGIE DI GIUSEPPE TORNATORE

DAL 14 GENNAIO AL CINEMA

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## -----PREFACE-----

# The Return of 3 Iconic Masters

## The Graceful Eighty

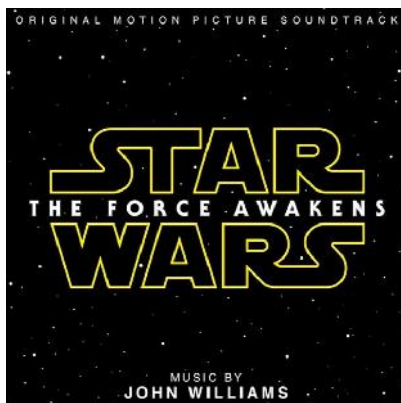
*by Patrick Bouster*

At the end of 2015, three film music icons are in the foreground once again: Michel Legrand, John Williams and Ennio Morricone. They are from the same generation, more than eighty years old now, and all three have marked the audience since the Sixties. Their art is part of the history of cinema and, for some of them, of popular songs or contemporaneous music. They're still adding their touch to the cinema, to their art in general. All three of them, curiously, are back after a period of silence of about 2 years.

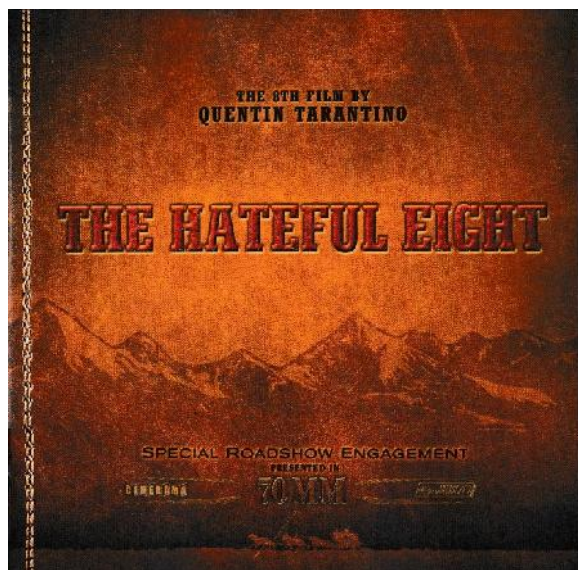
Legrand, who didn't write a film score since 2009, made an exception in 2014 for **La rançon de la gloire**. But nothing else apart from some usual concerts. He recently produced a CD "Michel Legrand et ses amis" (Michel Legrand and friends), issued in November 2015, marking his return to the songs, through revisions of film music. The CD, nostalgic, sentimental, touching, is for a good part very enjoyable, for another part not dazzling. Like many songs or pop-jazz-oriented albums by Legrand, this one can safely be played with family and friends (not too young, though!). Through this year 2016, he tours with male singer Vincent Niclo and a big band – he keeps having projects. He recently declared (talking about an upcoming CD with a female singer): "*I have about 300 unreleased songs*".



In the few years before **Star Wars - The Force Awakens**, Williams wrote only one soundtrack, for **The Book Thief**, released in 2013. So a new **Star Wars** episode was a big return, always a worldwide event. Moreover, William's music perfectly integrates the saga, closely associated to it, since the first and second episodes (1977, 1980). He created a musical world, its own mythology. Who didn't shiver hearing the main theme, or the *Imperial March* or *Throne Room*?



Of course, it adds quality to the series, but above all, an identity. The versatile composer, inspired by Russian ones, was the best fit for the purpose. He was involved in the saga's music for 40 years, which is unique in the cinema history. This genre of soundtracks is made up of two very distinct parts: the epic, ample, solemn, fascinating themes enhancing the saga, and the functional ones, up tempo, dissonant, incidental. Its 7th episode possesses these two characteristics, although less prominent in the first category. That is maybe why he didn't get another Oscar, but above all because he already got 5 of them.



Ennio Morricone didn't release a score since **Come un delfino La serie** (2013, but likely written in 2012). Before that, his creation had mainly contributed to TV movies and few feature films. He resumed his work (with the interlude for *Missa Papae Francisci*) with **En mai, fais ce qu'il te plaît** and **The Hateful Eight** in 2015. So also for him, Tarantino's film marked his great international return in late 2015. The director had been waiting for him, and provides him more visibility along the way, his films being distributed worldwide. His score renews in a certain way his writing, avoiding clichés from his western mythology and even his gimmicks. Fully symphonic, with of course some indisputable elements of signature (the

syncopated and up-tempo instruments fighting each other in *L'inferno bianco*, jerky and obsessive little motives, suddenly moving faster in *L'ultimo diligenza...*, for instance), the music marks, surely not deliberately, a milestone, a pivot point, thanks to the desire of creating something special.

It has been celebrated by an Oscar, landmarking the first real collaboration between the two artists and also to make up for the great injustice of not having had an Oscar until 2016, especially for **The Mission** and certainly other titles not even nominated (suffice to cite **Once Upon a Time in America** and **Mission to Mars**).

Let's go back to our 3 masters. Why are they all above 80? Because the other ones either are sadly dead, or aren't world-authors, or no longer in activity. The great and elegant Lalo Schifrin and Sir John Scott, oddly never rewarded by the Academy Award, would now deserve at least an honorary Oscar. So let's pay homage to the living creators whose milestone art has been delighting us for so many decades, and hoping they still will in the future.

Finally, in the past year 2015, some cinema artists linked to Italy and film music passed away. Let's pay tribute to (incomplete list):

Directors Francesco Rosi, Mario Caiano, Sergio Sollima,

Actors Gabriele Ferzetti, Michel Galabru,

Composers Gérard Calvi, James Horner, Pierre Jansen (\*).

(\*) Taking apart Pierre Boulez, who despised music for films, maybe because it was applied and not "pure", and didn't understand Maurice Jarre's artistic path, his esteemed colleague. This illustrates the difference between theoretical music aimed at few often snobbish people and real practice of art for the pleasure and the emotion of the audience.



## -----NEWS-----

### In breve

#### Awards and Nominations

Only a year ago, nothing had foreshadowed the outburst of honors that have now crowned the Maestro's career. It is amazing how the "little voice" in Tarantino's head turned this quiet and discreet period into a worldwide consecration. **The Hateful Eight** may not be Morricone's best score (the music will be debated in full from page 22 onwards), but awarding it with an Oscar is far from shocking, even regardless of the age of the composer and the originality of the feat, which have most likely influenced the voters. By all means, it is a finer film score than Herbie Hancock's **'Round Midnight** (with all due respect). And the world started to wonder why he never got one before. Unbelievable, alright, but that's history now. 28/2/2016 will remain engraved in the annals of film music as the day where justice was made – Yes, Ennio Morricone's got his Oscar!



He was blessed with a standing ovation – not such a frequent thing at the Oscars – and received the award from the hands of Quincy Jones and Pharrell Williams. His speech, pronounced with a voice full of tears, was short and fitting. Not mentioning anything of course about the tardiness of the award, he congratulated his co-nominees and thanked Tarantino. And just like in 2007, he dedicated his Oscar to his wife Maria. The translation was provided by his son Giovanni. I was amazed by how stoic Ennio's son was able to remain (it's an Oscar, right? I was much more ecstatic when my father won a sports trophy in our small village).

And the Maestro became the man of all records: the oldest artist to receive an Oscar (beating Christopher Plummer who had been awarded one in 2012 for his supporting role in **Beginners**, at the age of 82), and the only artist having received an Oscar *after* having been awarded an honorary Academy Award.

Yet only 2 days before, the French-speaking Morricone fans had had to undergo a cruel



anticlimax at the César ceremony. **En mai fais ce qu'il te plaît** had flopped at the box-offices (because of bad reviews and terrorist attacks aftershock) but got one single nomination for the César, for Ennio's original score. Enough to believe that the French planned to beat the Americans in making things right for the great composer. Director Christian Carion had even come out with an open letter to the voters, urging them to honor the Italian Maestro with a French recognition. To no avail. The award went to Warren Ellis, regular collaborator of Nick Cave, for **Mustang**. Much ado about nothing (with all due respect here as well). A missed opportunity. I bet Ennio is bound to get an honorary César next year.

Never mind that: the list of awards was already long enough even before the Oscars, like the Golden Globe and the BAFTA, to name only the most prestigious ones. Those two however had had the astuteness and decency of rewarding the composer several times in the past already. About 15 other prizes were awarded to him for **The Hateful Eight**, and a good number of other nominations.

## Interviews and Appearances

Because of the above, this period has probably been the most prolific in the career of Ennio Morricone in terms of public exposure. It was even impossible to read everything that was published about the man, his music and his projects, but as usual, many were repeating previously known facts. **The Hateful Eight** with all its nominations and prizes has of course been the main reason for this omnipresence, but also the release in Italy of **La corrispondenza** and the start of the new concert tour. The most important event was the Hollywood week with the star on the Walk of Fame and the Oscar night, but we will also point out below a couple of other happenings which might have gone unnoticed.

## Hollywood Walk of Fame

On 26 February, Ennio Morricone's star on the Hollywood walk of fame was unveiled. The ceremony took place in the presence of his family (wife Maria and sons Giovanni and Andrea) and a few personalities (Franco Nero, Quentin Tarantino and Harvey Weinstein). An immense honor for our favorite composer, and a very much deserved one.





## Society of Composers and Lyricists

The day after, Ennio and Maria were invited by the Society of Composers and Lyricists for their Oscar reception, together with the other 4 nominated composers: John Williams, Thomas Newman, Carter Burwell and Johann Johannsson. It was a unique occasion to see two titans of film music enjoying time together. At least two memorable moments must be pointed out: the beautiful picture below where Williams is holding Maria's hand; and when Williams (3 years younger than Ennio) said during his speech that Morricone had inspired "*many of us younger composers*". Nice touch of humor and of respect by this gentleman. Note that the two men had met already in 2007 during another pre-Oscar night, and maybe before as well: whenever Ennio was nominated, John was also on the list.



## Stille Nacht

During the Christmas period, Ennio had appeared on Italian television playing *Silent Night* with four hands together with Nicola Piovani<sup>1</sup>. The version of this Christmas carol seems to have been custom-made by the two composers for this specific occasion. Ennio has never been very at ease to play the piano and he looks overtly concentrated alternately staring at the sheet music and at his fingers. He appears much more relaxed during the interview afterwards and even improvises with Piovani a few notes of experimental music.



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<sup>1</sup> <http://goo.gl/5uwKo3>

## Omaggio a Morricone

The 20<sup>th</sup> Roma Film Festival<sup>2</sup> also honored Ennio in December 2015, with a retrospective of a good few movies scored by him. The celebration evening was attended by many of Ennio's past collaborators, amongst whom: Lina Wertmüller, Giancarlo Giannini, Liliana Cavani, Stefania Sandrelli, Terence Hill, Franco Nero, Giuseppe Tornatore, Dario Argento, Carlo Verdone, Giuseppe Rotunno, Giuliano Montaldo, Ninetto Davoli, Michele Placido, Lino Capolicchio, Giorgio Albertazzi... A documentary made by Adriano Pintaldi was also shown.



Ennio Morricone between Adriano Pintaldi and Gianluca Nardulli

## The 60 Years in Music Tour

Morricone's new tour started on the 15<sup>th</sup> of January in Prague, with 11 concerts until end of March. The reactions are unanimously enthusiastic, be they from the fans or from the press. The tour will continue with 4 consecutive dates in Rome in May (including a "Matinee" for families at a very low price), followed by 2 dates in Paris. Two new outdoor venues have recently been announced for June: the Blenheim Palace in Oxfordshire, UK, and the Sint-Pietersplein (twice) in Ghent, Belgium. Not much rest in sight for the Maestro, but he clearly immensely enjoys performing in front of enthusiastic crowds.

*D.T.*

## New Movies

### Already a new project for Tornatore

Giuseppe Tornatore future director of a TV production: "*A very exciting project*", he declared. He announced it at a TV broadcast on 16<sup>th</sup> of January 2016: "*My producers asked me several times to work for TV, but for a reason or another, we never managed to do it. But now, with the producers of my next film, Andrea and Raffaella Leone, a very nice project of an exciting TV series is being discussed, for which I should do the first episode and more or less follow the other ones.*" He revealed only one detail: the story is set in the 16<sup>th</sup> century.

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<sup>2</sup> <http://goo.gl/GNVMSC>

Some more info has been found on the net. The series will have 12 episodes. The story is based upon the novel “I Beati Paoli” from 1909 by William Galt (Luigi Natoli), a secret society (or a sect) active in Sicily during the 16th and 17th centuries and surely earlier. The robberies, the executions, the clandestine rituals, the secret reunions, the obscure behavior of its members, might be intriguing and fascinating for those who love (real) stories full of mysticism and mystery. It promises to be, at least, spicier than **I promessi sposi**, taking place in the same period.

Production company Leone Film Group, founded by Sergio Leone in 1989, is now owned and headed by his two children mentioned above, and supports, among many others, Tornatore’s next project through film and TV production and distribution. On its website, the group makes official the agreement with the director: “*We are honored to be able to announce this project, consolidating the relationship and the great esteem installed with Tornatore and that allow Leone Film Group to manage an international series, which will constitute a new asset for the growing group.*”

The series is planned to be released in 2017. It would be very surprising that Morricone wouldn’t provide the score, at least for the first episode, and more generally, the main theme (or main and end titles, as for **The Bible** TV series).



P.B.

### Il fascino dell'impossibile

A new docufilm called **Il fascino dell'impossibile** by Silvano Agosti was released in Italy, containing music by Ennio Morricone and by Thea Crudi, together with Beethoven’s *Ode to Joy*. The trailer<sup>3</sup> uses music from **La califfa**, so it is very likely that no new music was written by Morricone for this project.



The same probably goes for Terrence Malick’s **Voyage of Time** mentioned in Maestro #9: if Morricone had really written new music for this important project, it is very likely that he would have mentioned it somehow in one of the many interviews he gave recently. The website of the

<sup>3</sup> <https://www.youtube.com/watch?v=gULUf5JS294>



production company<sup>4</sup> that had announced Morricone's involvement even seems to not list the Maestro's name anymore.

*D.T.*

## New Commercials

### D&G

As revealed in Maestro #9, a new Dolce & Gabbana commercial called **Dolce Rosa Excelsa**<sup>5</sup> contains new music by Morricone. The length of this spot is amazing: 3:10, allowing the Maestro to develop a full-blown piece of music. Probably his most substantial contribution to the world of ads so far. There exist 3 short versions of 15 seconds each, but they seem to simply reuse a part of the long cue. It is not impossible however that Ennio recorded those 3 short takes separately.

The clip is directed by Giuseppe Tornatore and stars Sophia Loren and Kate King. It is amazing to realize that this is the first time that Loren and Morricone, two of the biggest stars of the Italian cinema since the Sixties, appear together in a film credit. They knew each other very well though, be it only for the fact that the composer bought his house in the Eighties from Loren and her husband Carlo Ponti, and for their association with MSC Crociere (see below).



*D.T.*

### MSC Crociere

For its new campaign, the Italian cruise company MSC Corciere launched a new spot that appeared on 14th January 2016: **Non è una crociera qualsiasi** ("Not just any cruise"). Unexpected, it was quite a surprise to find original music by Morricone, the first time for this brand. The longest version of 1 minute features a sentimental, sweet music, with a very nice introduction, and some discreet winks at **Metti una sera a cena**'s main theme. It is available here: <https://www.youtube.com/watch?v=OcjNvGnrZVc>.

<sup>4</sup> <http://www.wildbunch.biz/movie/voyage-of-time/>

<sup>5</sup> <http://www.buro247.sg/beauty/news/check-out-the-director-s-cut-of-dolce-gabbana-dolc.html>

We are not dealing with a simple coincidence because MSC already used this theme for his 2013 spot (reprised in 2015), in the form of the cover version by Eumir Deodato and Daniela



Mercury from the CD “We all love Ennio Morricone” (spots of 0:45, 0:30 and 0:15), with Morricone’s transition #9 from that album at the end of the longest one. Another link with the brand is Morricone’s concert in Civitavecchia on 14/05/2007, on the occasion of the inaugural ceremony of the MSC Orchestra, in the presence of... Sophia Loren (coincidence number 1), who has been since 2003 the official godmother at the MSC Cruises christening ceremonies.

Another spot is shortened at 0:30, but there is a little more to discover, in two alternate versions in

two other spots of 0:30:

- **Note - Non è una crociera qualsiasi:** a pianist plays the **Metti...** theme, soon interrupted by the regular spot's music. Available here:  
[https://www.youtube.com/watch?v=Q8LFOTS\\_IIQ](https://www.youtube.com/watch?v=Q8LFOTS_IIQ).
- **Tomato - Non è una crociera qualsiasi:** a sort of suspense theme illustrates a cooking work, again interrupted by the same music. Available here:  
<https://www.youtube.com/watch?v=meXcHO9TTO0>.

We suppose the music was recorded in October 2015, at the same sessions as **La corrispondenza** and **D&G**'s new spot, with the CNSO in Prague.

Do you know who the main competitor of MSC is? It is Costa cruises, who a few days earlier launched a spot too, featuring Shakira. Guess what: the music illustrating the spot has a Morricone involvement too, but very old (1963): the song *Abbronzatissima*, sung by Edoardo Vianello, arranged by the Maestro (coincidence number 2).

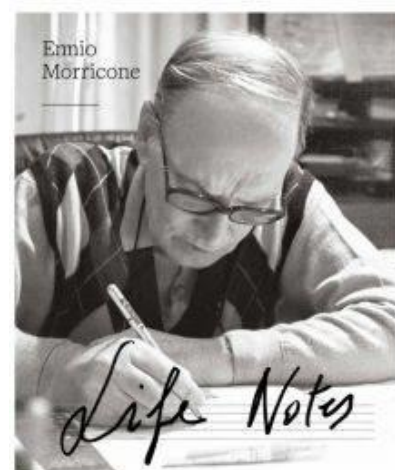
P.B., D.T.

## New Book

### Life Notes

A very important book has just been released: “Life Notes”<sup>6</sup>, written by the Maestro himself, presented as his memoirs. It is a very nice object, full of great pictures – many of which were never seen before. In addition to talking about music and cinema, the Maestro speaks of his childhood and family life. A very personal account, where Morricone opens his private files for the first time: never before had he spoken freely and extensively outside of a specific context and not in the form of answers to questions. The text is not dense and will not make for groundbreaking revelations, but it is elegant and reflective, faithful to what Ennio really is. A must-have entry in your bookshelf.

One drawback however: the filmography in annex is, as expected, the so-called “official” one with the many usual mistakes. I guess we will have to live with the fact that those errors will be forever anchored as authoritative accounts.



D.T.

<sup>6</sup> [http://enniomorricone.firebrandstores.com/proddetail.php?prod=FB\\_ENNI\\_0027](http://enniomorricone.firebrandstores.com/proddetail.php?prod=FB_ENNI_0027)

## New Releases

### New CDs

In the past 4 months, not many CDs surfaced. GDM continued its long series of double CDs with **Ad ogni costo/Il ladrone** (GDM 03216) and **La classe operaia va in paradiso/La proprietà non è più un furto** (GDM 03417). It is a second chance for those who didn't get the previous expanded releases, as they have the same content. Almost complete but it seems that very little is missing now, especially for **Il ladrone** and the two Elio Petri films. What a good idea indeed to gather these two political films by the same director.

**The Hateful Eight** features many editions. The regular and most common one being the Decca CD (00625447694898), reprised on LP by Decca, and by Third Man Records with a magnificent cover with the main titles picture. Other rarer and collector items appeared, detailed by Didier Thunus in his article.

An unknown Italian label appeared (if I'm not mistaken): BTF issued some LPs in 2016, from the GDM catalog, more or less of same content than the previous CD editions, often from westerns.

As for the expanded editions, the only one, **Espion, lève-toi**, has been published by Music Box Records (MBR 084), likely including all the material available, containing 3 short unreleased tracks and the song (not by EM). We hope that Morricone brings luck to the label, celebrating with this release its 5 years of existence. They also reissued their **Lolita** CD because the 1000 copies were quickly sold out, with a slightly different cover. Let's repeat it is a must have for every film music lover.

At last of course, **La corrispondenza** had its CD edition on 28th of January, curiously two weeks after the Italian cinema release, under the English title **Correspondence** (Warner Chapell Music 0825646485338). It is a digipack like **The Best Offer**, but this time the inserted booklet fits in its slit.

The latest one to see the light is **Bloodline** by Varèse (VSD-VCL 02161166), inexplicably reprising its original LP, without expanding it. However, it doesn't belong to its "LP to CD" special collection which usually adds nothing but make available old and sold out stuff. There is some unreleased music in the film, so why not expand it, like for the recent Goldsmith (**Executive Decision**) in their "De Luxe edition" collection?

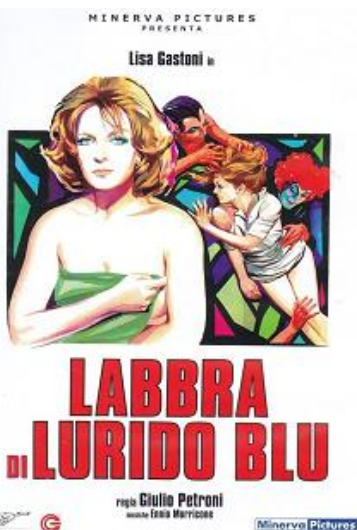


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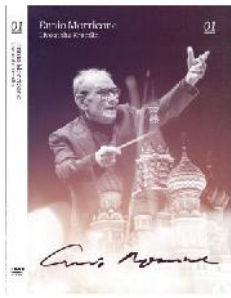
### New DVDs

Among the recent DVD issues, one was particularly worth noticing, but wasn't actually when it appeared in late March of 2015 by Minerva Pictures. We are dealing with a rare film and a totally unpublished music : **Labbra di lurido blu** (1975), by Giulio Petroni (the director of some fine westerns) with Lisa Gastoni. It tells an uneasy story of a "deviant" woman, who had some bad treatments in her youth. Nevertheless, the whole is watchable by average adults, the plot being centered on sentimental and sexual affairs of several persons. The music is sometimes harsh, full of reminiscence, evoking the crude past and the troubles, sometimes very sentimental with a couple of delicious themes with many variations (complete review in MSV 114).

P.B.







### Live at the Kremlin

A DVD called “Live at the Kremlin”<sup>7</sup> has been officially released in 2016. It has the same contents as the one released in 2013 in Russia under the title “85th Anniversary Recital”, containing a recording of the Kremlin concert of 6/12/2012. The latter seems to actually be a bootleg, therefore this new edition is worth noting.

D.T.

## Old News

### Espressioni

In the first part of my article about SIAE (see Maestro #7), I mentioned the fact that several dozens of tracks ascribed to Morricone and Nicolai are mentioned in the SIAE catalogue in addition to the already known pieces published on library albums such as “Dimensioni sonore” or “Controfase”. Nine of them have now been located<sup>8</sup> on another library LP called “Espressioni”, published by Gemelli. It has the catalogue number following immediately the one of “Controfase” released by the same company. But the album credits only Bruno Nicolai.

Four tracks can be heard on the internet<sup>9</sup>. They are very much in line with the style exhibited by the abovementioned albums. At least three of them sound morriconian in my opinion (*Immaginativa*, *Metodica* and *Resolutiva*). Let me remind you that SIAE also credits all the pieces from the 10 “Dimensioni” albums and from “Controfase” to both composers, whereas the albums credit 1 composer each time, and never both together: Morricone for 5 “Dimensioni” LPs and Nicolai for the other 5, and Morricone for “Controfase”. A careful listening shows however that a couple of pieces by one composer sound exactly like other pieces by the other.

It now looks like “Controfase” was like an 11<sup>th</sup> volume of the “Dimensioni”, and “Espressioni” was the 12<sup>th</sup>, confirming the alternance of the composer credits. But it also confirms that the official LP credits are a bit difficult to sort out.

D.T.



### Mamma Bianca

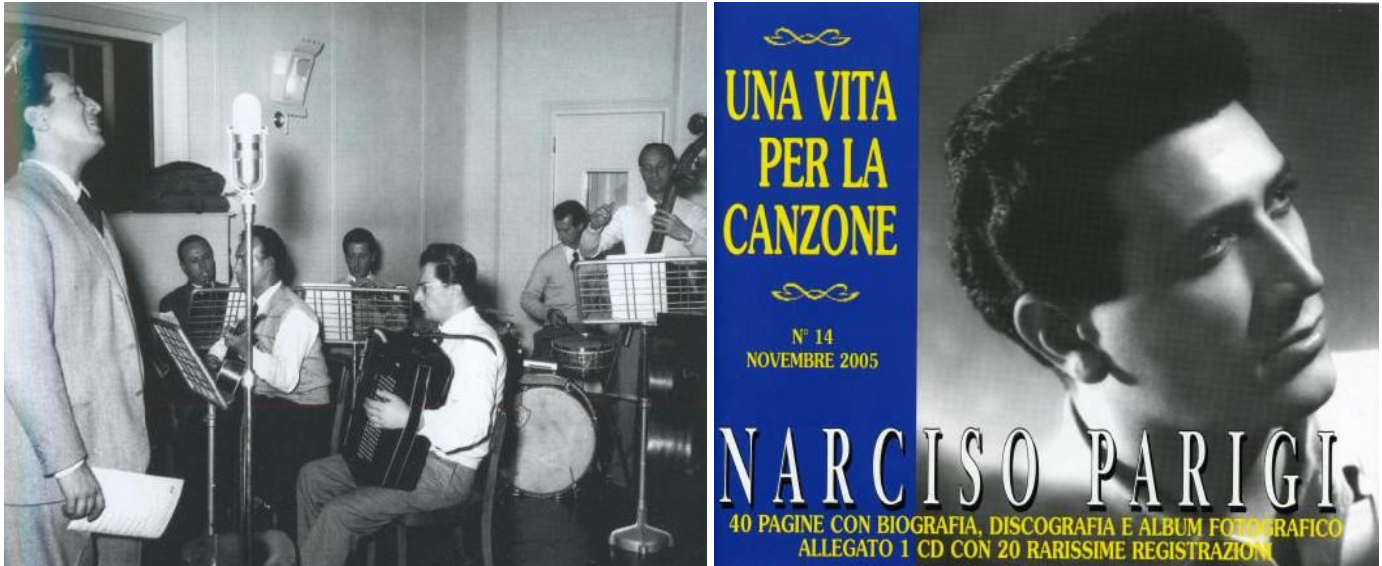
This will definitely be one of the most amazing discoveries in years: a piece ascribed to Morricone dating from 1950. The earliest piece we had found so far was from 1957 – and that sounded early already. In 1950, Ennio was 22. He was still studying and had not been through his military service yet. He was actually supposed to have started his work as an arranger around 1956. His first registered pieces date from 1954.

<sup>7</sup> [http://enniomorricone.firebrandstores.com/proddetail.php?prod=FB\\_ENNI\\_0026](http://enniomorricone.firebrandstores.com/proddetail.php?prod=FB_ENNI_0026)

<sup>8</sup> By Richard Bechet and Bob Hendriks.

<sup>9</sup> Three here: <https://soundcloud.com/armagideon-times/emorriconebnicolai-espressioni-1972-insane-dark-jazzy-giallo-psych-library> and one here: <https://www.youtube.com/watch?v=3ZDWILHqUs>

The piece is called *Mamma Bianca*. It is a song written by A. Stazzonelli and M. Ruccione, and performed by Narciso Parigi<sup>10</sup>. It was published on a 78rpm by Cetra in 1950, as conducted by Armando Fragna. No picture of that specific release was located, only a photograph of a recording session from that period. It was then included in 2005 on a compilation of songs performed by Parigi<sup>11</sup>.



The song sounds very outdated, to say the least. Luckily, the instrumental parts are long, because it is hard (at least nowadays) to stand the voice for more than a couple of seconds.

This is quite a blow for catalogers like us. It opens the door a whole new field of research, as we can wonder what other works the Maestro might have crafted between 1950 and 1957.

D.T.

## I Metafisici

*Un mare blu* and *No, non sospirar* are Ennio Morricone orchestrations by the lively '60s group I Metafisici. This is the latest example of an Ennio Morricone credit which could have been lost forever. The first pressing RCA PM45 3203 surprisingly listed no orchestration credits at all. There was a big danger this important Morricone piece could be forgotten forever. However, all was not lost. A second pressing emerged, same catalogue number, same cover. But with Ennio Morricone's name credited on the disc.

The year was 1963 and by this time Morricone was a well established orchestrator of Italian songs. He had worked on many fun beach party pieces for artists such as Gianni Morandi in the period 1962. In fact in *Un mare blu*, which translates to “A Blue Sea”, Morricone uses those fun styles found in many Morandi songs.

We remember author Franco Migliacci wrote many songs for



<sup>10</sup> <http://www.ildiscobolo.net/public/SCHEDA%20CANZONI/Mamma%20bianca%20NARCISO%20PARIGI.htm> found by Richard of course.

<sup>11</sup> <http://www.timaclub.it/FRAMEPNPA.htm>. Download the piece here: <https://goo.gl/XtweW2>

the brilliant Morandi. In fact the group I Metafisici had worked with the author Migliacci in the early '60s for the song *Dalla mia finestra sul cortile*. Similar Migliacci fun tunes can be found on *Un mare blu*: comical trumpet, bubbly and colourful orchestration and of course the kittenish kind of female vocal backing Morricone had used so well on the stunning Little Peggy March album the following year (RCA LPM 10144). *Un mare blu* was actually composed by Sergio Bardotti in what was a slight change in direction by a composer who had worked with Morricone on many serious film ballads (*Altissima pressione* 1965 and *Idoli controlluce* 1965 are two examples).

*No, non Sospirar* is another fine foot-tapper in the style Morricone later produced in the thrilling Paul Anka "A casa nostra" album (RCA LPM 10150, 1965). The piece was actually written by Corrado Bonicatti and Antonio Latessa, two members of the singing group I Metafisici (they also composed the stunningly haunting and exciting song *Devo imparare* for Dalida, 1964, orchestration by Morricone).

I Metafisici were such an exciting male and female vocal group and created a lively singing style that suited Morricone's style well. Regarding non-film work, they worked with Morricone's orchestra for two songs only. But I did read Morricone used the group as backing vocals for the main titles of Camillo Mastrocinque's 1964 romantic comedy **E la donna creo l'uomo**, originally released under the German title **Volles Herz Und Leere Taschen**.

Steven Dixon

## Wow!

A concert piece from 1993 called *Wow!* has finally been made available on Youtube<sup>12</sup>. It is a solo female voice piece, written for vocalist Michiko Hirayama. Here it is performed by Tiziana Scandaletti, a regular performer of Morricone concert pieces. Very atypical and not memorable, except maybe for some accents slightly reminiscent of older vocalizations by Gianna Spagnulo.

D.T.

## Web News

### Brand New Website

Announced for 10/12/2015, the new official website of Ennio Morricone finally appeared a month later. It looks nicer alright but has roughly the same contents as the first one, with the same usual mistakes in the filmography. And still no discussion forum. Let's hope that this is just the first step of an improved web presence that will slowly see our hopes materialize.

D.T.



<sup>12</sup> [https://www.youtube.com/watch?v=UCMe6x1x\\_aM](https://www.youtube.com/watch?v=UCMe6x1x_aM), courtesy Richard Bechet.



## ———ODDITY———

# Sad Hill Cemetary Association

*By Keith Brewood*

Most of you will all know about this and you will be saying why has Keith not caught up yet! I am so far behind in the world that I missed real gems like this ~ but nobody mentioned it to me either. Maybe I have an email in my Junk Mail. Anyway, I thought I would share it with you guys as I think this is fascinating, intriguing and could be quite wonderful.

I don't need to say anymore ~ all you have to do is have a look at the links. This volunteer group is working hard to have Sad Hill Cemetery ready for later in the year to mark 50 years since **The Good, the Bad and the Ugly** in 1966.



- Could Ennio do an outside concert at Santo Domingo de Silos to mark the 50<sup>th</sup> Anniversary of **Il buono, il brutto, il cattivo**?
- Could Sir Christopher have a Sergio Leone Exhibition there?
- Clint Eastwood has been invited ~ he would come if his old friend Maestro Ennio was in concert?

<http://www.theguardian.com/world/2015/nov/29/clint-eastwood-sad-hill-cemetery-good-bad-ugly>

<http://rutabfm.blogspot.com.es/>

<https://asociacionculturalsadhillen.wordpress.com/the-bfm-route/>



## —————SCORE REVIEW—————

# La corrispondenza

*By Patrick Boustier*

Giuseppe Tornatore tells a romance between a young woman, stuntgirl, and an older man, astronomer. The plot and the cast are intimist, revolved around two main actors: Olga Kurylenko (French-Ukrainian) and Jeremy Irons. Surely not an important film, some sort of transition for the director.

This soundtrack had a special preparation and birth. We can guess that the composer found ideas in the first half of 2015, before and during the shooting began in March. Afterwards Tornatore needed time to edit the film and to get a more precise vision of the music and its location within the film sequences.

We have some information, thanks to the material gathered around the soundtrack for Tarantino that, miraculously, just came in between inside a small hole, in June-July 2015. So, in August, he resumed his work on Tornatore's movie. August is also the month of his broken leg. A convalescent, immobilized Ennio did however compose the score. And at last, he didn't conduct it, during the recording in Prague, in October 2015, a fact confirmed by the CD booklet (it is such an exception that no conductor is credited, only an «orchestra coordinator»: Dusan Mihely).



After a great number of stunning music for his friend Peppino, this one leaves an odd impression: not bad, not high, with good moments and some «vacuity», or immobility (so to speak). Maybe it is justified in order to illustrate blank moments, the longing, the wait...

For the good side, which still represents a good half of the CD, the electric guitar brings novelty to the orchestration, in a cool, relaxed way. *Improvvisazione in sol* is especially

remarkable, listenable by everyone (yes, even your friends!) but very enjoyable for its tender and relaxing character. This guitar is more discreetly found in *Una luce spenta* too, dominated by the sweet strings, and present of course in the last track *Disperata chitarra*, welcome for ending the CD, not sadly as opposed to what its title suggests.

What is new in this score is the sweetness, and even a neutrality sometimes, avoiding tension and difficult music, as opposed to many of his scores like **The Best Offer** to mention another Tornatore movie. And it works, in *Il ritorno di una stella*, *L'infinito spazio*, *Calco*, all beautiful, and with a nice violin for the latter. Even *Parabola astratta* is in the same soft vein, whose title could suggest a very difficult piece. The more «action» or suspenseful tracks, quite sparse, are brought by the nice *Stuntgirl* (in which we really perceive the danger) and *Veloce corsa* (not quite speedy though).

Another noticeable change is the leading piano for another group of major tracks, rare since **L'immoralità**, **La storia vera della signora dalle camellie**, **La leggenda del pianista...** and a

few others. The piano illuminates nice pieces such as *Due camere in hotel*, *Una storia nella storia* (intimist, Chopin-influenced), *Invenzione breve*. It confers a cozy atmosphere to the entire score.

A last group of immobile tracks, the weakest ones, brings together the slow *La casa sul lago* (well done but surely too long) and chiefly *Una stella, miliardi di stelle*, again too long with its 13 minutes, difficult to follow until the end, it could have been summarized in half its duration. This second track makes a variation around the first notes of **Close Encounters of the Third Kind** (Williams), surely deliberately, as a wink because the man is an astronomer. The track *La corrispondenza* oddly belongs to the dull category: a weak synth, a banal rendition and an impression of blankness. For once, the film's title track is not a leading one.

We weren't able to watch the film, only aired in Italy in the first quarter of 2016. But certainly the score follows the plot, which is by exception, rather reduced and intimist according to some Italian viewers, without the shiver of **The Best Offer**. So we are dealing with a «small» Tornatore, maybe waiting for bigger projects (see also in "News" for one of them). Sometimes, it is normal to be disappointed, that's life.

So, caro Giuseppe, will you finally make **Leningrad**?



But let's go further: why this neutral music, leaving an impression of «vacuity»? Tornatore and his composer are experienced enough to think about the style needed for the plot and to deliberately choose the tones.

The knot in the film appears to be relationship, including love, through (and often exclusively) apparels and telecommunications means (phone, SMS, computer, video via internet, etc.). Of course it questions the nowadays communications in love affairs and their troubles in a part of the population: anxiety to begin or to be in relationship, fear about sex or desires, anguish about to be engaged or to fail, lack of understanding between people, sexual abstinence... A contemporary topic, indeed. So with this subject (and its consequences: love without reality, without body, virtual reality, machines masking or transforming the human's truth), it is not a surprise to get disembodied music, between blankness and false sentimentality, New Age-inspired at some moments. The impossible or difficult love, the frightening relationship in love: the parallel could be done with **Lolita** (and its «disembodied» music, in a certain way); oddly (or not), in both films, the main actor is Jeremy Irons.



Maybe Morricone's music does say that to the audience, a more interesting purpose than what the first listening suggested. Of course it doesn't change the average level of the CD.

In order to leave a chance to the renowned director to develop a reflection he obviously has at 59 years old, below are two interviews excerpts found on the net.



**Interview with Giuseppe Tornatore** (in [movieplayer.it](http://movieplayer.it), on January, 12, 2016) by *Federica Aliano*

*Translated from Italian by Patrick Boustier. Testo originale in Italiano:*

[http://movieplayer.it/articoli/la-corrispondenza-la-nostra-intervista-a-giuseppe-tornatore\\_15383/](http://movieplayer.it/articoli/la-corrispondenza-la-nostra-intervista-a-giuseppe-tornatore_15383/)

(...)

*Q: Love seems to be always, above all recently, the pivot of your stories.*

GT: In my films there has been always love as a motor. And in some works it is more evident, in others it stays more hidden. I don't know, perhaps with the course of the years, you end up appreciating more certain things. Love is one of the wonders of our existence, and I realize that in the present time, in which we are infested by problems of other nature, which seem inopportune or straight rhetorical. But we live with that. I see that the children cannot wait growing to discover what it is, the adults are never get tired to know the love they possess in them, and those who don't have it live in the longing to find it. Then the older ones never get tired to have the possibility to still fall in love, before the end arrives. We live like

that, always, therefore I believe that it is an eternal theme.

*Q: And here however, love is put to the test by the distance...*

GT: Here I liked the idea to talk about love through the lens of the distance. Knowing that at times it is really the lens of the distance that reveals the intensity of a love relationship. Seneca said that what the heart knows today, the mind will understand tomorrow. Always the heart arrives before.

*Q: The distance we speak about, the change, ties even more this girl, perhaps in an absolute and selfish way too.*

GT: There is this component and in the film I revealed and faced it. Love is mysterious and elusive, sometimes it is excessive and can become unbearable, hard. It is a terrible contradiction that perhaps makes it eternal

precisely for that. We all tried to explain it, but a mystery will always remain. The poets, the singers, the writers always spoke about that, but an inexhaustible theme remains, having some contradictions included. The pure instinct, the great love, of our protagonist to keep on being in this girl's life, verges on stalking. However it is the distance that baits the desire to still possess, to continue, to maintain somehow the relationship. It is difficult to understand love. And perhaps for this it will always remain the beginning of everything. An absolute love can be also difficult to bear, but more when there is no love.

*Q: It is very curious and interesting too, also poetic, that the two protagonists are astrophysicists. How has this idea come to mind?*

GT: It is always a very complicated phase, but for me essential, to find a profession to my protagonists. To my rescue came the great emotion I have always experimented when being in the country, during those starry nights, without electric light around, and enjoying a sky starry as never. To know that the greatest part of what you see doesn't exist anymore for thousands of years, but you keep on seeing it, has always struck me. It seemed to me the most appropriate allegory. I believe the idea that when you choose a story, all the elements must have a coherence to the selected theme, I thought that Amy and Ed should be astrophysicists.

*Q: The film suggests that a love could survive to death. But do you truly believe in it?*

GT: I take the risk to appear downright naive but something in me believes in it. Foscolo said that it is a dowry of the human beings to succeed in maintaining the feeling of love beyond the time, beyond everything. With a divine component. Today the divine component has become technological. Today technology downright helps us to lengthen the life. Even if it will never succeed in equalizing the life indeed: the only perfect machine remains the man.

*Q: Do you know that a Facebook app exists to keep on a posting status after death?*

GT: I know it for not too long. Today everything is feasible. It is really while I was working on this film that I have discovered different things like the fact that a person can program one or more tweets to leave after his own departure. Really it also speaks today about digital will. A group of important lawyers and notaries in the world is trying to study how to give juridical value to the fact that the will can directly reach by email the recipients for whom it has been conceived. Everything is possible in life. Legally, not yet.

*Q: This is also a film on the non-acceptance of death: Amy doesn't accept the death of her father since the beginning and does a job for which she metaphorically dies so many times, but then raises again.*

GT: It is really the fact that some stars are dead, their explosion, that make them at times visible. Our protagonist, towards the end, throws out from a paradox that exists, object of studies and I confess you, a matter I worked on for so much time, but it didn't work in other films. The paradox is that the human being in reality is not born for dying, but to be immortal, and nobody can prove that it is not the case. At some point, in the course of existence, all of us make an error, for which we are forced to die. Until now, nobody made exception. Yet one cannot scientifically demonstrate this paradox is unfounded, but it is amusing. At a certain point an error is made, that can be stupid or not, but above all we will never know when it will happen and how we could face it. If we didn't make that error, we would not be forced to die. It amuses me, this ironic way with which Ed embraces the concept of immortality. Some beautiful day, even the stars won't appear anymore, but this is so far that we won't know it.

**Interview with Giuseppe Tornatore** (in Corriere della sera-Io donna, on January, 12, 2016) by Paola Piacenza. Translated from Italian by Patrick Bouster. Testo originale in Italiano:

<http://www.iodonna.it/personaggi/interviste-gallery/2015/12/04/giuseppe-tornatore-che-grande-mistero-lamore/>

(...)

*Q: The Americans like very much the sub-categories. For this one, between the two characters, they would say that it is a love story May-September for the difference of age.*

GT: (laughs) It is really a May-September one. But Jeremy Irons is splendid, they were all fascinated by him, young women, mature, when we shot.

*Q: You made very avowedly autobiographic films, but in those that don't seem to be, like this one, one recognizes how much there is of yourself?*

GT: I often ask myself about that and sometimes, when a film is finished, it seems to me that I can guess – through mysterious ways – that a lot of what I have lived has been transformed, insinuated. Things that I wouldn't want to expose on the screen, in spite of my reluctance, end up there, without even realizing it. Luckily nobody, almost nobody, will realize that something speaks about your nerves, your blood.

*Q: In **La Corrispondenza** there is not even a grain of Sicilian dust.*

GT: After **Baaria**, I felt I had closed that chapter, I have decided to favor an instinct that I have always had: to move myself. I don't like the idea of always being in the same place, of always having the same horizon. My autobiographic impulses had perhaps held to this centrifugal energy in mind, but now it is freed. **La corrispondenza** is made of northern atmospheres, it is developed in England.

*Q: Even you have recounted Sicily in many ways, was it painful at the end to decide to move away from it?*

GT: On the contrary, it is liberating. Whoever has the fortune – or the misfortune – to have a strong bond with the place where he was born, as it happens to me, knows whether to tell it, or to delude to have told it, strengthens oneself. I now feel stronger. And this allows me to go through the world. For me to leave Sicily was, at this period, a traumatic experience. I had always dreamt to go away. Just the fact of having incubated for a long time this project has made it an experience more important than it really was. To travel during 10 hours by train should not be a tragedy, but for the type of education I received, I felt it as if I had to go over the columns of Hercules.

(...)

*Q: Speaking of durable friendships, framed musical scores are affixed to the wall behind you. Are they by Ennio Morricone?*

GT: Yes, because sometimes while we are speaking together, he throws down some notes and then he gives them to me.

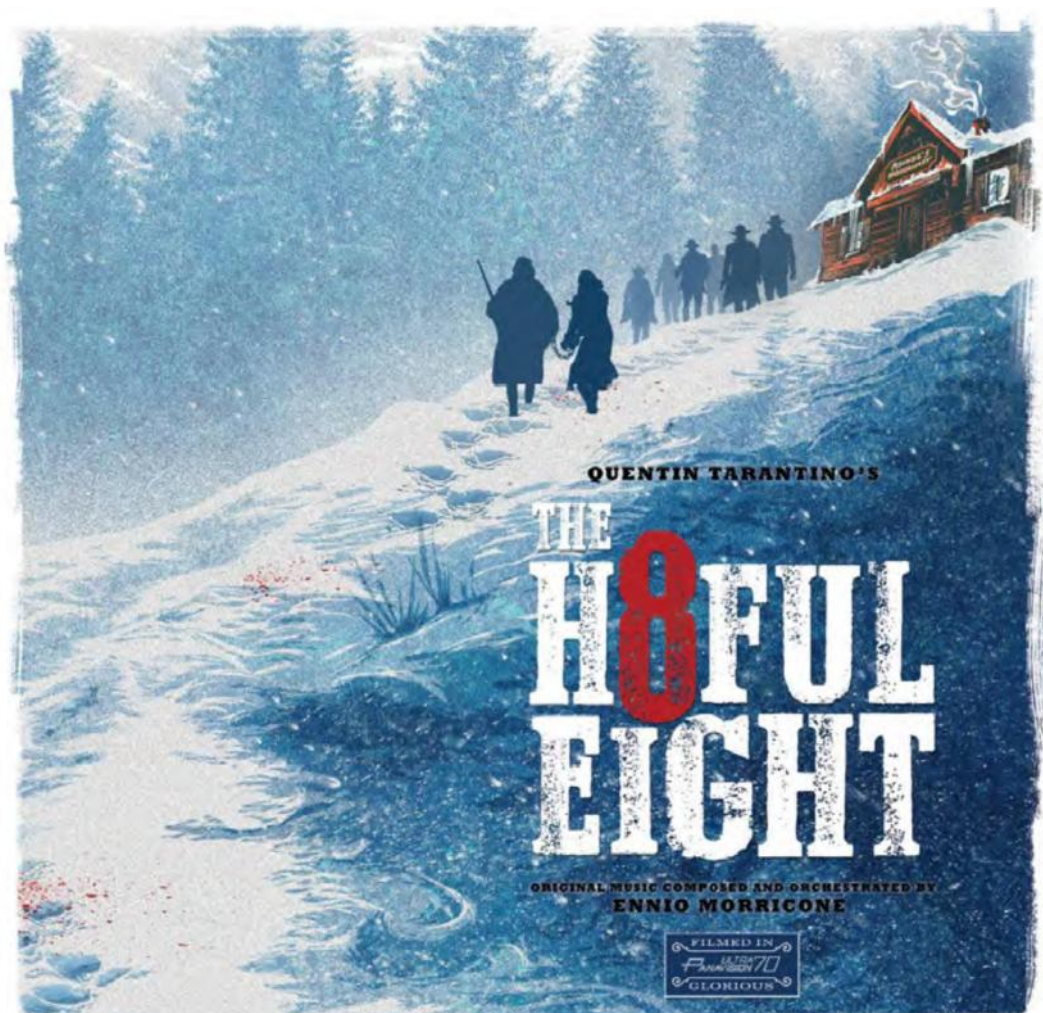
(...)





## ————DOSSIER————

# The Hateful Eight



## Score Review #1

by Lucas Giorgini<sup>13</sup>

*taken from issue #21 of the Swiss fanzine CineFun, December 2015; translated from French by Didier Thunus*

It's been more than 34 years since the Maestro of Italian soundtrack, the fittingly named Ennio Morricone, had composed half-notes/quarter-notes for a western type of exploitation movie (the last one dates back from 1981, Michele Lupo's **Occhio alla penna**, starring Bud Spencer). But do not mention to him the term "Spaghetti Western" during a conversation or an interview... the man, very much attached to his principles and values, might get a little bit angry - he never appreciated the term, because of its pejorative connotation towards Italy. "*Spaghetti is something you eat; Leone's work is not food.*"

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<sup>13</sup> Film music connoisseur and himself a composer (Editor's note).

As announced at the San Diego Comic-Con International in July 2015, the 87 years old composer officially signs, and for the first time, an original score for the cinephile filmmaker Quentin Tarantino – making it his 531st partition... more or less! Suffice to say that this double news was a surprise, but also the realization of a certain expectation of the public: if the duo had already worked together in a more or less deferred way (Tarantino borrowed here and there from the musician's repertoire), we must not forget that a single original composition had already been tried, *Ancora qui* for **Django Unchained** in 2012. Unfortunately unnoticed, to a great extent.

Ninth movie of the filmmaker (letting aside his various collaborations), **The Hateful Eight** finally sees its score reach the supermarkets and music stores on December 18, 2015 – with a unique downloadable single published three days earlier. Composed, orchestrated and conducted<sup>14</sup> entirely by E. Morricone (as usual since the early 1970s, and the separation with his friend Bruno Nicolai), the soundtrack of the new Tarantino appears to be expected as much as the movie itself, both by its worshipers and its detractors. Needless to say that the filmmaker had to fight hard in order for the old, but still robust, man to agree to participate in one of his new productions. After a quarrel between the two men, blithely blown by the gutter press (Morricone would have stated to no longer want to work with this "bum filmmaker" because of his poor reuse of his scores – a since then quickly buried quarrel), Tarantino went to visit the Roman musician's home, in order to propose to him his new script. Morricone first declined but finally accepted after intensive reading of the scenario: "*The snow inspires me,*" he said... "[...] *I was nervous before composing the soundtrack, because I thought*

*Tarantino deserved something able to live up to the film [...]*"<sup>15</sup>

It is true however that the narrative context happens to be quite original, with the use of a cinematography magnified by the various snowy sceneries, something that had actually never really been made since Sergio Corbucci's **Il Grande Silenzio** in 1968. On this topic, since the announcement of the participation of the composer, rumours went rife about the possible musical orientation: will to resume the almost caricatural codes of his Leone period? Of **Il Grande Silenzio**? Classical orchestration? Thenceforth, information was progressively revealed from one part or the other: the score will be a mixture of atonality, of scholarly music in a horrific vein, in the lineage of **The Thing** (John Carpenter, 1982, for which Morricone had composed the music), and whose registration would be done in collaboration with the Czech National Orchestra during fall.



*"I do not like repeating myself. [...] If Quentin wanted something similar to Sergio Leone, I would have said no, because we have both been criticized for having recycled the past. [...] I made hundreds of films, and only 40 are for a western. [...]"*<sup>16</sup>.

And as a final sledgehammer stroke, two pieces of information were revealed at the same time: the film will also contain some leftovers from the sessions of Carpenter's movie (available in its standard edition from

<sup>14</sup> See a discussion on this in the next article (Editor's note)

<sup>15</sup> Ennio Morricone to Claudio Biazzezzetti, December

10, 2015.

<sup>16</sup> Ennio Morricone for The Telegraph, December 4, 2015

MCA Records), as well as various popular tracks, more or less famous (including The White Stripes, but also David Hess, composer and actor for **The Last House On The Left**, in 1972). In the end, it is an original soundtrack of 28 tracks, alternating the traditional "Tarantinian" dialogues, the original score, and pop/rock music. More than 72 minutes of listening pleasure.



So what do we get, within this very enigmatic partition? Better state it upfront, the musical score (very uniform) is both very little and very much related to the composer's style. Indeed, according to everyone's affinities vis-à-vis the career of E. Morricone, it appears to be, in a very contrasted way, very hard to find upon first listening the so characteristic style of the musician: no whistling, guitars and reverb/fuzz, or out-of-tune pianoforte. The orchestral experimentation is over. Or at least, the maturity of age has greatly influenced the composer, as evidenced by *L'ultima diligenza di Red Rock*, the opening track of the album. No less than 7 minutes, with a dark atmosphere, and terribly melancholic with regards to the past of the

Maestro. As he himself had mentioned earlier, the new sound experimentation appears to be the use of the bassoon, in a duplicated manner. However, do not think that the musician limits himself to the sole expression of the woodwinds: layered strings, rhythmic charleston, brass, etc... A tasty mixture with a Carpenterian atmosphere, but also giallesque, in truth (some aspects are distinctively evocative of Dario Argento's animal trilogy). A certain reminiscence of his past seems to come back, after a Hollywood period during the 1980s noticeably hazy in orchestral terms. The snow having actually influenced it in a very imaginative way, this first track alone justifies the listening (and the buying!) of the whole album, the writing quality having reached here a new maturity threshold. Organic, it evolves without downtime, with a view to finding sounds previously assimilated by the public. And indeed, a new use of the mixed choir sprinkles the listening here and there, accentuating at times a smooth and low rhythmic, with exotic accents in its approach.

*"The Hateful Eight is different from all other Western scores until now because I used a very different theme, for example, two bassoons playing simultaneously, producing a rather heavy sound. The atmosphere is totally different with regards to a Leone film. What you hear is music à la Tarantino [...]"<sup>17</sup>.*

After this theme offering to the listener the innate tonality (no pun intended) of the score to come, *Ouverture* exploits the previously developed environment but whose listener will easily find a remarkable thing: it stems from the scores left aside

<sup>17</sup> Ennio Morricone to The Telegraph, December 4,



from **The Thing** (source film for the duo of this project, despite a different context and filmic style), whose atmosphere and orchestration (celesta, strings and woodwinds) directly corresponds to the aforementioned film score we all know! A high quality score but, as previously said, very distant from the usual drivers of the Maestro. Subsequently, tracks like *Narratore letterario*, *Sei cavalli* or *I quattro passeggeri* are just variations of the first two introductory tracks, with variable duration and orchestration (use of brass, percussions, etc...).



The centerpiece of this score, imposing by its remarkable duration of 12 minutes, is none other than *Neve*. Echoing the theme initiated by *Overture*, the deep and mystical atmosphere finds itself perpetuated over time, both by the timpani and the oboe/clarinet. The incessant strings ostinato, like in the whole of the score, evolves, progresses towards something that can easily be guessed to be fatal... far from the Tarantino universe, and his usual burlesque offset. The whole is then established by the various chromatic descents of the orchestral ensemble, adding a flagrant instability (and intensity) of the filmic universe. Therefore,

we can guess that this first unique collaboration will be remembered as the maturity finally gained by the filmmaker – which many were hoping for (despite the very high quality of his films, it all remains a show with no real substance, actually simple creations of a film fan).

If all the non-original Tarantino scores appeared to be a clutter of quality, but deprived of a conducting wire (except maybe for the surf music in **Pulp Fiction**), the listener will undoubtedly have, once the surprise of the first listening gone, found the ounce of linearity across the whole of the album, concluding however on a blatant homecoming: *La lettera di Lincoln*. Almost final cadence of the overall score, it recalls by its orchestration (organ, strings and trumpet) reminiscences that made the quality and the caricature of the movies of Sergio Leone or Corbucci. Recalling easily *Storia di un soldato* (**Il buono, il brutto, il cattivo** in 1966) or *L'arena* (**Il mercenario**, two years later), this penultimate track is thus duplicated into two tracks, an instrumental one, the other one mixed with dialogue and sound effects. A voluntarily tribute ending, where the highly targeted humour of the Maestro is perhaps not a stranger to it all... The great vintage of 2015, despite a busy year of soundtracks.

Pretty Christmas gift in perspective.



## Score Review #2

*by Steven Dixon*

Ennio Morricone's return into western territory has aroused much interest and speculation. The subject matter would seem very surprising for a composer whose last western was way back in 1981 (**Occhio alla Penna/Buddy Goes West**). In the early days of his western scoring, Morricone's style totally revolutionised the genre. The mid '60s guitar twanging of the "Dollar" westerns; the post '60s musical political punctuations in titles which included **Tepepa**. And finally the comedy acts of the '70s like the bouncy **Providence** scores. Morricone has now returned with another western reinvention, fusing together the old and new and slotting in some effective ideas for a genre of film we never imaged he would score again.

Director Quentin Tarantino may have persuaded Morricone to reopen his box of tricks, but Morricone's images of what a western score should sound like today is somewhat different. It would have been interesting to hear how other composers would have treated this score like traditionalist Carter Burwell (**True Grit**, **The Alamo**). Morricone took a completely different path. He decided to paste together lots and lots of other genres, mostly horror and thrillers, omitting the obvious – the western. Instead he has mixed up a multitude of familiar styles from '70s, '80s thrillers. The theme from **L'attentat (Plot, 1972)** constantly springs to mind in the themes **Neve**. We did read multiple reports to suggest most of the **Hateful Eight** themes are unused pieces from John Carpenter's **The Thing** (1981) but just reprocessed. If this is true, there is nothing wrong with that as the idea is not as bizarre as it may sound. Yes, the score to **The Hateful Eight** is certainly different to anything Morricone has composed, western-wise that is. But it's a truly recognisable and suspenseful Morricone score, albeit not a western-sounding one. Tarantino's film brings together some

bizarre and wicked characters so Morricone has chosen to make the score as weird as possible and Morricone serves up plenty of thrills. Naturally, fans would have loved to hear the styles of **Il grande Silenzio** (1968) as the effects found in that film were so illuminating and ghost-like. But this was never going to happen, even for a film set in the brutal blizzards of a Wyoming winter. Much of this score is forever brooding, deepened with eerie strings, trumpet and bassoon.

Eight people are brought together in a wooden shelter to protect themselves from a blizzard at a dainty place called Minnie's Haberdashery. In the film **Il Giorno Prima/Control**, made in 1986, fifteen strangers take part in a government experiment to test how they would survive in an overcrowded nuclear shelter. The film **Control** had a similar suspenseful and very fearful soundtrack. Ennio Morricone's 1986 score presented a terrific brooding choir. I would have liked Morricone to use more of that style here in Tarantino's film. Morricone did land a blow and was half way there already as some small choral chants are first presented on the opening track *L'ultima diligenza di Red Rock*, a fleeting glimpse of what could have been. Given the motley bunch in Minnie's Haberdashery, some grunts or burps or even vocal screams could have pushed the score into more western sounding territory. Throughout **The Hateful Eight** soundtrack, one becomes increasingly aware there is limited feeling for the western period though in fairness it is a splendid piece of work jam-packed with thrilling and dramatic phrases. Some western elements are introduced – a music box-like tinkle, some choral chants and galloping drumbeats. But you just can't get those images of Morricone's thrillers out of your head. **The Hateful Eight** was set after an important moment in American history – the Civil war. And I think

Morricone had a fine opportunity to expand on this. We do get one sad echo of the Civil war in *La lettera di Lincoln*, a wonderful romantic theme which reminded me of another fine composition from the 1971 tv series **Tre donne** (episode **La sciantosa**, set during WW1). I direct you to the cues *Tramonto sul campo*. For those who love to digest their Morricone on vinyl there is a 2LP available on Decca with some great posters and a booklet. It has a most striking cover, much different to the regular CD: a grim snowy scene with stagecoach, blood stains and a crucifixion image. This style would have made the perfect album cover for Corbucci's **Il grande Silenzio** in the 1960s.



## From the Studio to the Stores:

### An Early Discographic Account of The Hateful Eight

by *Didier Thunus*

Ennio Morricone's **The Hateful Eight** is a remarkable score. If some of its elements stem from particular techniques or specific moments from his past works, many of them don't and as a whole, it is a unique soundtrack. A lot has been said about this score in the past months, almost always in good terms. In addition to Lucas Giorgini's and Steven Dixon's accounts above, I invite you to read James Southall's review on movie-wave<sup>18</sup>. For my part, I will focus on the discographic aspects of the score releases, already complex especially for such a young score, and let them guide me through my personal impressions on the score and on the movie. The whole divided in chapters. In 8 chapters of course.

#### Chapter 1: The Movie

Tarantino is known for making very few compromises and to go his way from start to end. This makes him an easy target for his detractors, and there are many. It also provides infinite delights to his fans – and there are many too. Shooting such a huis-clos in 70mm is the caprice of a spoiled child, and the same goes for asking Morricone to score it.

**The Hateful Eight** is not his best movie. Tarantino has become a master in making scenes where the tension is built up to unbearable heights. Yet in this film it doesn't work so well, probably because for once there is a "10 little Indians"-type of enigma. So when the tension is supposed to build, we are more puzzled by the ins and outs of the plot, naturally not fully understanding what is going on, and the tension quickly runs out of steam. This is definitely a drawback compared to, e.g. **Inglourious Basterds** or **Django Unchained**, where we knew what was going on – only the characters themselves didn't know what the others had in mind. Additionally, the violence is extreme and is not funny anymore, making some scenes very difficult to watch. Nevertheless, it remains an impressive piece of cinema which, once the

<sup>18</sup> <http://www.movie-wave.net/the-hateful-eight/>



characters are in place and the settings ready, is hard to move away from, in spite of its lengthy duration.

The use of the music is very sparse but still noticeable because emerging in the forefront of the key scenes. There is about 30 minutes of new music in the film, plus four pieces reused from **The Thing** and **Exorcist II. Bestiality** is heard twice and really stands out. This urged Ennio to include that old piece in his new concert programme. *Despair* also gets a very nice staging. Even if Carpenter did use that piece in his film (I think the idea was that Tarantino would use the pieces from **The Thing** which had not been used by Carpenter, so this one fails this requirement), it was in a helicopter scene where the music was hardly audible. Of course, these reused pieces bring some distraction for the Morricone fan, but that's how it has always been with Tarantino's movies, so we are used to it.

There is another, seldom mentioned, common point between **The Thing** and **The Hateful Eight** (apart from the snow, the composer, the main actor, similarities in the plot, and the reuse of music from one in the other): both directors, Carpenter and Tarantino, have moved away from their usual way of dealing with the musical score. If Tarantino had never used original music, Carpenter used to score his films himself. They were both fans of the Maestro when they decided to ask him to score their next movie.

## Chapter 2: The Recording

Except for *La lettera di Lincoln* (see below), the score was recorded in 2 or 3 days starting July 18th, 2015, in Prague, with the Czech National Symphony Orchestra. A video of the recording (removed in the meantime unfortunately) showed that the Maestro was sitting in the booth together with Tarantino, while an unidentified conductor was rehearsing or performing with the orchestra.

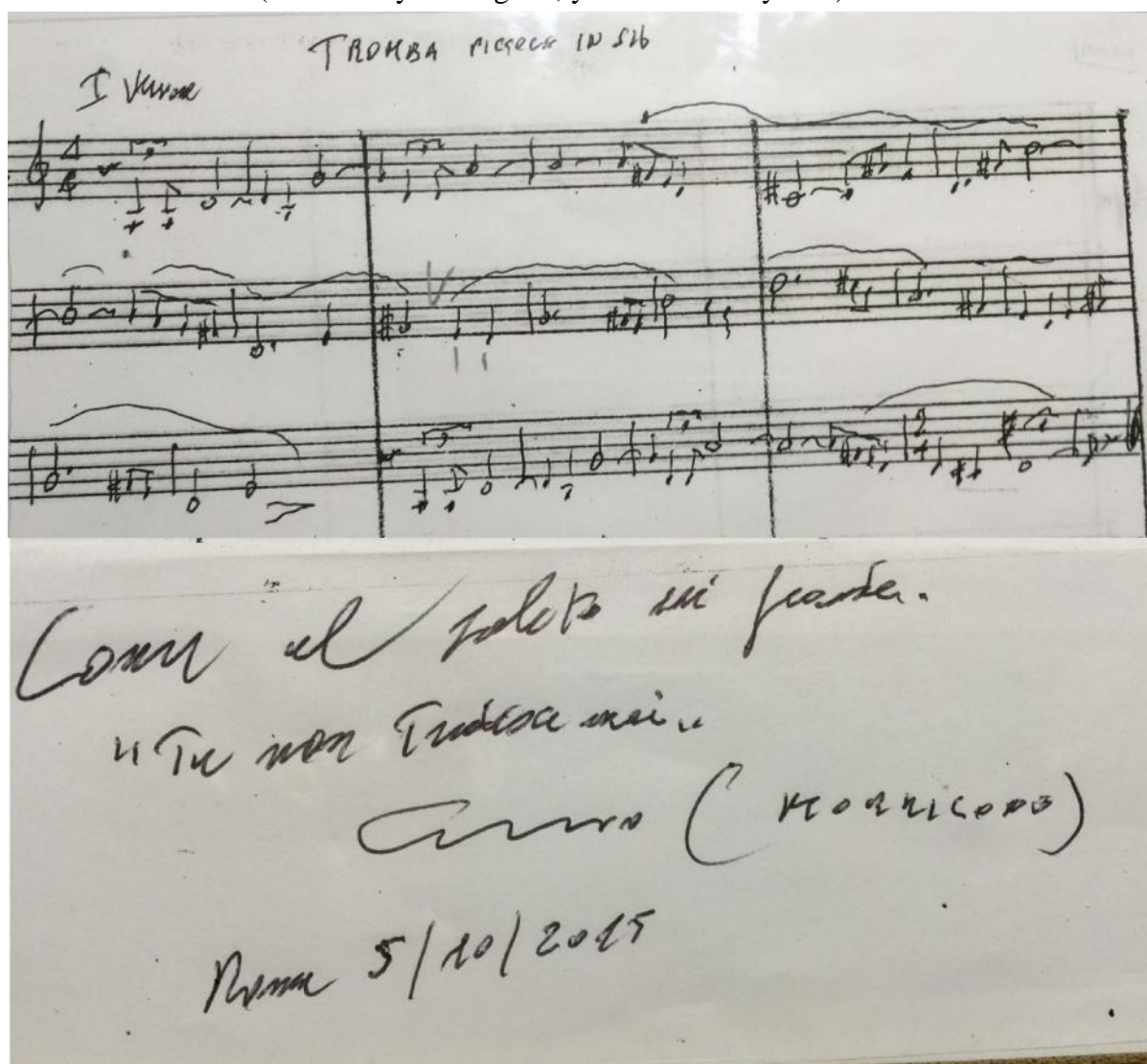


Now if you look at the CD or double-LP cover, the credit says “*original music composed and orchestrated by Ennio Morricone*”. It doesn't say “*conducted*”. This leads us to believe that Ennio did not conduct the orchestra for the original recording. However, the CD credits a lot of the crew members, but no conductor. Besides, when a second recording took place in London (also see below), the same orchestra was conducted by Ennio. Probably the main reason why he didn't conduct in Prague (it was before his unfortunate accident where he broke his leg) was because such recording sessions can be very long – whereas the London session and the live concerts only last for a couple of hours. The same thing happened with **La corrispondenza**, where the credit says “*music composed and arranged by Ennio Morricone*”. The same conductor is seen in a featurette for the recording with Tornatore, but still not credited on the

CD. We can then safely conclude that Morricone didn't conduct those two scores. But then who is that conductor? It does matter – he is like the new Bruno Nicolai. And Bruno Nicolai mattered a lot.

Ennio had first only accepted to record one piece of a few minutes, but ending up writing 25 minutes. Tarantino was then allowed to use music from **The Thing** in order to complete the soundtrack. In the end, the album contains no less than 50 minutes of original music. And a couple of additional minutes were already located. None of this music was written for **The Thing**: it is quite clear that when Ennio referred to his music unused by Carpenter, he hinted at the music that is not in the movie but is on the album releases. He had said several times in the past that he was given *carte blanche* for the release of the album back in 1982, and was able to put all the music he had recorded.

As mentioned in Maestro #9, *La lettera di Lincoln* was requested by Tarantino at a later stage in the process. We now know<sup>19</sup> that Morricone recorded it in Rome on October 5<sup>th</sup>, 2015. The trumpet player was Nello Salza – unlike for the rest of the score, where it was Jan Hasenöhl. The credit will reportedly be rectified as soon as the CD is re-pressed. Salza kept a handwritten copy of the sheet music, autographed by the composer with the text “*Come al solito sei grande, tu non tradisci mai*” (“As usual you are great, you never betray me”).



<sup>19</sup> Thanks to Nello Salza, contacted by Patrick Bouster.

## Chapter 3: The Official CD

Released by Decca before the movie was out, the CD was a treat. 50 minutes of new music by our Maestro.

Much has been said about the opening track *L'ultima diligenza di Red Rock*, considered a masterpiece by many. The melody itself could have sounded like the main theme from **Gli angeli del potere**, had it been arranged differently. Instead, it installs a brooding and menacing atmosphere which after having gone through various modulations and inflections, some of which reminiscent of *The Strength of the Righteous* and *On the Rooftops* from **The Untouchables**, explodes in an unforgiving icy grand finale. Even the brass counterpoint seems to try to escape from this hell. I don't remember having heard Ennio going this far in the exploitation of a theme. There have been similar spectacular orchestral efforts, such as in **Sahara** (*Panther Chase, Welcome Blue-Eye*) or **Red Sonja** (*Temple Raid, Fighting the Soldiers*), but never in such a merciless and unwavering manner.

The other plat de résistance is *Neve*. Tarantino had asked for 20 minutes of "snow landscape" music, and Morricone already gave him 12 with the *versione integrale*, plus other versions and variations under other titles. In spite of its length and of its repetitiveness, the music always keeps enough novelty, inventiveness and clarity to be enjoyable throughout. It sounds to me less desperate than **The Thing**: both are menacing alright, but here it's like it implies that there will be a survivor after all, unlike in Carpenter's masterpiece.

The piece *Overture* was only heard in the few cinemas where the full 70mm version of the movie was shown. It is a real "overture" with no images, just like in the golden years of cinema. Such a practice, inherited from the opera, is almost never used anymore. The last one was probably for **Dancer in the Dark** in 2000, for which Björk wrote a nice opening track<sup>20</sup>. Morricone did compose at least one overture in the past: for **Guns for San Sebastian** (1968), where he wrote a digest of the score to come. In **Hateful** the overture is a moody piece based on the *Neve* theme, but already introducing the bassoon line of *L'ultima diligenza*.



<sup>20</sup> Coincidentally, this would then mean that the latest two known overtures in the history of cinema were written by the two co-laureates of the 2010 Polar Prize.



*Narratore letterario* exploits the notes of *Neve* in a fresh way with heavy strings pizzicatos, then merged with the *L'ultima diligenza* theme before an impressive atonal moment with strings tremolos, concluding on the notes of the celesta, which announces a more blatant use of that instrument in *La musica prima del massacro*. *Sei cavalli* insists on the atonality of *Narratore*, whereas *Raggi di sole sulla montagna* accomplishes the feat of bringing in some contemporaneous music while not breaking the tone of the soundtrack. *I quattro passeggeri* is a great variation of *L'ultima diligenza* with a nice ending on playful pizzicato strings and cymbals.

*L'inferno bianco* brings some variety in terms of rhythm and orchestral colour, with a second part very much reminiscent of **In the Line of Fire** (*Arriving in L.A.*) or *Musashi lotta* (**Musashi**). It exists in two versions: one for synth and one for brass ("ottoni"). However the differences between the two tracks are really tiny, so much so that placing both pieces on the album doesn't appear to be justified. The first part (1:33) is identical. It is very likely that each of the two pieces is a collage of two cues, where the first cue is the same for both. And regarding the second part, the differences are only in the background instrument used sparsely throughout the cue. It is probably a synth for the first version – otherwise I don't see why the piece would have been called like that – but the synth, if it is one, seems to mimic a brass instrument. So in the end, the differences are only in the fact that the synth and the brass instrument are playing different notes – but it doesn't really change the piece at all.

*La lettera di Lincoln* is the only piece that can be called melodic. It sounds patriotic and elegiac, a bit like *Il funerale* in **Il ritorno di Ringo**. *La puntura della morte* is anecdotic and could have been left aside, especially since it is heard in the intro of *Neve #2* already, but it offers a nice punctuation to the album.

The score is interrupted on a regular basis by Tarantino's trademark: dialogue tracks from the film (one might wonder why he does that, but at least it keeps a coherence with his previous score releases) and a few pop songs.

## Chapter 4: The Official Double-LPs

The double-LP was published by Decca with the same cover as the CD, and also by Third Man Records (label of the White Stripes, a band present on the soundtrack with one piece) with a different cover. It has the exact same contents as the CD. The latter is a limited edition, numbered, containing 2 posters and a booklet of 12 pages.



## Chapter 5: The Music in the Film<sup>21</sup>

Let's see how the music was used in the movie. I'll try to avoid spoilers though, for those of you who have not yet seen the movie, still giving enough details for those of you who have already seen it. I will use the track titles from the Promo CD (see below) since it happens to follow the film chronology and to contain the edits done for the movie. Those titles seem to have been taken from the Italian version of the script (except for the main and end titles, which were poorly translated into *Titoli principali* and *Titoli finali* instead of *Titoli di testa* and *Titoli di coda*). We know that Morricone composed the score based on the screenplay, not on the images. It was up to Tarantino to lay it in.<sup>22</sup>

After the abovementioned *Overture*, the music heard during the opening credits is the first occurrence of editing of the original music to fit the on-screen action. It is a collage of the start of *Neve #1* and of four segments from *L'ultima diligenza di Red Rock #1*. It was sort of frustrating to not hear the full version of the album track. With this shortened version, the music goes too fast into the grand finale, giving it less power than when being the conclusion of the impressing compositional work that this piece represents.

The movie then uses two pre-existing pieces for the ride of the stagecoach through the snow: a fragment from Morricone's *Regan's Theme* from **Exorcist II: The Heretic** (1977) and White Stripes's *Apple Blossom*. A section taken from *Neve #1*, called *Capitolo 3*, is heard over the opening of the third chapter of the movie (there are 8 chapters in the movie, each having its own title), as the stagecoach arrives at Minnie's Haberdashery. As the men proceed at some outside labour in the snow, Morricone's *Eternity* (from **The Thing**, 1982) is heard.

After a long period without any music, another fragment from *Neve #1* is heard as Samuel L. Jackson's character is telling a story from his past. The piece is called *Cominciando a vedere le immagini* ("Starting to see the images"), referring to the flashback images which support Jackson's recounting. Men are appearing at the top of a snowy hill, not unlike a similar scene in **Il grande Silenzio** (underscored by the piece *Immibile*). But the scene will be more reminiscent of the *Deserto* sequence from **Il buono, il brutto, il cattivo**, the sun and the heat being replaced by the snow and the cold. But the calvary is no less extreme, and Morricone gave it a similar unrelenting texture (especially after 1:35). After the flashback, *La puntura della morte* is heard during a shooting between Jackson and Bruce Dern. Since Tarantino builds the tension essentially on dialogues, only the conclusion can get a noticeable musical accompaniment, therefore a very short one. Unlike Leone who was building it on a frozen situation and on music, giving free reins to the composer.

For the following chapter, a narrator (Tarantino himself) proposes to go back a little bit to an unseen important event. The music is taken from *Narratore letterario* which would have been a proper title as it refers to the narrator's allocution, but it is called *Andiamo un po' in dietro* ("Let's go back a little bit") in reference to what he is saying. Then, Tarantino reuses the piece *Bestiality* from **The Thing** during the poisoning scene, indeed a true illustration of human bestiality.

A short unreleased piece called *Io non ho la pistola* ("I don't have a pistol", which is what Michael Madsen's character says in order to save his own life) is then heard drowned inside sound effects and slow



<sup>21</sup> With thanks to Han for his assistance on this section.

<sup>22</sup> <http://www.rollingstone.com/movies/news/ennio-morricone-goes-inside-hateful-eight-soundtrack-20160111?page=3>

motion chaos. *Narratore letterario* is then used a second time, in full this time. In spite of the title, there is no narration at that moment, only a text on screen saying that we are going back to the morning of the same day. This excellent musical moment is used as another stagecoach is riding through the snow. The atonality makes perfect sense: we are not going afresh to a new adventure this time; we know already that things are turning very bad and this is not for fun anymore. This feeling can be compared to another Morricone-scored “snow” movie, **La tenda rossa**, where atonality is used to the best effect in the piece *Altri dopo di noi* for other snowy misadventures. The celesta is heard as that other stagecoach approaches the haberdashery.

As the four passengers step out of the stagecoach, the adequately-named *I quattro passeggeri* is heard. They enter the store and close in to the tenants in a frame very similar to Leone’s shot of the killers closing in to the young boy at the beginning of **C’era una volta il West**. It is the *Ultima diligenza* theme again, which has by now acquired its stature of dramatic and imposing leitmotiv.



*La musica prima del massacro* (“the music before the slaughter”) is then heard during a tense scene of underhand scheming. But the slaughter in question will only take place after the next piece, which is actually the intro from *L’ultima diligenza #1*, called *Com’è il caffè?* (“How’s the coffee?”). As Michael Madsen goes out to make yet another innocent victim, David Hess’s paradoxically peaceful *Now You’re All Alone* is heard. Subsequently, in a tense scene of attempted conniving, Morricone’s *Despair* from **The Thing** delivers a nerve-racking counterpoint.

The music heard when Jennifer Jason Lee’s character is trying to get rid of Kurt Russell’s grip is a collage from *L’inferno bianco* (*synth*), whose title *Svegliati bambino bianco* (“Get up White Baby”) urges Walton Goggins to get up and help Jackson. The word “*bianco*” therefore has nothing to do with the same word in the official title of the piece, unless *L’inferno bianco* (“The White Hell”) has a double meaning. It starts with the intro (common part shared with *L’inferno bianco* (*ottoni*), see above), but where 30 seconds have been removed in the middle. Then it continues with a shortened version of the second part of *L’inferno bianco* (*synth*), before going abruptly back to the end of the intro.

*Bestiality* is then heard again, very prominently, in another scene of human overwrought bestiality. It is followed by a full rendition of *La lettera di Lincoln* and of Roy Orbison’s *There Won’t Be Many Coming Home*, leading into the end credits.

The end titles are underscored with an even stranger beast. The first 20 seconds are a collage/editing of two different moments from *Neve #1* together with some percussions from *L’ultima diligenza*. It is followed by three segments from *L’ultima diligenza di Red Rock #1*. The second one is particularly interesting: it is the part where the male chorus is heard as punctuations for the brass phrases, but here it is heard one more time, as a punctuation for the



woodwinds phrase. At the same moment, the final long strings note of *L'ultima diligenza* is superimposed in order to bring the track to a conclusion, before leaving the floor to the coda. A very heavy editing process.

## Chapter 6: The Promo CD

It was clear from the start for the Weinstein Company that Ennio Morricone's score to **The Hateful Eight** was a strong contender for major awards, so they hurried up the production of a promotional CD to be distributed to potential voters. It was evoked at some point that the score risked to not be eligible for an Academy Award nomination because the movie was also reusing music from other scores. But since the reused music was by the same composer, and the new music was predominant, those fears proved unfounded.

The promo CD quickly appeared on ebay where it sold for a mere \$130.50. It exists with at least 2 different covers: both very rudimental with red characters on white background and no cover art, the only difference between the two being the name of the category for which the score is promoted: "BEST ORIGINAL SCORE - MOTION PICTURE" was probably meant for the Golden Globes voters, whereas "BEST ORIGINAL SCORE" was for the Academy Awards voters. Their content is identical, but very different from the official CD. It actually contains the music exactly like it is presented in the movie.<sup>23</sup>



*Titoli principali* cannot be considered an inedit because it doesn't contain new music. But then again the piece from the official CD called *L'ultima diligenza di Red Rock #2* doesn't bring new music either, so should also be considered a duplicate according to this rule.

Several other pieces, such as *Capitolo 3* and *Cominciando a vedere le immagine* (both taken from *Neve #1*), or *Andiamo un po' in dietro* (taken from *Narratore letterario*), or *Com'è il caffè?* (taken from *L'ultima diligenza #1*) have a proper start and a proper ending, instead of being faded in and out in order to silence the previous or next part of their containing track, as if Morricone also recorded them separately – which would make them inedit – or as if the music editors were very good at manipulating the sound in order to obtain fresh edits. Other edits elsewhere prove that they are quite skilled alright, and with today's technology, everything is possible. So we can opt for this latter option.

*Io non ho la pistola* is an important piece for the collectors, as it is the sole real inedit to be found on the promo CD. The CD and the movie have two duplicate tracks: *Andiamo un po' in dietro* (which is the intro from *Narratore letterario*) and *Com'è il caffè?* (which is the intro from *L'ultima diligenza #1*), plus the repetition of part of the intro from *L'inferno bianco* in *Svegliati bambino bianco*. The other fragments do not have music in common. Even *Titoli*

<sup>23</sup> Thanks to Sijbold Tonkens for making the music available to us.

*principali* and *Titoli finali* do not use the same parts from *L'ultima diligenza #1*, except for the coda. *Titoli finali* might not be considered an inedit, as it does not bring new music, but is still worth including on your playlist because of its many differences with the published pieces.

The table below provides a mapping between the promo CD and the official one. A download link is provided for the pieces that are different compared to the original album. Since many of the pieces result from collages of individual pieces, the column “Section” provides a precise start and end time for the section under consideration. If the time is in grey, it means that it corresponds to a “natural” start or end of the track, as opposed to a cut.

Promo CD				Official CD	
#	Title	Dur	Section	Title	Section
1	<i>Overture</i>	03:11	00:00-03:11	<i>Overture</i>	00:00-03:11
2	<i>Titoli principali</i> <a href="https://goo.gl/zgcmV">https://goo.gl/zgcmV</a>	04:40	00:00-01:22	<i>Neve (versione integrale)</i>	00:00-01:22
			01:18-02:54	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	00:00-01:36
			02:49-03:09	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	03:40-04:00
			03:09-04:16	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	05:48-06:56
			04:16-04:40	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	07:08-07:32
3	<i>Capitolo 3</i> <a href="https://goo.gl/2F7eB9">https://goo.gl/2F7eB9</a>	03:23	00:00-03:23	<i>Neve (versione integrale)</i>	05:47-09:06
4	<i>Cominciando a vedere le immagini</i> <a href="https://goo.gl/rf68Jf">https://goo.gl/rf68Jf</a>	03:23	00:00-03:23	<i>Neve (versione integrale)</i>	02:28-05:35
5	<i>La puntura della morte</i>	00:33	00:00-00:33	<i>La puntura della morte</i>	00:00-00:33
6	<i>Andiamo un po' in dietro</i> <a href="https://goo.gl/UGtzfw">https://goo.gl/UGtzfw</a>	01:00	00:00-01:00	<i>Narratore letterario</i>	00:00-01:00
7	<i>Io non ho la pistola</i> <a href="https://goo.gl/4g3OGg">https://goo.gl/4g3OGg</a>	01:07	00:00-01:07	<i>inedit</i>	
8	<i>Narratore letterario</i>	02:02	00:00-02:02	<i>Narratore letterario</i>	00:00-02:02
9	<i>I quattro passeggeri</i>	01:50	00:00-01:50	<i>I quattro passeggeri</i>	00:00-01:50
10	<i>La musica prima del massacro</i>	02:02	00:00-02:02	<i>La musica prima del massacro</i>	00:00-02:02
11	<i>Com'è il caffè?</i> <a href="https://goo.gl/mX2Y7i">https://goo.gl/mX2Y7i</a>	01:18	00:00-01:18	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	00:00-01:18
12	<i>Svegliati bambino bianco</i> <a href="https://goo.gl/doBZx1">https://goo.gl/doBZx1</a>	02:10	00:00-00:27	<i>L'inferno bianco (intro)</i>	00:00-00:27
			00:27-01:04	<i>L'inferno bianco (intro)</i>	00:57-01:33
			01:04-01:43	<i>L'inferno bianco (synth)</i>	00:00-00:39
			01:43-02:10	<i>L'inferno bianco (intro)</i>	01:10-01:33
13	<i>La lettera di Lincoln</i>	01:44	00:00-01:44	<i>La lettera di Lincoln (strumentale)</i>	00:00-01:44
14	<i>Titoli finali</i> <a href="https://goo.gl/cjqyTx">https://goo.gl/cjqyTx</a>	01:39	00:00-00:20	<i>Neve (versione integrale)</i>	<i>edit</i>
			00:20-00:40	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	03:10-03:30
			00:40-01:20	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	04:35-05:23
			01:17-01:39	<i>L'ultima diligenza di Red Rock (versione integrale)</i>	07:03-07:32

## Chapter 7: The Collectors Edition Soundtrack Bundle

A quite unusual Collectors edition of the score soon saw the light, published by Decca. It contains the CD, the double vinyl LP, a digital download code, a 12” gloss litho print and, last but not least, an additional LP containing a soundtrack performance of the score at Abbey Road Studios, London. On December 11<sup>th</sup>, 2015, Ennio went to London together with his wife Maria, and with Tarantino, Walton Goggins and Kurt Russell. The occasion was the UK premiere of the movie, but not only that: a very special re-recording of the score was performed at the legendary Abbey Road studios by the CNSO again, but this time conducted by the Maestro himself. This is a quite unique occurrence in the Maestro’s entire work.



It is said to be a direct-to-vinyl pressing and it is called a live recording, even though it was done in a studio. This is maybe because it was recorded in one take, as opposed to a normal studio recording. The sole attendance, to our knowledge, was the director and cast members mentioned above, and a gathering of journalists. 1,000 Abbey Road discs were pressed, however only 400 have been made available for sale.

Its content is surprising, and required some guessing because there is no printed track listing<sup>24</sup>:

A1	7:14	<i>L'ultima diligenza di Red Rock</i>	Integral version, shorter just because it was played faster.
A2	1:42	<i>Raggi di sole sulla montagna</i>	The introduction is a piece of dramatic music, lasting 0:27, completely different from the one on the official album. Then it continues with a part of the official track.
	0:51	<i>Sei cavalli</i>	The piece then resumes with the final part from <i>Sei cavalli</i> (or from <i>Narratore letterario</i> since those two tracks share the same atonal section).
A3	8:38	<i>Neve</i>	Integral version, much shorter than the official one, so we can assume that it was not played fully.
B1	3:19	<i>L'inferno bianco (ottoni)</i>	Similar to the official version.
B2	2:00	<i>La Lettera di Lincoln</i>	With a long intro on organ, very different from the album version.
B3	2:04	<i>Regan's Theme (version 2)</i>	from <b>Exorcist II</b> . Version with the "whirling" sound intro.
B4	2:52	<i>Bestiality</i>	from <b>The Thing</b> .
B5	6:28	<i>Despair</i>	from <b>The Thing</b> , but much longer.
B6	2:25	<i>Algeri - 1 Novembre 1954</i>	from <b>La Battaglia di Algeri</b> , reused in <b>Inglourious Basterds</b> .
B7	1:54	<i>Rabbia e Tarantella</i>	from <b>Allonsanfan</b> , reused in <b>Inglourious Basterds</b> .

This makes up a very interesting 40 minutes programme. Unfortunately, the bundle is sold at 136\$. A great video of track 1 can be seen here:

<https://www.youtube.com/watch?v=PTwWp6VMNGs&feature=share><sup>25</sup>

The music does sound different, and there are a few changes in the arrangements (mainly the galloping percussion at the centre of the track has disappeared completely). This time it is really Jan Hasenöhrl who plays the trumpet on *La lettera di Lincoln*<sup>26</sup>.

## Chapter 8: The Collectors Limited Edition 7" Boxset



Much less interesting is Third Man Records's limited edition 7" boxset, aimed at the fans of the movie, not really the fans of the music. Produced in a limited number of 500, and featuring many hand-made and hand-assembled elements, it includes the double LP with the posters and booklet from the standard edition, but with a different cover featuring Tarantino at work on the inside foldout, together with 8 separate 7" records containing the dialogue tracks of each of the 8 characters (no music!), and finally a replica of the film's famed "Lincoln Letter". It is for sale in the Nashville and Detroit stores of Third Man Records only, not online.

Watch the excellent teaser here: <https://www.youtube.com/watch?v=41ONrSYu38k>.

<sup>24</sup> Many thanks to Gordon McWee for this first-hand information.

<sup>25</sup> A featurette of the recording can be seen here:

<http://deadline.com/2016/01/ennio-morricone-and-tarantino-talk-hateful-8-score-in-exclusive-featurette-1201675819/>

<sup>26</sup> See <https://youtu.be/mTAAJbrE6gI?t=7m>



## Postlude

After hearing the **Hateful Eight** score, when I received the usual mailings about upcoming soundtracks I thought “*why do they keep publishing new soundtracks? We have THE soundtrack now, it is useless to go on. It’s like playing matches after the final*”. I was probably (only slightly) over-reacting, but that reaction lasted for a split second only (don’t worry, I did get that wonderful re-recording of Goldsmith’s **Blue Max**).

We may think what we want of Quentin Tarantino, but we have at least to recognize his total fairness and truthfulness in this enterprise. He didn’t go to Morricone with cold feet, asking him for some music just to see how it would fit. He went to him with all his heart and begged him for an original score, knowing very well that the Morricone of today was not the Morricone of the Sixties. He was able to obtain it, not giving any specific instructions and fully trusting the composer, and gave it the place it deserved in his movie, even though this practice was very far from his usual way of doing things. And when it came to releasing the album, he allowed the Maestro to include all of his music on it. He only added his own dialogues and a few rock/pop tracks – which is not a major problem, as it doesn’t reduce the space reserved to Morricone: it just makes the CD longer.

Even the reuses of old Morricone tracks matter for the Morricone fans. I’m now sure I’m not the only one to believe that pieces like *Bestiality* or *Despair* are absolute masterpieces. The fact that they were disregarded by Carpenter had made me believe that I was the only one thinking that, putting me in disarray. They now have the place they deserve in a major movie.

Tarantino has crossed an important bridge: he used to be a fan, a spectator, a consumer of the vintage artistry of the Sixties and Seventies. Now, by commissioning an original score from the most representative figure of that era, he has become an actor in the creative stream that has fed all his life, his dreams and his films. This creates an interesting *mise en abîme* worth analysing: there is now a new Morricone western score added to an already abundant repertoire in that field. Tarantino is used to choose his music from this collection for his soundtracks, so why would he not pick music from his own movie for his next one? That would make an ideal subject of study for our esteemed contributor who goes by the name of Randolph Carter, would it not?



## -----ODDITY-----

## The Ennio Morricone Room

### One Night at the 123 Sebastopol

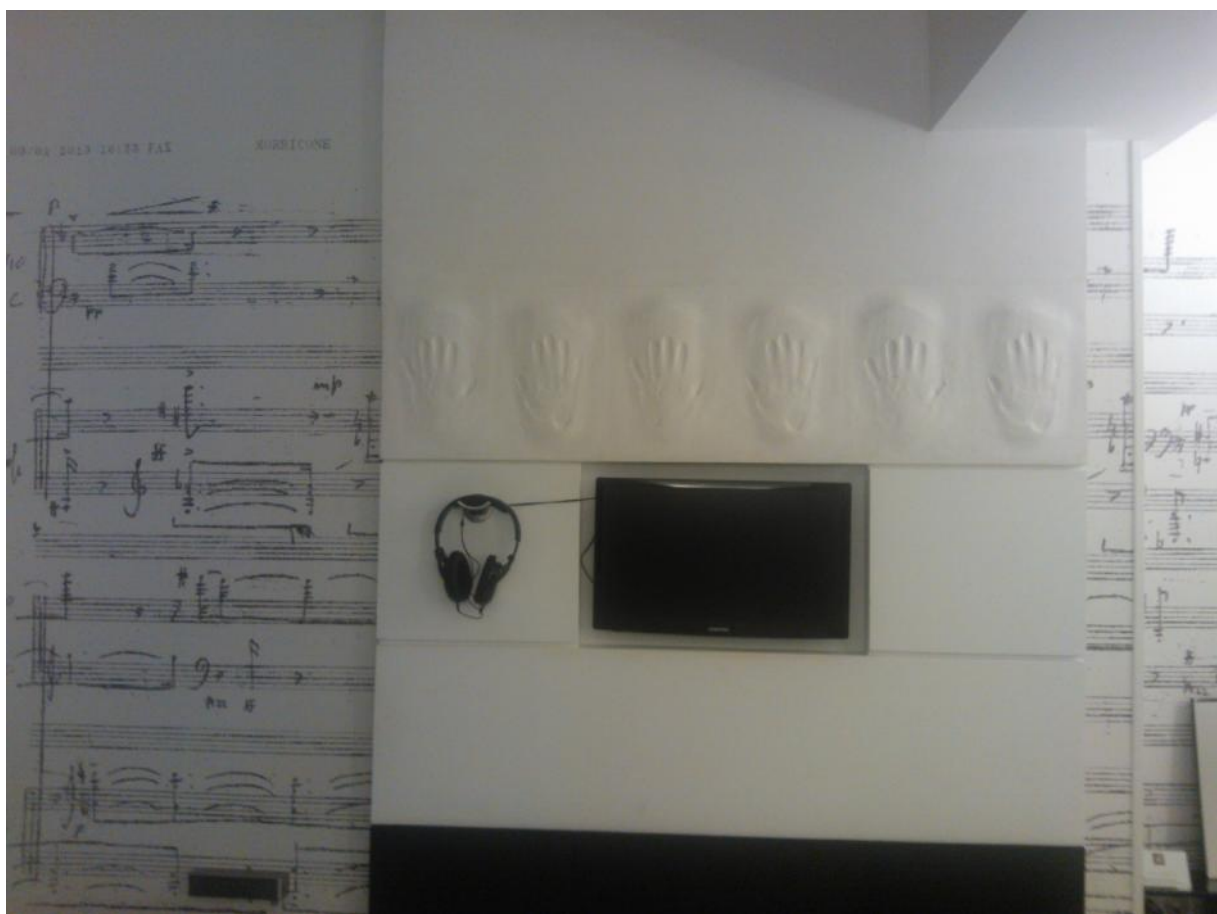
*by Didier Thunus*



The 123 Sebastopol is a perfectly fine hotel in the centre of Paris, whose concept is quite original: each floor is dedicated to a famous personality of French cinema: Jean-Paul Belmondo, Claude Lelouch, Jean-Pierre Bacri and Agnès Jaoui, Elza Zylberstein, and Danièle Thompson. Only one of them is not French: Ennio Morricone. The whole of the first floor is totally dedicated to the Maestro, each room having a decoration related to the oeuvre of the composer, designed by Philippe Maidenberg. The two artists had met prior to a concert in Antwerp (most likely the one of December 2012) in order to exchange their ideas. The dominant colors are black and white, like a piano. A hand written and signed score was faxed by the Maestro to be enlarged and printed on the wall behind the bed. A mould of Ennio's hand is engraved above the bed. Each object is designed in a way that reminds musical elements, like the bedside tables that are in the shape of drums. The DVD of the Venice concert can be played and listened to with headphones – on a second screen in addition to the traditional television set.

The hotel also has a projection room where movies related to the different celebrities in question are screened. The Maestro has visited the hotel shortly after its inauguration – he didn't sleep there though. The choice of the personalities was made by Maidenberg himself, purely on the basis of his personal tastes and inspiration.

It is not a cheap hotel, but it is hard to find a decent cheap hotel in Paris anyway. Nor is it overpriced. For my part, I naturally paid with my Maestro card.





## -----DOSSIER-----

# Negrin–Morricone

## A 25–Year Close Collaboration

by Patrick Bouster

### Part 2: Infanzia e guerra (2000–2006)

#### Preamble: Back to Nanà

Some months after the first part of this Alberto Negrin dossier, I was able to finally watch the TV movie, thanks to a kind and eminent Italian correspondent. And it really deserves a special development.



We are dealing with an unusual Negrin entering into a costume period (apart from the war time), beautifully photographed, with good performances of actors (especially Giraudeau as Count Muffat). As for the plot, let us correct that the summary on imdb.com isn't right: no ageing Nana telling her "true story"! And about Emile Zola's novel, its story is not respected either, but only the characters and the general ambiance, as the credits mention "*freely adapted*". Satin, present but discreet in the novel (important secondary role in the 1983 American film that exaggerated the Sapphic aspects) is curiously absent here. Even some characters are transformed, as Louise Violaine, Nana's rival singer, into Mulatta played by Amii Stewart. Odd coincidence, in the novel another character is named Stewart (Lucy), a quite rare English-American name in France in the late 19<sup>th</sup> century.

For the two main titles, some action cues are heard, soon masked by noises of battles: *Finale's* intro and *Retata di donnine* for the first one, and *Un carrozza veloce* for the second one. More traditionally, the two end titles reprise the main theme version, for piano and orchestra.

The first surprise is a good number of action/suspense cues that are missing on the CD :

- A flute playing Nanà's theme, quickly turning into suspense (0:28)
- Vibrating strings track for a battle between two young men, used again later (1:03)
- Ostinatos for strings, alert and unquiet (0:57 in 2 parts).

Another inedited track consists in a suspense for flute and orchestra (0:46). *Canzone dei sensi* is heard only once along the 3 hours of the film, and in fact, it would have not been pertinent, not in the tone. And it has only one unpublished variant, a distant one, much darker, well-worthy (0:40 only).

More usually, the main theme is derived into many unreleased variants. First it is featured in a touching version for viola, piano and strings (1'03). While Count Muffat, in his horse drawn coach, hesitates to join Nana and the others for the party, a slow and sadder version is heard.



Later, the same version accompanies the meeting and the first kiss between the Count and Nana, but with a sweet string introduction (the whole: 1:14). A very nice version supports the last scene: Nanà badly ill after a miscarriage and Muffat visiting her, desperate. There is a new intro, and a sweet and romantic rendition of the theme for viola follows, then the orchestra plays in a slower pace than in the other versions (3:47).

Hearing the Italian version of the song at the Cabaret (also sung by A. Stewart, see part 1 and addition in Maestro #8 and 9), it is more likely that Dellerà (clumsily) performed it in French after all, for the Italian TV version only (the French voice is different, without accent). The same song is reprised in another scene, by Nana and Georges, much shorter and *a capella* (2 parts of 0:12 and 0:11).

The different long intros present on the CD (in tracks 13, 19), at the beginning of the main theme are often autonomous cues in the film, as “theatrical” or dramatic illustrations. The shortest ones (intros from tracks 5, 9, reminiscent of *Per Olga* from **Missus**), are often not connected to the CD tracks concerned, but mixed with other (unreleased) versions in the film. And some unreleased very short intros are disseminated here and there, of course glued to form the published track. So that everything is made to complicate the analysis and the extraction works from the collector!

The whole unpublished material runs about 12 minutes, often deserving to be on CD. So the Image music release would have been nicer, richer and above all more varied. *Canzone dei sensi* is too present, and *Nanà-Dellerà* versions, too numerous (in a similar duration) and too long to be really enjoyed until the end, could have been shortened, before the theme’s reprise, to become more digestible. But to glue the long intros to the main theme was quite a good idea, making them a sort of theatrical “overtures”.

### **Perlasca, un eroe italiano**

In the second period, Negrin abandons the fiction and enters more the 20<sup>th</sup> century, and particularly the WWII and children themes.

After *Schindler’s List*, and some new information, worldwide comments and debates in the Nineties about “just people” who saved Jews and other minorities during WWII, Italy discovered in those early years 2000 some names to honor.

A formerly fascist chairman, Giorgio Perlasca (played by Luca Zingaretti) lives in Budapest for his business. But when Hungary is invaded by Nazis, he enters a Spanish embassy and changes his name. There, when the Consul leaves, he replaces him and welcomes numerous people and children. He uses safe conducts to help escape thousands of Jews. The TV movie describes his efforts and his double work in the high society (among them the Countess Eleonora, played by Mathilda May), in order to appear at least as a Nazi supporter.

In two parts of 100 minutes, it was broadcast by RAI, in January 2002, at the occasion of “Il giorno della memoria” (Day of Memory). This big public success launched Zingaretti’s career, for many future TV movies and series.

We know that Negrin doesn't have a strong and typical cinematographic style and that his products don't need to be refined to attract the big TV audience. But this one makes exception: he perfectly shows the climate of these dangerous and dark years. Thanks for a good part to the beautiful light and photography, sober and efficient, in deep black, brown and grey. An Italian DVD exists, published by Mediala-Palomar-RAI Trade.

The music features these somber aspects of course but not in every track. The whole being respectful to the pain, it is however solemn and sweet at the same time. The heterogeneity of the soundtrack explains the difficulty to find a musical identity.

A first group of tracks is elegiac, hopeful in spite the dark situation: *Un canto antico* and its Jewish flavor, *Doppio canto* (piano and soloist instruments make it a delight listenable by everyone), *Primo tema*, outstanding too, *Secondo tema* (having 2 themes, the second one being later reworked in **Karol**), *Canto popolare*, and *Romanticamente interiore*. The latter, a wonderful and delicate Morriconian melody for strings, withdrawn and moving at the same time, closes the second part as end titles.

A second group is abstract and could have fitted other stories: *A specchio* (haunting track in progression, with a Mafia flavor), *Grave estenuante*, *Oltre il suono*, the “mathematical” *Perlasca e la fuga*.

A third group is unclassifiable: *Estasi tensiva* (two twinned tracks with an identical background, one for orchestra and organ, one for trumpet, organ and orchestra), *Riflessione epica*. The latter is a very surprising variation, even in its title, on a **Faccia a faccia**



theme (*Involuzione epica* and others). Why this revision from a remote atmosphere? A Screen Trax CD made by Claudio Fuiano and Patrick Ehresmann gathering almost completely the music from **Faccia a faccia** for the first time, was issued in October 2001 (source: his article in MSV #93). So, listening to the CD project, the composer found interesting to use again its musical idea, in a very different way. It is the only identified occurrence until now where a CD from an old music offered a real influence to his composition process.

The CD leaves a curious impression for several reasons. First, there is no theme linked to the characters, unless if you consider *Estasi tensiva* is built for **Perlasca**, which isn't true in the film. Secondly, an impressive number of themes are concentrated here (13!), making a unique patchwork. The unity is provided indirectly through elegiac themes, bringing humanity and heart to the drama. Thirdly, an uncommon number of abstract and melodic pieces (especially *Estasi tensiva*, *Primo tema*, *Secondo tema*, *A specchio*) sometimes gives the idea of having been composed earlier. Not surely of course, but it feeds the hypothesis of “stock music”, assumed in an article in MSV. No shame of course because the composer is free to assemble, build, take apart and use some older works. Let us assume it is simply hypothetical. We could date from the **Perlasca** soundtrack the use of soothing and sentimental themes to express the wounded humanity, the pain and the dignity at the same time, a principle hugely pursued in TV movies of the decade 2000.

In the TV movie, *Un canto antico*, as the leading theme, has the most numerous unpublished variants: for violin solo in a poignant version played by a Jewish in a railway station (2:48) but



much less audible. As John Williams in *Schindler's List*, Morricone only found the solo violin to express both the horror, the loneliness and at the same time the Jewish traditional sense of music. A beautiful sober version for strings closes the end titles part 1 (2:17). *Un canto antico* is used for the two main titles, while *Romanticamente interiore* closes the whole in the end titles of part two.

*Doppio canto* has one unreleased version, for orchestra (2:53). The two most melodic themes, curiously have variations absent of the CD version, although they are glued together in the film. *Primo tema* is nicely reprised by the viola in a touching rendition (0:50) and a flute version comes within *Secondo tema* (0:26 in the film).

Often masked by dialogues, the music is partly heard, so the unreleased and listenable music runs about 7 minutes. Some Jewish songs are performed by children and a violin player as source music. And indeed, the end titles mention them as traditional and from the diaspora repertoire. An excerpt from Bizet's *Carmen* is listed too and heard in one of the Countess' parties. But in these evenings, a male singer and a violin player are heard and seen, not credited in the additional or source music (a duration of about 5:30 minutes perceptible). However, there is some doubt that Morricone actually composed them: even for Negrin, he often didn't provide source and party music, with some exceptions.



## ICS

Very little is known about this most obscure Negrin's TV movie, broadcast by RAI Uno on 28<sup>th</sup> and 29<sup>th</sup> of January 2003, under the complementary title **L'amore ti dà un nome**. ICS means the letter "X", for a child born without name, or declared as an orphan. The few people who watched it said that there is only scarce original music (maybe 2-3 tracks) and some reused music. Since no compilation Negrin-Morricone exists unfortunately, no track came to the light. And ICS has not been yet published on DVD, partly because the cast doesn't include any known actors.

Only one year after his last release, it seems to be a minor and transitional production.

## Il cuore nel pozzo

For this RAI product in 2 parts broadcast on 6<sup>th</sup> and 7<sup>th</sup> of January 2005, Negrin takes again a true war episode, set in 1943. In Istria, an Italian zone near the Balkans, the Yugoslavian troops (allied to Russia, and thus to France and United Kingdom) try to take territories from the Italian fascists. Novak, a Yugoslavian, had a 5 y.o. child Carlo born from a rape with the Italian Giulia; he captures her in order to find the son. He is picked up by another couple who have a child too, a little older, who lives now in an orphanage. Like many children of Padre Bruno's orphanage, the two children and several adults (joined by Ettore and the Slavian Anja) escape from the Yugoslavians who start an ethnic cleansing. The film describe the long course, captures and escapes of these people, sometimes together, sometimes separated by the drama. Many Italians are killed (and pushed down in a crack, an excavation called *una foiba* in Italian, but it wasn't showed in the film). It gives the title to the film (in the word *pozzo*, meaning "well").

TV Sorrisi e canzoni and Panorama published the film in two separate DVDs, sold in press shops, reissued in a special history collection by La Gazzetta dello sport.



For once, a Negrin film faced a controversy. It is justified indeed because the film takes almost exclusively the Italian side, presented as victims, whereas the fascist Italy allied to the Nazis committed atrocities. On the contrary, the Yugoslavians are presented always as ugly people. Nevertheless, the film pays tribute to the Italians killed in great numbers in those sadly famous *foibe*. With the time, we admit now that simple German and Italian people were victims too, from their anti-human dictators. At the end of the war, territories have been taken by Italy, only the Trieste region (East coast near the Adriatic Sea) remaining Italian until today.

For this heavy subject, Morricone's music is against all previsions, sweet, sentimental and "simple". We see the child playing solo harmonica in the film, instrument used in two tracks on the CD, *Il cuore nel pozzo* (2) hinting at **L'agnese va a morire**'s first theme, of the same WWII context) and *Suona l'armonica*. Their brotherhood is assumed, as one would be the inverted picture of the other. We would have hoped for some Balkanic music (Tzigane style, etc.) but of course the composer avoids clichés, unfortunately because his entering into folkloric music is rather sparse. Here and there though, some influences and manners are perceived, directly coming to the Balkans, chiefly in *Passaggio a Sud*. Here the Tzigane style is deliberately not totally achieved, in spite of its clear flavor.

The score revolves around childhood: *Suona l'armonica*, *Suona un bambino*, *Il cuore nel pozzo* (2), and in the other sweet tracks. We are dealing with a delicious soundtrack, made for melody lovers, in which almost each track is a delight. The whole has more coherence than previous works for Negrin. The sentimental and sober pieces (the outstanding and touching *Lei con lui*, *Un viola in fiore*, for instance) have strong common points with the melodic ones from **Cefalonia**, composed during the same second half of the year 2004. The long piece *Orrori* is hugely cut and edited throughout the movie to support the fear and suspense scenes. Surely disregarded by many listeners because of its somber ambiance and length, an excerpt of it could be saved however, between 5:38 and 9:10, for its well-driven ostinato.



In the film, the music is often present, emotionally underlying the story. One can guess that this group of children, between 4 and 9 years old touched the composer's memory of the war, being at the age of 11 in early 1940 (Negrin's birth year by the way). *Suona l'armonica* opens the first episode, and *Balcani per fuggire* (2) supports the main titles of the second one. The CD represents well the soundtrack (although *Un viola in fiore* is not heard), but some music remains inedited. First an oboe variant from *Il*

*cuore nel pozzo*, in which piano and strings play the theme, a very nice version (2:50). *Suona l'armonica* seems to be the main theme, as it is used in many unpublished versions. A strings version, sweet and sober, closes the end titles of episode 1 (1:52) and of episode 2. It features a final reprise earlier, where the first, oldest child, remembers his dead parents, on his birthday (1:07). So we get a complete track of 3 minutes, clearly heard. Several solos of the theme are played as source music because a harmonica is given to the second, younger child by his mother (several parts, the whole around 1 minute). *Lei con lui* is the second important theme to get unreleased variants. In the prologue of part 2, a piano version is alas masked by the narration (1:54). There is also a minor version for synth (0'43 perceivable). At last a strings background from this theme illustrating the slow vision of the landscape and the promise of marriage between Anya and Ettore, makes a quasi theme, "in suspension" (2:11). We already noticed this method in some tracks by the composer, and this minimal writing causes great effect each time: the theme is only suggested but manages to be efficient though. The whole unpublished pieces run about 10 minutes in the film. A couple of tracks from **Missus** inaugurates Negrin's habit to reuse older Morricone tracks from his films if necessary. Here *Ritorno a Mosca* and *Senza ritorno* are present several times for action moments. From the same film, is used too the unreleased track entitled *Ritorno a Roma* (see part 1, in Maestro #8), built on the same pattern as *Ritorno a Mosca*, but more violent in the second half with the brasses. It is more clearly heard here.

Giulia, the first child's young mother plays the character of a singer. So there is a couple of source songs, accompanied by a piano (not Morricone pieces). They are credited in the end titles, as well as the choir for the children choir.

### Gino Bartali, l'intramontabile

Away from the war, but not so far, as we will find out, Negrin accelerates the shooting tempo. His new TV film again in two parts, is broadcast by RAI Uno only one year later, on 26<sup>th</sup> and 27<sup>th</sup> of March 2006. After Fausto Coppi, Gino Bartali was the great Italian glory of cycle running, and before Negrin's movie, this universe had very little visibility in cinema and TV.

The young Gino soon wins cycle competitions. But his brother dies prematurely. He meets Adriana, they fall in love, but he won't marry her before having won the Tour de





France. His professional rivalry with Coppi is shown of course. In the war years, Bartali is arrested by fascists, and then liberated thanks to an intervention from resisters. He continues the war as a resister. After the war, the communist party (important then) leader Togliatti finds death in an attack, giving its name to a track. Bartali resumes cycling, and manages to win a great number of competitions. Pier Francesco Favino fairly embodies him and will collaborate later again with Negrin. RAI Trade-Palomar issued a 2-DVD edition.

The soundtrack, very enjoyable, melodic and sweet seems to be good enough for an average TV movie. And fortunately, some tracks enhance the whole and make us forget weaker tracks, often incidental. *Scalata alla Gloria* uses a synth imitating a sort of cycle sound running fast. Its joyous tempo and the harmonica (an instrument just coming from the previous Negrin movie, but used in a totally different way) provide an easy listening track, however elaborated.



The most accomplished cues consist in love, friendship and good feelings themes, soft and nice: *Matrimonio d'amore*, *I suoi amici*, *In famiglia*, *Fratello*, *Prima del giro*. An excellent choice for those loving Delerue's music for instance, like a lot of music for Negrin. Especially since **Il cuore nel pozzo**, the writing for this director remain peaceful, simply human, melodic. Apart from the suspense or unquiet tracks (not really interesting), two actions cues deserve attention. In *Togliatti*, the composer finds again the **La faille**'s flavor, but *Catturato*, in the same vein, is less inspired. Very unfortunately, they follow each other as track 5 and 6 on the CD.

As for the unpublished music, it is sparse in the film, the CD being rather complete. *Fratello* receives a variant used several times for synthesizer, not unforgettable (around 3:00). Some tension/suspense music is heard too (0:42 and 0:29). At last, *Matrimonio d'amore* has more versions: one for piano solo (0:45), for orchestra (1:05), for few strings (0:53).

Due to the important material to analyze and discuss, this part ends here. So a final part 3 will comment on the last movies, from **L'ultimo dei Corleonesi** to **Mi ricordo Anna Frank**, without **L'isola**, already detailed by Didier Thunus in Maestro #3.

Link for unreleased tracks of **Nanà**, in mp3 format :

<https://drive.google.com/folderview?id=0B0ZW0ql7kvdncmtNaVY1Sld0REE&usp=sharing>

Link for unreleased tracks from **Perlasca**, **Il cuore nel pozzo** and **Gino Bartali**, in mp3 format :

<https://drive.google.com/folderview?id=0B0ZW0ql7kvdnOVIWUIBHZZVYxNDA&usp=sharing>

## —————ANALYSIS—————

# Fabulosi parlari

or

## Notes and Ideas for an Unfinished Morriconian Symphony

### 2 of 2

*by Randolph Carter (from beyond)*

*translated from Italian by Didier Thunus – Original Italian version available here: <https://goo.gl/vAhVo2>*

*(part 1 available in Maestro #9, November 2015)*

### Conductor: Ennio Morricone – Part Three

The next phase, which we date for convenience sake from the new millennium, is that of concerts, still underway. From a certain moment, for reasons not very easy to discern, Morricone began to give concerts of his music *for film*, at first insubstantially, later gradually more abundantly. If you scroll down the dates<sup>1</sup>, you will see that the first one dates back to September 20, 1984 (Paris, France - Salle Pleyel – “Cinésymphonie 84, Première nuit de la musique de film”) and offers a limited anthology, predictable no less than accurate (*Il buono il brutto il cattivo, C'era una volta il West, Giù la testa, Metti una sera a cena, Novecento, Il deserto dei Tartari*), in addition to *Réveil a Paris* composed for the occasion. Follows, in 1987, a concert in Antwerp (Belgium), then another 3 in 1988; 1 in 1990, 1991, 1992; 2 in 1993 and 1994; 1 in 1995; 6 in 1998; 2 in 1999; 1 in 2000; 3 in 2001; 7 in 2002; 13 in 2003; since 2004 the annual number of performances, including music for movies (mainly) or not, sometimes both, rising to a point where they can no longer be counted.



As you can see, the concert activity is no less intense than that of composition (lately visibly – and inevitably – reduced), and deserves attention for the multiple and sometimes ambiguous, sometimes even contradictory, perspectives that it opens. If we take the statements into account, the words reported in the aforementioned interview in

1979 are striking: “*I was invited all over the world to do concerts of my music, and I always refused because when they were offered to me I knew that I was expected to showcase my “easy” music. I was not asked specifically, but they expected this from me, they did not expect something like **Un uomo a metà** or Suoni per Dino. I refused because I could not betray the expectations.*”<sup>2</sup> The conflict resurfaces: Morricone doesn’t recognize himself in his scores for the cinema (at least, in the ones most appreciated by the public); on the other hand he is conscious that, in the case of a concert of his music for the screen, he should propose his most famous and loved ones, “*not to betray the expectations*”. This posture will soften in the following decades, Morricone becoming more and more a “concert” composer. The intimate reasons for this changing disposition that has led to an astonishing reversal of consequences, remain and will remain unknown, buried within a “hidden history” – artistic and human – that should be preserved in its humble silence. Even the external requests are not entirely to be ruled

out (greater demand, interest of sponsors ...), also difficult to pinpoint and quantify in percentage. Certainly, behind the tours linked to celebration-recapitulation modalities (“TEN 2002-2012 Ten years of concerts”, “50 Years of Music Tour 2014”), there is a well-oiled machine and definitely attentive to issues that do not always have to do with art (this applies, of course, much more to the organizers than to the musician, for Morricone can today finally afford to disregard marketing requirements). Even better, if you really want an explanation (partial and yet based on accurate and verifiable data), look for it and find it in the words of the Roman maestro. In 1992 the Istituzione Universitaria Romana programmed a concert of music written for movies, also including a suite of Morricone themes entitled “... for the movies”. In the program notes Morricone stated: “[...] *performing a concert of music created for films is a sort of compromise. A concert of this type in fact reflects a particular compositional practice, a practice which, not being alien in my case to incidents of research on musical language, is itself a compromise, a meditation sometimes difficult among the reasons dictated to the composer by his cultural background and the needs [...] expressed by the director. The music for a film, in short, serves the film, its dramaturgical aims, its poetic climate, its rhythmic structures. The often precarious balance of music for a film is in this primary obligation and its humble albeit legitimate dignity*”<sup>3</sup>. Here the problem is posed in a different manner than in the past, and in some ways even more drastically. Not so much to select the scores on the basis of higher or lower innovation, or grip on the listeners, or adherence to the aesthetic canons of whom wrote them; rather, the issue revolves around the legitimacy of execution, in concert, of the music born for the screen: taking away its *humus*, bringing it to “another” place, is perceived as a hazardous step that results in an inevitable “compromise”. He seems to understand, in short, that the operation can be realised but being well aware of the inescapable genetic otherness of the film music (“applied”) compared to the one already established for performance in a hall (“absolute”). What is there to say, then, in relation to subsequent developments that the previous statements have not portended yet? Below we will try to understand the reasons for the new stance, which goes through a process of aesthetical synthesis, stylistic and interior, again through the words of the person concerned.

Let’s immediately dwell on the consequences of Morricone’s “new course”. The first one is the striking decrease in compositional work, especially for the cinema. If we stick to the list on [www.chimai.com](http://www.chimai.com), (the official one stops at 2008), we find years with very few assignments, sometimes none like in 2011 and 2013. Didier Thunus had noticed already that the “cinematographical” Morricone only works with Giuseppe Tornatore, Alberto Negrin, Raul Bova and Massimo Ranieri<sup>4</sup>. His activity related to other forms of assignments appear to be more articulate and continuous, on diverse “occasions”: from commercials to ringtones for **LG Optimus Mach LU3000**, from **Padiglione Italia** to **Cinecittà World**. Not to mention other more ambitious projects originated from various solicitations: from the news (*Vox sommersi*, tribute to the shipwrecked migrants in Lampedusa on 3 October 2013), the history (*Missa Papae Francisci*, composed for the bicentennial of the restoration of the Society of Jesus, visible and listenable at <http://www.rai5.rai.it/articoli/missa-papae-francisci-morricone/30466/default.aspx>), art (a piece inspired by a play of Monica Guerritore; the project, now abandoned, of putting Dante’s “Paradiso” in music)<sup>5</sup>.

But other questions arise. Morricone’s corpus is, as you know, enormous: monstrous in terms of film music, more than remarkable in terms of “absolute” music (about a hundred titles). The criteria adopted for the choice of music to be performed live is based on two requirements: a) not to disappoint the expectations, as mentioned above (thus, memorable scores); b) ensuring a high quality selection, while excluding the most difficult and experimental compositions – at least for the average audience who wants to find in the listening experience confirmation of what it already knows. Besides the customary titles, the “scattered sheets”, from **L’alibi** to



**Nostromo**, from **Mosé** to **Marco Polo**, from **H2S** to **Le Clan des Siciliens**: always, however, in the sphere of the "lyrical imperative"<sup>6</sup> that is the most known and recognizable trait of the Morriconian composing style. Rare are the cases of "courageous" choices. You may recall, among the few examples, the concert held in Rome at the "Filminconcerto" festival<sup>7</sup>, where were executed, together with the usual pieces, *Requiem per un destino* and *Altri, dopo di noi*, two challenging pieces both for their duration – a quarter of an hour each – and for the predominance of glassy, sharp, dry sounds, far away from any "bel canto" appeal. Worth noting also is the titling, meant to suggest a purpose quite different from that of the film: *Novecento* for Choir and Orchestra, *Un uomo à metà* for Viola, Choir and Orchestra, *La tenda rossa* for Viola, Choir, Orchestra and tape: clear indication of a still ongoing decoupling, albeit in a more controlled form, as if one wanted to make the music for the film more "presentable" in a location that is not its own. Apart from the mentioned example, to which we can add the one of the "combined" concerts<sup>8</sup>, we remain within the predictable and the irrenounceable. The tip of the iceberg. Because after that there is everything else. An immense catalogue of works fated to oblivion, overshadowed by the more famous ones<sup>9</sup>. Leaving out the routine titles, inevitable in a vast production, most of which linked to external requests and often constrained working time, there are scores of excellence that have nothing to envy to the most famous ones. Let's state



that, as part of a major musical event, three evenings should be devoted to Morricone: the first one, a dutiful tribute to his "classics"; the second one, a foray into the submerged part; in the third one, pieces of "absolute" music. The programs of the second and third evenings would most likely be subject to changes, or from time to time one could vary the offer.

Let's suggest, purely for entertainment's sake, an imaginary alternative "cinema" programme (amongst many possibilities).

- **Il federale**. The first (official) Morriconian soundtrack offers a polychrome palette that passes from the burlesque march to increasingly solemn oneiric pauses, and already an astute command of harmonic resources and timbre: an "opera prima" to be (re)proposed and (re)discovered in a more appropriate place.
- **Duello nel Texas**. About its concert worthiness, please refer to "The Ennio Morricone Online Magazine", Issue #3, November 2013, pp. 8-18.
- **Metello**. Notably and unjustifiably absent, it would however be appropriate for a performance in the concert room: the slow version of the *Main theme*, the long version of *Tema sciopero*, the *Finale*.
- **Barbablù**. Unjustly neglected, it could present the *main theme* combined with a suite of atmospheric pieces, which could serve as an overture before by the melodic part.
- **The Thing**. Truly inevitable: at least *Humanity part 1*, *Bestiality*, *Wait*, *Despair*.
- **State of Grace, Buggy**. Two refined and rarefied twin scores to be shaped into a surreal and volatile suite, summit of the Morriconian oneirism.
- **Sahara, Secret of the Sahara, Il principe del deserto**. Of these works (1983, 1987, 1991) there were no public executions. It would be a suite (maybe entitled *Saharan Dream*), fairly large (between twenty and thirty minutes) summarizing the abundant material that, because of its extreme variety (next to lyrical and action pages – full-

bodied and dense –, we find numerous other dilated ones: suspended climates, tense ecstasy, atonal moments), appears to be very appropriate to a revamping into an autonomous symphony, versatile, colorful, concertante.

- **La sindrome di Stendhal.** Disturbing music, elaborate and never obvious: it would be an opportunity to dispel the preconception of the impossibility of an independent utilization of *scary music*.
- **In the Line of Fire.** Powerful, sometimes Goldsmithian, alternating fortissimi and pianissimi that would be ideal for a concert.
- A three-part suite from **Padre Pio, Il papa buono, Karol** (the last two titles might be entitled "Vatican Diptych"): poignant religious symphony in support of a tradition fully assimilated and finely reworked.
- **La piovra.** Such a huge amount of music impose painful exclusions. Would *Mille echi, Morale, La morale dell'immorale, Stazione di Palermo, Requiem* suffice?
- **Buone notizie.** An "unusual grotesque" of deep fascination, unfortunately forgotten: it fills the room with timbric extravagances, unusual harmonies, bold contamination.
- **I demoni di San Pietroburgo:** The long piece *A mio padre* (about 8') is in its first part a summary of the entire score revived through melodic fragments connected to the main parts; in the second one, it evolves into a "concerto for violin, cello, trumpet and strings orchestra", indeed more worthy of a music hall than of a movie theater.

The choice could also fall, partly, on songs and movements never performed from the best known works: *Storia di un soldato* from **Il buono il brutto il cattivo**, *Messico e Irlanda* from **Giù la testa**, *I crociati* from **Marco Polo**, *Apertura della caccia* from **Novecento...**

But, because to many it may seem *fanciful words*, we agree to dwell on more concrete issues related to the transition from the soundtrack to its concert performance. One of the most challenging and controversial aspects is the orchestral adaptation of the original scores to the needs of live performance. The music you listen to at the concert event is not the faithful revival of the music heard in the film, it is not an *original soundtrack*<sup>10</sup>, both because it can change the *dispositio* in favour of suites, remixes, assemblies different from the organization of the original material (as illustrated by the example of **The Mission**); and because the instrumentation can be modified, in timbre and rhythm, on the basis of technical requirements (think of the difficulties of using the human whistle, the limits imposed on the electro-acoustic processing – a concert hall is not a recording studio where the sound engineer can intervene massively and, for example, bring together musical material recorded separately as in *Sinfonia per l'attentato* or **Il sorriso del grande tentatore**) not less than "creative". To re-propose one's own compositions inevitably means to rethink them, to implement a revisiting and re-creation process which inevitably passes via a re-orchestration ("*the orchestration is the music*"<sup>11</sup>: one of the most solid Morriconian principles)<sup>12</sup>. The examples of self-manipulation are readily identifiable by anyone. Allow me, once again, to quote myself. In 1988, about the concert in Antwerp of 15 October 1987, I wrote: "[...] it must be said that we do not buy the execution in concert of his music. Listening to the pieces [...] is a disappointment to those who know them in their original version. Morricone re-orchestrated his compositions and his choices were not always happy. The music is not the same anymore, in vain are you seeking the sensations you once felt." While confirming the thesis of a "normalization" of the music in the transition from the cinema to the concert (in short: less baroquisms or effects in favour of more sober versions of a classic and sometimes a little icy and calligraphic clarity), the title of the observation should be changed into "*Reorchestrate profiteth Morricone*"<sup>13</sup>. What would be the point in executing anastatic music, apart from the live event (not to be underestimated, however)? And what better

than re-propose one's work and turning it into permanent forms and instruments, and stamps and timing and rhythm, inserted in the flow of existence, the river of Heraclitus? The interest of the "concert" phase consists in a continuous rewriting process to which the author submits his work: the *inventio*, the melodic line, remains unchanged; the *dispositio* changes, it is the triumph of the *ars combinatoria*, of "open work". However this process is not *in the making*; rather, it is a "circular transition" with no real beginning and no real end: the starting point (the music written for a specific filmic occasion) undergoes orchestral and structural variations, but is always withdrawn and generates an eternal present: a self-regenerating internal process where the distinction between absolute and applied music makes very little sense.

<sup>1</sup> Source: [www.chimai.com](http://www.chimai.com). It was not possible to compare it with the official site, the latter not showing the complete history of the Morricone concerts, rather strangely limited to those of 2015.

<sup>2</sup> In S. Miceli, "La musica nel film", cit., p. 313. Shortly before, Morricone had highlighted the "banality" of many "film music scores", to avoid absolutely: "*I myself would be offended*" (ibid). Was he also referring to some of his own music?

<sup>3</sup> Luc, "Stagione musicale 1992-93", opening concert. For more details, as well as for a rather lukewarm judgment of an alleged Morriconian "transformed inclination", generator of a both stylistic (aesthetically speaking) and unbefitting (ethically speaking) commingling, see S. Miceli, "Morricone, music ...", op. cit., pp. 304-305 (from where we obtained the quote).

<sup>4</sup> D. Thunus, "Treasure Island", in The Ennio Morricone Online Magazine, Issue #3, November 2013, p. 29. However, now, two new entries are official (beside the music for Tornatore's **La corrispondenza**): **En mai, fais ce qu'il te plait** (Christian Carion) and **The Canterville Ghost** (Kim Burdon).

<sup>5</sup> Below the announcement (with reservations) by LiberoQuotidiano.it of 19 May 2013: "*the Oscar winner Ennio Morricone will compose a piece for orchestra, chorus and soprano voice inspired by the text, written and played by Monica Guerritore, "Mi chiedete di parlare"*", which evokes the figure of the journalist and writer Oriana Fallaci. According to the statement of the person concerned who, deeply moved by the text, asked Guerritore to be able to see it, in prevision of the future work. We do not know to this day what happened to it; we give this information as being symptomatic of the orientation towards requests different from those strictly cinematic, sometimes originating from a personal motivation. About the Dante project: "*[...] I wanted to write something about Dante's "Divine Comedy" and especially on "Paradise". However I did not want to set the verses to music, already musical and perfect, but build something revisiting Dante's conception of the Paradise, an idea of ascent towards the contemplation of mystery. I asked for a libretto, which was prepared, but it was too full of Dante's verses. So I gave up on the project.*" ("Morricone: la mia messa per Francesco", Avvenire.it, July 9, 2015, <http://www.avvenire.it/Cultura/Pagine/morricone-la-mia-messa-per-francesco.aspx>).

<sup>6</sup> S. Miceli, "Musica per film", op. cit., p. 366.

<sup>7</sup> Roma, Parco dei Daini, 14-15 July 1983. Conductor Pierluigi Urbini, soprano Dorothy Dorow, viola Dino Asciolla, transverse flute and recorder Marianne Eckstein.

<sup>8</sup> About such practices, see S. Miceli, "Morricone, musica...", op. cit., p. 303 n. 120. This is, according to the eminent musicologist, a practice that is "*questionable [...], the result of too ambiguous promiscuity in which the different components should support each other, when in fact they merely lead to growing confusion, because the authentic synthesis is created in the music score rather than in the programme.*" Then follow examples. We cite the judgment not necessarily because we share it, but rather to highlight the problematic nature of a process open to different interpretations.

<sup>9</sup> This phenomenon affects all prolific artists, of whom the same things keep on being proposed, heard, read, seen, resulting in its inflation, leaving in the shadow works no less worthy.

<sup>10</sup> This is a wording which, although widespread, is scarcely correct; also in the context of the record releases, which (almost) never reproduces the score in its linear film sequence. The problem is, hindsight, philological. On this topic, see R. Pugliese, "Discografia e musica per film: dal collezionismo alla filologia", in [www.colonnesonore.net](http://www.colonnesonore.net), 7 February 2014, speaking of an "*often misleading wording*" and proposes, as an alternative, "*original score*" (in particular referring to labels like Intrada, Silva Screen, Tadlow, Varèse, advocating "*the right editorial policy*"). From this point of view, the Morriconian philology is rather deficient: many re-releases and little philological scruples.

<sup>11</sup> "Colloquio" cit., p. 328

<sup>12</sup> It is not understandable then, nor is it justified (except for purely commercial reasons), to specify so often in the accompanying program notes that "*the orchestrations are the original ones*": impossible both for the abovementioned reasons and for a, in many cases, objective impossibility due to the absence of some irreplaceable soloists and performers, as noted by D. Thunus ("Re-Recordings. A Note for a Note", in MSV 114, April 2011, p. 24-25).



<sup>13</sup> "*Riorchestrare non giova a Morricone*", ("Reorchestrate does not help Morricone") MSV (source not recovered).

### Tentative Conclusion – Almost a Finale

The most important innovation of the concert praxis is the recovery of the "musical" component that goes from a secondary – or, if you prefer, functional – status to a primary one, emancipated from the relationship with the pictures, the story etc.: all disturbing elements that relegated it to a supporting role and sometimes to the role of Cinderella, with cinematically impeccable results but, actually, always estranged by the director and the producer, for diegetic needs or worse. *Within* the film, the music cannot be autonomous: either because it is part of the whole and cooperating to the final result; or because, even when at the "external" level<sup>14</sup>, it is always *inside* the film and is heard not only during but *in* the film. And, if it does not benefit from a record release, outside of the film it is lost. Performing a score created for a film in an "other" context like the concert hall – a place historically intended for the performance and the listening – implies deeply changing the operating environments (who wrote and who performs the music) and the fruition (one goes there to listen, not just to watch while listening – or better, while hearing – more or less casually<sup>15</sup>). In other words, the music becomes a protagonist: isolated from the *medium* for which it was designed, it really is "absolute". The concert performance cancels the terms of the *vexata quaestio* and restores the unit: the auditorium, the theatre, is nothing if not for the music<sup>16</sup>, once the umbilical cord with the "original sin" gets cut; music that will, accordingly, benefit from being listened to as "absolute", excluding the memory of the film that favours a trivially semanticizing approach (the reviewers therefore cease to recall the films; and the absurd wording of "film in concert" and the likes are abolished). It is heard as an opera by Verdi, a symphony by Mahler; we focus on the melody, the phrasing and the passages and the dialogue between the instruments and the motives and the timbres.

But not only this. In the specific case of Morricone, the transposition into concert is much more than just a change of venue. It actually aims at achieving a higher synthesis or, if you prefer, a leap: the film score becomes the starting point for an autonomous, if not definitive, outcome, which passes through a painstaking work of recovery, adaptation, auto-exegesis, revision.

An example is *Varianti su un segnale di polizia*, proposed at the beginning of the concert in Turin in 2012<sup>17</sup>. The piece is dedicated to the memory of the judges Giovanni Falcone and Paolo Borsellino twenty years after the massacres of Capaci and Via D'Amelio (1992-2012). Morricone proceeds in reverse compared to Nino Rota: where the latter adapted his concert music to the cinema<sup>18</sup>, the Roman maestro recovers some of its scores for the big and small screen reorganizing them into a new unitary composition to obtain a stand-alone 13' piece done in the form of a fugue. The past contributions become, in retrospect, preparatory materials, notebooks, medleys of ideas giving birth to a stream of sound that, by virtue of the dedication, bears a civilly inspired meaning. In *Varianti* structural forms and inventions come together that have – not by chance – their origin in a score for the TV film **Giovanni Falcone, l'uomo che sfidò Cosa Nostra** (RAI 1, Andrea and Antonio Frazzi, 2006), together with references to **Svegliati e uccidi** (1966, Carlo Lizzani) and **Le Clan des Siciliens** (1969, Henri Verneuil). If you look at the dates, you obtain a synthesis of four decades of composing. With



a work like *Varianti*, one of the most paradoxical aphorisms of the composer seems to be demonstrated: "*I try to write pre-existing music for film*"<sup>19</sup>.

*Varianti* is divided into three movements (inside of which further subdivisions would be possible) and opens and closes with a sampled "police signal", microcell from which enucleates the web of sounds and structures that make up the body the composition (yet another confirmation of a writing pointing to an economy of means and exploring minimal materials, embryos destined to become complex and "progressive": listen, for example, to *Gestazione*). The siren echoes in the emptiness for brief moments, then declines: this is only sound, not music yet. After an infinitesimal break, almost imperceptible to consciousness but still unconsciously acknowledged, the sequence is proposed again by a solo flute in a stylized modality and with small developments (if you listen well, you recognize **Svegliati e uccidi**: thought already then, one might say, as a "variant"): a neutral phrasing, abstract, made even more disembodied by the strings which curl up in the background giving rise to an expressive minimalism that really sounds "concert" and synthesizes classical (in the organics) and contemporary (at the expense of any melisma) forms. The subsequent entering of woodwinds establishes a more nervous temperature which becomes an ascending climax in the reprise of the initial cell in a "pathetic" and tragic form (i.e. recovery of the initial expressiveness dissolved by sounds deprived of any immediate communicability, with their own autonomous meaning swimming in an empty universe), several times replicated on a carpet of sounds now shaped by the horns that appeared smoothly. In this harmonic, instrumental and timbric accumulation, the first movement ascends and then stops, resolved in a multiplicity of, precisely, "variations" of the opening sequence that ranged from the extreme downsizing of the organics and of the emotive references to a corresponding amplification of both the instrumental resources and the emotional impact. Actually, more than stopping the first part, it draws near to the *Pietas* of the second movement. It is necessary here, before we proceed, to remember that the idea of "musicalizing" a police signal comes from the score composed for **Giovanni Falcone**, as mentioned above, with a few differences. There the "signal" was mimicked by an oboe (or synthesized sounds very similar to the "natural" one) and for a longer duration; followed by the amplification of the strings (in order to mark the transition from mimesis to diegesis) and of the percussion, elements of a drama explicitly aimed at emphasizing the semantics of the images<sup>20</sup>. In *Varianti*, moving away from a mere underscoring allows for much greater freedom: the music is not supposed to "comment on" anything anymore, it contains within itself the narration that gets conveyed with its own means and processes: hence hooking on to the abstraction (just when the naturalistic re-proposal would be more plausible: the "signal" therefore sounds decontextualized, purged of any openly realistic reference) and the subsequent, more relaxed, handling of the emotional aspects.

The second movement offers (the source still being **Giovanni Falcone**) the piece *Pietas*<sup>21</sup>: eight repeated notes ascending-descending according to a process often used in later works (eg. in *Tuffi nel buio mare* from **Come un delfino**, 2010), counterpointed by the chant of the flute: it is the most meditative moment, of a moving sobriety that the siren underlines in the background (an element of structural and diegetic cohesion) coloured by lighter notes. Then the elegiac flow fades away until it ends, broken by the dynamism of a rhythmic piano combined with bass and drums, which reminds of so many previous Morriconian action music – so undetermined and untermiated and abstract, as if to ease the physical rhythm taking away all its heaviness, for there is no obvious melodic contour to it: it de facto reiterates the primacy of music, settled in a surreal arabesque; the concrete, material aspect is no less allusion then intuition, *praesens in absentia*<sup>22</sup>: the third movement, which begins with the abovementioned segment, mobile and incorporated; then it is oriented towards the recovery of the drama, the chords are clear and incisive, the music acquires a greater degree of expressiveness. The composition is now open

to all variations of timbre and tone and rhythm that trigger a more defined "colour". Even here, Morricone has "recuperated" other material still from **Giovanni Falcone**, now out of context (apart from the dedication) and therefore renewed – when the location changes, the nature of the object differs.

The fourth movement returns to the initial phrasing, now entrusted to the clarinets, and the music is again lyrical to then slips into the second half of *Pietas*: meditative solo strings, this time to compose a sober funeral ode. The sampled siren closes in a circle the composition on the fading out of the orchestra.

An interchange like the one analysed in *Varianti* is not an entirely new practice, however. *Refrains (3 omaggi per 6)* for piano and instruments (or "small orchestra") comes to mind: a three-part composition for a duration of fifteen minutes commissioned by "Musica Oggi" for "L'orchestra senza confini" and performed for the first time at the Piccolo Teatro in Milan in 1988, in which Morricone summarizes some of his experiments in jazz music (a language in which he is not considered a specialist). Already then (and thus way before the *Varianti*) the tendency had appeared to transcend the categories, the genres, the forms in favour of music without classification. *Refrains* is in three parts, made at different times and for different occasions. The first one (dedicated to J.S. Bach and B. Holman) is a revision and re-orchestration of a piece written in 1969 for Patrons Griffi's **Metti una sera a cena**, called *Nina*, a "Passacaglia-Ricercare" composed on various intervals of fifths, while the ostinato theme gradually grows. The second one, dedicated to S. Joplin and M. Fumo, is for solo piano: a Rag, or rather what's left of it after being shattered and partially reconstructed. Here, the journey is more fragmented. This is in fact the revival of *Rag in frantumi* for piano, of 1987, which in turn is nothing but the *Rag nuziale* originally conceived in 1974 for F. Girod's **Le trio infernal**. So, a piece written "for the cinema" becomes thirteen years later an "absolute" and singular composition, and the latter is absorbed the following year in a more complex work, where it finds its final location. The third part (dedicated to F. Cerri and E. Intra) is the one that gives the title to the entire work and is the only one written especially for the event. Working backward, we can also think of *Distanze per undici violini, voce di donna e percussioni* for Petri's **Un tranquillo posto di campagna** (1968); or *Requiem per un destino*, ballet music derived from De Seta's **Un uomo a metà** (1966). Despite the diversity of contexts (it is one thing to re-use for another purpose a piece already written, but it is another one to include a previous work as part of a new work, and yet again another one to rewrite previous materials newly assembled and orchestrated – which is precisely the case of *Varianti*), the common denominator is the desire to keep open the borders between the different and often opposite experiences<sup>23</sup>, or the refusal to consider the music written for the cinema as a sub-product compared to other more noble labours. This trend culminated in the current courageous revival of film music in the concert hall; the need is no longer felt to give respectability to certain kinds of music, defining pompously the organics or incorporating them into larger projects more or less "absolute": as *Varianti* exemplarily shows, a rewriting is taking place, passing through a duplication via structural changes (*dispositio*) and re-orchestration (*elocutio*), keeping intact the horizontal succession of notes (whether tonal or a-tonal or mixed), i.e. the *inventio*.

It may seem like the examples above (to which we might add *Immobile no. 3*, rewriting for harmonica and orchestra of some soundtrack sheets) work as a nice fitting of material already written and ready for future reuse. However, the problem cannot be addressed only in this perspective – which has moreover its own too evident justification. We must rather acknowledge the almost completely achieved desire for an always vindicated "redemption"; the realization of a process of emancipation from the demands that goes beyond a mere revival of the music "for film" into a different and musically more suitable destination: the earlier film



scores have become "building material", "scattered sheets" to be regrouped into more complex and autonomous organisms.

<sup>14</sup> About the theory of the levels, see S. Miceli, "Musica per film", op. cit., pp. 643-663.

<sup>15</sup> Adorno-Eisler speak of a "*tendency to neutralization*": *the effectiveness [of the music] has always something unobtrusive, blunt, too adjusted and too relevant. Quite frequently it tries in fact what is commonly expected from it: to disappear, and the spectator who does not pay particular attention, doesn't even notice.*" The reason for this is the monopoly of the "*visible action*" and the dialogue: "*so that there is no longer any residual energy for the apperception of the music, which passes through other dimensions.*" ("La musica per film", cit., p. 84). See also B. Balász, "Il film. Evoluzione ed essenza di un'arte nuova", trad. it., Einaudi, Torino 1975 (the original text was written and published in the forties): "*It is a fact now accepted that much of the public, at the movies, doesn't realize that they hear music; they realize its existence only when the image stops.*" (p. 328).

<sup>16</sup> Therefore, there is nothing more foolish to show on a screen, as it sometimes happens, images from the films for which the music was written, while it is being played in the hall, urging it back to where it came from.

<sup>17</sup> "Ennio Morricone: la musica per il cinema da Leone a Tornatore", 23 and 34 March 2012, Auditorium Rai, Torino. Orchestra Sinfonica Nazionale della Rai. Ennio Morricone, conductor; Susanna Rigacci, soprano; Carlo Romano, oboe solo. Nuovo Coro Lirico Sinfonico Romano. Stefano Cucci, choir master. The title is not ideal, but never mind.

<sup>18</sup> A practice fairly constant for the Milanese maestro: "*Rota didn't write music for the cinema, but has adapted his music to the cinema*" (S. Miceli, "Musica per film...", cit., p. 346; emphasis added; with examples on pp. 344-345). Morricone has a great esteem for his prestigious colleague for whom he highlights, in addition to his gifts as a musician ("*He wrote beautiful things, and I find that the most beautiful is the score for Casanova, perhaps his most beautiful composition for film I've heard*"), the Olympian serenity of a writing deprived of lacerations and duplications: "*He writes, and that's it, he doesn't have the problem of the ambiguity that I have – no comparison meant. I make an exercise writing music that is not really mine, he instead is always writing "his" music*" ("Colloquio", cit., pp. 322-323).

<sup>19</sup> This statement was recorded by your humble servant during Maestro Morricone's press conference on the occasion of "Trento Cinema" 1988, arc.

<sup>20</sup> Track n. 13 (*La polizia*) on cd RAITRADE FAT 417.

<sup>21</sup> *Ibid*, tracks 3 and 11.

<sup>22</sup> To find an appropriate point of comparison of this oneirism applied to dynamic contexts, you can think, *mutatis mutandis*, about the famous Goldsmithian syncopated pieces that start pounding and decided and then go "paralyzed", eliminating the realistic referent, or to the *altissimi* going up to very high congealed, immobile notes, present in some scores of Alan Silvestri (**Predator**, **Predator 2**). Morricone does not even need to fragment the sequence of marching sounds, regular, continuous and ungraspable. Consider, by contrast, a composer like Stelvio Cipriani and to the appealing "concreteness" of his music for cop movies (he made about twenty of them) characterized by very marked rhythmic and by melodies always immediately accessible; but also think of the dry hammering in scores of Franco Micalizzi: brutal timbres and rhythmic, incisive: harder than the aforementioned colleague and yet always tied to an underlying realism... The above mentioned trend, perfected over time, had already manifested in older works: you may remember, absolute paradigm, **Città violenta** (1970, Sergio Sollima), where contrasts a more communicative, rhythmic and exuberant line (the eponymous main theme) and a second unresolved (*Rito finale* and variations) in which the previous melodic scansion is laid under a sliding of the tonal scale generating a less defined chromaticism: the pace slows down, the sounds become glassy, milky and everything becomes uncertain, suspended.

<sup>23</sup> This is also the title of a Cometa library LP CMT3 ["Opposte esperienze"] published in 1978 (later reissued on CD in 2012) containing some music written for **Sans mobile apparent**, **Attenti al buffone** and (maybe) **L'uomo e la magia** (source: [www.chimai.com](http://www.chimai.com)), some of them of classical imprint, others more related to the stylistic features of film music and a rich use of effects evoking tension, suspense, thrilling, obsessions, neuroses (see indications on organics, on tempo, on the genre in the booklet). A title that summarizes fifty years of musical writing.

## Far From the Cinema – Postlude

[...]

*Music from the past springs*

*Still made-up of a bit of rouge,*

*Music forgotten on the keyboards*

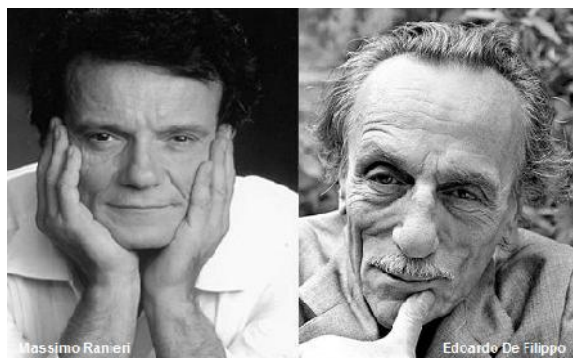
*like a bouquet of violets in the drawer*

(Corrado Govoni, "La musica", in "Armonia in grigio et in silenzio", 1903)

*The most obvious thing is how much less films I've done compared with the past. Less in the context of the industry and a lot more in the context of the television. This has also changed my language.*

(Ennio Morricone, "Lontano dai sogni", p. 145)

One needs only consider the last Morriconian annals to see the consistent reduction of the musical writing for the big screen. The periphrasis is not used by chance, stating that between the narrative film and the television drama there are qualitatively profound differences due to both more technical aspects (format, definition, etc.) and the audience (generally not demanding and easily pleased, or at least postulated as such) and to the place of



enjoyment (mostly the domestic space, enemy of all "dark rooms")<sup>24</sup>. It is well known that in recent years Morricone has worked mostly for television, often with Negrin, and with esteemed outcomes in spite of the poor quality of the products – hagiographies of saints and popes, exemplary biographies of syndicalists and athletes, yet another sweet-flavoured **Anna Frank**, a soap opera full of the well-known slogan of RAI "more of everything" like **L'isola** to which the composer made a most "inadequate" musical contribution (in terms of quantity and quality) given the mediocrity of the product and the average/low level of the directing. The only exception being the transposition for television of some of the Edoardo De Filippo theatre plays by Massimo Ranieri: "scene music" of excellent quality combined with valuable texts and commendable directing. For the cinema, the association with Montaldo was also interrupted (while remaining in the family), the one with Tornatore still resisting. As evidence of what was previously stated, the composer delivers his best works for the "dark" side of the Sicilian director, as in **Una pura formalità**, **La sconosciuta**, **La migliore offerta**. Oneiric, sophisticated movies, marked by complexity, elliptical and with abundant figurative inventions, offering the perfect fit for tonal colours and contents still able to surprise. What we get to hear is audacious and surprising, oxymoronic when it comes to the "reassuring" title *Flauto, violino e orchestra* from **La sconosciuta**, paradoxical mix of natural sounds and samples. Or, still from **La sconosciuta**, the surprising Herrmannian *Esercizio di stile*: eight minutes of static tension entrusted to an organic again of low or high strings in a succession of pianissimos and fortissimos creating a poisonous, unhealthy climate, of unbearable heaviness. Or *Volte e fantasmi* from **La migliore offerta**: using new and polyphonic female vocal that formulate, intertwined or in solo, melodic phrases which stir the full gamma of the femininity – infantile and joyous or chanting and maternal or sensual and prostitute or even mystical and redeeming –, corresponding to the neurotic and disintegrated – phantasmatic – perception of Virgil Oldman's womanly universe. In more solar and/or nostalgic films – from the ultra-famous and probably overestimated **Nuovo Cinema Paradiso** and **Malena** to **La leggenda del pianista sull'oceano** and **Baaria** – the musician used to be much more conventional, inevitably because of the very nature of the films<sup>25</sup>.

Overall, the most recent Italian cinema – that of Garrone and Sorrentino and Muccino to quote the most representative ones –, is not characterized by the Morriconian musical contribution, either because the new directors do not intend to deal with a individual perceived as cumbersome (in fact: a war memorial that inspires awe<sup>26</sup>), or because the composer declined

assignments, being too busy in the concerts activity or other less definable reasons. To which we can quietly add another one. Cinema that is being done today in Italy is too far from that of the two decades from 1960 to 1980. The genre cinema is practically defunct, artwork cinema is hardly better (Sorrentino and Garrone are not comparable to Visconti, Fellini, Antonioni, Bertolucci, Pasolini, Petri), with little inclination towards either renewal or desecration (the first movies of Bellocchio, Faenza, Samperi) or grotesque (Petri). A cinema industry that, to be clear, does not stand out too much from the television medium and in which prevail the social issues, the intimacy, the everyday life, with predominantly tones of the comedy (but certainly not that glorious as the one known as "all'italiana" of the likes of Risi, Monicelli, Scola, Sordi; and even less the low-necked one of Laurenti, of Cicero, of Tarantini & Co: as vulgar as may be, even with a "strong" physiognomy, to be accepted or rejected as a whole). There are few exceptions to the dominant trend: Tornatore precisely on the more artwork side, while for that genre cryptic areas should be explored, or those few independent or half-independent filmmakers whose works circulate within festivals and niche events. We can give the names of Domiziano Cristopharo, Giorgio Bruno, Federico Zampaglione, Rossella De Venuto.

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<sup>24</sup> The proliferation of series and miniseries (a phenomenon that is, naturally, international: think of the various **Lost**, **Sex and the City**, **Grey's Anatomy**, **iZombie**; for the Italian ones, look at the endless list on [https://it.wikipedia.org/wiki/Categoria:Serie\\_televisive\\_italiane](https://it.wikipedia.org/wiki/Categoria:Serie_televisive_italiane)), which in Italy reminds us (of course only in their number) of the flood of films between 1960 and 1980, is only equaled by their poor quality: mediocre plots, customary characterizations, total absence of humor, approximate direction and performances, dull editing, incapacity as well as inability to venture into alternative views (even though we are talking about programs intended for prime time, and meant for an audience of five to ninety years old), stretched runtimes (typical television flaw, always) and to stay on topic, you can forget about the music. With a few exceptions, such as *Un matrimonio* (Pupi Avati, 6 episodes, 29 December 2013-20 January 2014, BBC1): with such a director, the class is visible and some intrinsic limits are overcome. Beautiful and unfortunately last soundtrack by Riz Ortolani.

<sup>25</sup> Cf. S. Miceli, "Musica per film", cit., p. 361.

<sup>26</sup> Cf. P. Fazzini, "Visioni sonore", cit., p. 32; about Sorrentino and Garrone, « Lontano dai sogni », op. cit., p. 144.

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### Once upon a time in Italy – Interlude in the Postlude

*Cinema and life are alike in that all the best is quickly finished and the only sweetness is the memory.*

(Anonymous)

*Art is never chaste and we should keep her away from pure ignorants. If it were chaste, it wouldn't be art at all.*

(Pablo Picasso)

The *cahier des doléances* on the current Italian cinema, far from the inventiveness of a not too distant past and yet *quantum mutatus* can find a partial consolation exactly in the underground field (unknown and ignored by most, removed from the media coverage, buried and surreptitious, semi-invisible masked by the shadow, eluding the comfort of a uniform approach induced by mass media consensus, authentic *negotium perambulans in tenebris*, catacomb, researched and searching, opposed to the Sunday aesthetics and to the fans of the so-called good taste but not good-tasted, removed from sight, aspersed by the prudish, feared by the delicate stomach) that crosses the thin shadowy and ambiguous line to remind us that there are "other" worlds, unable to avoid troubles, unspeakable horrors that come to pass, entangling in the darkness.



It's an old story, Italy is a country anthropologically opposed to *fantastique* (in the French literary terminology, where, as put by Italo Calvino, "*fantastique refers almost always to gruesome elements like ghostly apparitions from the underworld*"<sup>27</sup>), like our literature, immersed in realism and edifying intentions or propelled into the comic, demonstrates well. The Italians prefer farce to tragedy (we lack a Shakespeare; Alfieri is - with all due respect – something else, an attempt to get out of the swamp: our essence is Goldoni), the real to the imaginary. Even in this, we are Mediterranean. But with reservations. Not only the cinema, also the Italic literature has its fantastic/oneiric/macabre, a muted and annoying thumping background that the anodyne "major" literature is not able to silence. If we didn't have a Poe, a Bierce, a Lovecraft, a Borges, a Byoi Casares, a Cortazar: well, looking only at the 19<sup>th</sup>-20<sup>th</sup> century, there have been disturbing presences sometimes amateurish sometimes arthouse or semi-arthouse, corrosive writings against soothing certainties of the genres and of the reputable authors (was Dante not the first in Italy to practice the horror in his "Inferno"? And what about some 16<sup>th</sup>-century stories of Anton Francesco Grazzini?). You have to search for them, those writings, concealed within the folds of a gleaming shell, dusty in the interstices, in the forgotten ravines. Some of them were published once in journals hibernating who knows where, or so well hidden between the pages of a novel fed with "reality" gone unnoticed, and sometimes even repudiated out of repentance by the architects (the six chapters dedicated to Sister Gertrude in Manzoni's "Fermo e Lucia", a big black hole at the edge of a so problematic universe but when finally the Order and Good prevail over the forces of darkness: what a great writer Manzoni would have been had he been able to unleash his more authentic talent). Names never heard, titles unknown not only to the average reader in search of entertainment but also to the more demanding one and even to many experts, a cemetery dug up only in part and anxiously waiting for new exhumations<sup>28</sup>. Not to mention a Landolfi, a Savinio, a Buzzati, certainly Calvino – names certainly not marginal. And nevertheless for a short period some space has been made for esoteric incursions of characters like Moravia or Soldati, although known for literary labours of another nature and labelled "realistic".



The same goes for the cinema – which is the continuation of the literature, the most i-magical and imaginative. Going backwards, already in the first two decades of the twentieth century we find Italian films that wandered in the territories of the fantasy, the magic, the sadistic, the mysterious: from Carlo Campogalliani's **Alibi atroce** (1910) to Domenico Gaido's **La maschera dello scheletro** (1918); from Eugenio Testa's **Il mostro Frankenstein** (1920) to Giuseppe Sterni's **L'incubo** (1922), ancestors of the genre cinema of the second half of the century<sup>29</sup>. Then came the Gothic, the giallo thriller, horror, and peplums and westerns and mafia movies and poliziotteschi and various films noir: robust counterpoints to the various realisms and neorealisms, to the romantic or trivial comedies, to the soporific intimacies, to the pretentious and politically labelled ventures. With Bava, Freda, Margheriti, the cinema of the mystery and in particular of the fantasy intended as a suspension and/or infringement to the natural order and its laws – according to the definition of Howard Phillips Lovecraft subsequently used by others<sup>30</sup> – acquires visible citizenship and leads the way to the next age of Argento and Fulci and D'Amato and Lenzi and many others, too many to be only named, representatives of a sublime craftsmanship visionarily inspired. Finally the legitimated *ecran fantastique* invaded the Italic halls saturating them with vampires and manors and crimes and blood and eroticism nauseating of intoxicating mixtures. Then, silence. An official mutism, a

loss of visibility, an apparent extinction as opposed to a real continuity. Since the nineties, behind the façade of reassuring insipid comedies, of right-thinkers minimalism, of real daily life of atrocious insignificance, of syrupy and manichean fictions, concealed and dreamy glimpses, eager and audacious pupils pursue the exploration of the trail initiated by the great masters. The number of "alternative" films shot between 1990 and 2008 is impressive – regardless of their quality –, many unknown, ignored by the circuits and official critics, poorly distributed, projected at some Fantafestival and then ending up who knows where (for a partial list, please see <http://club-ghost.blogspot.be/>).

Since 2008, the year of his debut with **House of Flesh Mannequins**, appears on the scene Domiziano Cristopharo, which "*is characterized by a visual retro taste, an inclination for the naked, a directing made of interior rhythm*": elements that reappear, refined, in his later works (**The Museum of Wonders**, 2010; **POE - Poetry of Eerie**, 2011; **Hyde's Secret Nightmare**, id.; **Bellerofonte**, 2012; **Bloody Sin** mixing horrors of the Inquisition, incest and repulsive Nazi history; **Dolly Sindrome**, 2014; etc.), the titles of which are in themselves indicative of a poetry orientated towards an aesthetic no less than horrific visionarity.

2012 offers two pearls, Giorgio Bruno's **Nero infinito** and Federico Zampaglione's **Tulpa - Perdizioni mortali**. In the first, set in a small town in southern Italy, a serial killer kills following to the letter the gruesome descriptions of murder told by the writer of a notorious thriller. Debut film, intended as a tribute to the Italian genre cinema (especially horror and thriller) and boasting "special guest" appearances by cult directors such as Enzo G. Castellari, Ruggero Deodato, Claudio Fragasso. Noteworthy is the music of Marco Werba, one of the few notable names in the desolate post-Morriconian landscape and "specialist" of the genre (he scored, amongst other films, Dario Argento's **Giallo**).

**Tulpa** is about Lisa Boeri, rich and established manager (a handsome Claudia Gerini), regular client of a sex club (the "Tulpa" of the title) run by an enigmatic Tibetan guru, where she has occasional meetings with different partners of both sexes, which are then murdered in the most horrific ways. Afraid of being the next victim, and not wanting to expose herself, she decides to investigate on her own: she discovers truths hidden beyond good and evil. Among the various diverging opinions<sup>31</sup>, the most appropriate to our discussion is that of R. Mele in Cineclandestino.it saying: "*A visionary show that never gives in to the obvious and does not surrender to the blackmail of the masses, daring brutal murders of a rare cruelty like the Italian cinema had not seen for too long on the screens: at a time when the horror tends to be cautiously placed offscreen, Zampaglione invades the staging with a flurry of abuse that glorify the scopical need of cinema*". About the score, by the trio Andrea Moscianese/Francesco and Federico Zampaglione, it is better to remain silent, also because his musical insignificance provides an opportunity to emphasize certain aspects and curious details of composing for film. Such a score is all monotonous electronic borborygmus, deprived of development, horizontal, flat as the EEG of a corpse: no suggestion of sound (those extended elementary pedals as long as can be and yet so wonderfully tensive), lacking ideas. The melodic parts are present, of a depressing banality (vaguely disco rhythmic, fainting; the usual sax, good for all seasons) – compared to them, the loathed melismas of Cipriani become masterpieces. And with what shamelessness the name *Italian Giallo* is given to this succession of synth minor chords that "mimics" the organ, but can simply not revive the atmosphere of yesteryear? Enough to make us regret Goblin. Yet such non-music combined with images and situations "works" in the film, stands as "decent background", "obliging underscore"<sup>32</sup>, in short plays its role with dignity<sup>33</sup>.

Let's finally mention, as a proof of the occult and obstinate vitality of the fantasy line in the Italian cinema<sup>34</sup>, and on a higher level than the previously mentioned, **Controra - House of Shadows**, Rossella De Venuto's debut work, premiered out-of-competition at the BIF&ST

2014 and released in the theatres (but which ones?) on June 5. Filmed between Apulia, Alto Adige (the director is Trentinian, from Puglia) and Dublin, the story features Megan, a successful Irish artist, who lives in Dublin with her Italian husband Leo. Hearing the news of Leo's uncle's death, a powerful monsignor of the Catholic Church, the couple returns to Puglia in order to sell the old family mansion. Alone amongst the old walls during the hottest hours of the day, Megan is disturbed by mysterious presences. Trying to give some logic to what is happening around her, she finds clues to an unsolved mystery linked to her husband's family. Interesting film, finesse-rich, full of innuendo, female horror that alludes and refers more than explicitly says and shows, suggestive already in the title. "**Controra**, clarifies De Venuto, *is that part of the day when the sun at the zenith dazzles, the mind weakens, defences decrease and meridian demons make their appearance*." (Panorama.it). Some popular Southern folklore resurfaces, linked to the origins of the filmmaker: in the southern countries, people are instructed not to leave their homes during the hottest hours in order to avoid that the heat and the blinding light dissolve the integrity of the intellect and opens the doors to the Hereafter, to the incorporeal shadows lurking on the walls of the houses, until the extreme temptation of the reunification with death. "*It was inevitable that the story would take the form of genre film*" says De Venuto who also worked on the genre codes with elegance and personality. Hence the choice of light instead of darkness: icy colours, immaculate and agonizing as only clarity can be (the real horror is the colour white, true image of the nothingness in its denial of any colour), evocative of an immobile time drowned in glitters that develop in the backlight and the sharpest shadows ("*There are more enigmas in the shadow of a man walking in full sun than in all religions of the past, present and future*," says De Chirico), of a dazed and hallucinated metaphysical suspension. The choice of light, however, is not a novelty, since as early as in Fulci's **Non si sevizia un paperino** (1972, music by Riz Ortolani), set as well in the South of Italy, the murders were taking place in broad daylight. Apart from this punctual reference, **Controra** might recall certain atmospheres of Fulci's last period horror<sup>35</sup>, however remaining by choice and sensitivity far from the apocalyptic gruesome effects accumulated by the "terrorist of the genres". The film is also full of references to other movies: from Antonio Margheriti's **La vergine di Norimberga** (where a foreign woman finds herself in a castle facing dark presences that emerge from the past of her husband's family), to Polanski's **Rosemary's Baby** for pregnancy by otherworldly forces; from Pupi Avati's **La casa dalle finestre che ridono** (anticlericalism, disturbing spatial perspectives, sense of immanent anguish) to Armando Crispino's **Macchie solari** (mixture of "real" and supernatural, without the macabre excesses of the latter); to the more recent **The Others** (the diaphanous character visited by ghosts). Atmosphere films rather than bloody performances, **Controra** moves in evergreen genre of the supernatural thriller, however revisited with a sensitivity, a sweetness, an elegance, a "feminine" good taste in the best sense of the term.

<sup>27</sup> I. Calvino, Introduction to (edited by) "Racconti fantastici dell'Ottocento", Milano, Mondadori 1983, vol I, p. 6; and he went on: "*the Italian usage associates more freely "fantastic" to "fantasy" (ibid), with all the ambiguities it generates.*"

<sup>28</sup> There is no shortage of texts available to the interested reader. Without producing long lists, let's mention only "Notturmo italiano. Racconti fantastici dell'Ottocento" edited by E. Ghidetti, Editori Riuniti, Rome 1984, and "Id., Racconti fantastici del Novecento" edited by E. Ghidetti and L. Lattarulo, Editori Riuniti, Rome 1984; "Ottocento nero italiano. Narrativa fantastica e crudele" edited by C. Gallo and F. Foni (Foreword by L. Crovi), Nino Aragno Editore, Milan 2009. These consist of precious chrestomathies despite the qualitative heterogeneity of the texts proposed – some of them real gems, others inconclusive extravagances, and yet others aborted attempts. But it is difficult to resist the temptation of so many pages where we find erotic-mortuary oneirism (Matilde Serao's "Il convegno", a real surprise), unhealthy atmospheres ("La villa morta" and "I due mondi" by Giustino L. Ferri, unheard of but worth re-discovering for its merits in terms of deeply evocative and provocative language that works well irrespective of the plots), horrid vegetal mutations (Egisto Ruggero's "Le ofrisie"), exotic archaeological nightmares (Giuseppe Zucca's "A Khorsabad"), red blood ignitions (Giuseppe Beviere



"L'ossessione rossa", amazing immersion in a splatter dated 1906); and then, *"Stories [...] of ghosts, of vampires, of corpses that resurrect, of black rooms, of murdered nuns [...], of white houses and of dead cities"* (from L. Covi's foreword – "Quando gli incubi invasero il Belpaese", p. IX).

<sup>29</sup> On the subject, see the truly precious L. Cozzi, "Il cinema dimenticato. Fantastico e horror nei film italiani dal 1895 al 1960", Edizioni di Profondo Rosso, Roma 2014.

<sup>30</sup> H. P. Lovecraft, "Teoria dell'orrore. Tutti gli scritti critici", edited by G. De Turris, p. 299 and elsewhere.

<sup>31</sup> *"Film full of violence and elegance"*: SplatterContainer.com; *"Insipid film full of gratuitous distasteful violence"*: A. Vaccarella in FermataSpettacolo.it; *"Delirious giallo meaningless except for its suspense, refried with the rests of Argento's movies"*: M. Bertarelli, "Il Giornale"; *"Horror between the trash-splatter and erotic chic [...] prurient blood carnival"*: B. Sollazzo in "Cinema"; etc.

<sup>32</sup> S. Miceli, "Musica per film", cit., p. 84.

<sup>33</sup> This is the reason why *"a real composer has to admit that the cinema dilettantes can at times succeed just like him and can even reach remarkable results [previously Morricone had reminded of John Carpenter, whose music for **Escape from New York** works perfectly: "It goes hand in hand with its dark metropolis"]*. In fact the film music is often second to the images, which urges, sometimes obliges, the composer to write very simple themes and above all functional. That's why the "simplicity" of a dilettante ends up being the same "simplicity" of a musician who is not a dilettante." ("Musica e immagine: il Morricone-pensiero. Conversazione con Francesco De Melis", in G. Lucci (edited by), "Morricone. Cinema e oltre", cit., p. 237).

<sup>34</sup> **Shadow** (2010) can be added to the list, the previous film by Zampaglione, less gore than **Tulpa** but more disturbing ("A horrible trap that opens in the middle of the natural beauties of the mountain a horror version of **Vieni, c'è una strada nel bosco...** featuring ghost, laments of dead soldiers in a catacomb scene of spooky and macabre beauty, a pictorial night, full of noisy silence, where all neuroses are black and making you bring home its subliminal side": M. Leek, "Corriere della Sera" <http://www.cineblog.it/post/22612/le-recensioni-della-stampa-dellhorror-shadow-di-federico-zampaglione>, sid; R. Nepoti in "La Repubblica" evokes the American independent "torture porn" not recommended for hypersensitive souls; M. Bertarelli in "Il Giornale" evokes **Saw** and regrets the "insistent horror fold, disturbingly macabre" after an "almost electrifying initial half-hour": *ibid*; **Imago Mortis** by Stefano Bessonni (2009), inspired by the figure of Girolamo Fumagalli, seventeenth century scientist who developed a photographic technique called thanatography consisting in extirpating the eyeballs of a human being at the moment of his (of course induced) death and then engrave the images immediately preceding the death on a photographic plate; the films by Roger A. Fratter which include titles such as **Sete di vampira** (1998), **Anabolyzer** (2000), **Abraxas – riti segreti dall'oltretomba** (2001), **Flesh Evil – il male nella carne** (2002), **Innamorata della morte** (2004), very beautiful and equally eloquent. For more information see the official website [www.rogerfratter.com](http://www.rogerfratter.com); an interview with the director can be found in A. Tentori - L. Cozzi, "Horror made in Italy," 3<sup>rd</sup> volume, Mondo Ignoto, Roma 2003, pp. 129-137, originally in "Fantazona" n° 0, September 2002); a succinct profile is to be found in A. Tentori-L. Cozzi, "Horror made in Italy. Il cinema gotico e fantastico italiano", vol. III, Mondo Ignoto, Roma 2001, pp 157-158 (reports some considerations on **Anabolyzer**, to understand in which territories the director works, and hypothesizing an imaginary Morriconian score (for a similar reason, we have abounded in reporting judgments that seem evocative and, in own their way, "poetic", a verbal consideration of the imaginificent suggestion and stepping-stone to non-realized music – the best of all as usual): *"its characteristics [...] are a clear splatter connotation, a morbid eroticism that often foreshadows images of blood, a total negativity of all the main characters. Set in modern aseptic places, the film describes with vivid effect a microcosm inhabited by crazy and degenerate individuals, amoral and perverted (psychopaths, nymphomaniacs, lesbians, sadists, masochists) catapulted into an incessant escalation leading to a horrific climax"*: *Ibid*, p. 157).

<sup>35</sup> cf. "Nocturno Cinema" 140, May 2014, p. 10.

## Postlude Reprise

Now, a feature film like **Controra** would really have deserved the music of Morricone, able like no other to evoke "hidden stories", submerged concerns, hazy climates, atavistic anxieties, claustro- and agoraphobia, lakes of light and cones of shadow (instead, the director turned to a barely identified Lance Hogan, author of a merely decent underscore). What I mean to say is that in Italy a certain cinema still exists, albeit out of hand, and for the doyen of the film musicians in this beautiful country there would still be many green pastures. There is no greater stimulus for a composer than the one offered by the "dark worlds": *"The informal and random music is perceived as undetermined and therefore disturbing: for that reason it is well suited for the thrilling and horror atmospheres. In short, when the film needed to arouse disquiet, that*

was where the opportunities for experimentation augmented for me."<sup>36</sup> It really would not be wrong to define the music of Morricone "anxiety-provoking" in the broad sense, evocative by its natural tendency of landscapes, outside and inside, abysmally disrupted towards the anguish, the terror, the melancholy, the numinous, the far away, the hidden, the unresolved (as confirmed by the recently released score to **I demoni di San Pietroburgo**, 2007, countless pages of exotic, esoteric, icy beauty, under the heading of the "always painful"; or **La migliore offerta**, a "score of anxiety" that sounds like the musical filiation of certain pages of Pessoa). Therefore, strictly speaking, it is not made up of a supernatural thematic, of situations of horror and repeated cruelty, various visible extremism. Nonetheless, films "submerged" as those mentioned above irresistibly "call up" Morriconian notes. For this, an opportunity like **Django Unchained** was to grab on the fly, blood or not ("the problem is that I can not see too much blood in a film for a question of character, it is my feeling and I'm especially impressed with a film that is made very well and where the blood is shot well"<sup>37</sup>): the visionary, excessive and citationist cinema of Tarantino would find in the music of Morricone an adequate counterpart – it is not by chance that the director is making good use of themes previously composed by the Roman master for another film, having never been able to benefit, for various reasons, from a targeted collaboration.<sup>38</sup>



<sup>36</sup> "Musica e immagine: il Morricone-pensiero", cit., p. 236.

<sup>37</sup> In [www.cineblog.it](http://www.cineblog.it), 19 March 2013.

<sup>38</sup> It is known that Tarantino had asked Morricone a piece for **Kill Bill** (2003) and that the composer had declined the assignment, not considering it appropriate to fly to the US for two minutes of music. He had once again requested to write a full score for **Inglourious Basterds** and even there it all came down to nothing, Morricone being busy with Tornatore for **Baaria**. In **Django Unchained** there is, as you know, the song *Ancora qui*, performed by Elisa and heard in the only romantic scene of the movie. It would be useful to understand how it all happened, whether Morricone has worked on the director's request or if the song was included in the film a posteriori (refer to the performer's statements: "Elisa: *Ancora qui*, my view of spaghetti western" on <http://www.rockol.it/news-452834/elisa-ancora-qui-la-mia-visione-dello-spaghetti-western>). Off-topic, *Ancora qui*, with that arrangement for organ and acoustic guitar, divine simplicity, appears to be beautiful and full of grace, mindful filigree of ancient sounds invented for the first Leone movie; and Tarantino did well to choose for his film the demo version rather than the more elaborate, sumptuous orchestration full of quotes from Beethoven's *Für Elise*, included in the album of the singer.

## Moto perpetuo

*[...] Despite the different situations, it is as if I continued my autonomous musical discourse. [...] My discourse remains consistent [...] even with a musical journey that evolves through time, as if to find myself one day with a long suite, hours and hours of music apparently very different from each other but linked to a single thread.*

(Ennio Morricone, "Senza il suono non c'è movimento", interview by V. Franchini in "Musica oggi", April 1988)

Starting from cultured ambitions, forced to contend with the demands of the music market, looking for a difficult balance between the necessity to satisfy demands not always fully shared and the need to define and preserve his own identity as a composer, Morricone has arrived in the end to an authorship without adjectives within which opposites coexist at an equal level – the commercials and the arthouse films, the arrangements or the songs and the "absolute" music. The performance in a concert hall of the scores written originally for a very different room closes, hindsight, a circle no longer vicious but virtuous. It is, amongst all that was theorized and hoped for, the authentic "ransom". When asked "*[...] objectively, does film music without the images hold?*", Morricone can now provide a clear answer: "*The sounds maintain an*

*autonomy from the images because they are structured according to their own syntax. Music has its own language, it "talks" to the sounds. These sounds, which in the film come into dialectical relationship with the images, outside the film remain structured "discourses". The standing of a music without the images depends of course on the quality of its "discourse". As far as I'm concerned, I do not think at all that a score for a film is supposed to be "poorer" than that which arises from other purposes. The use of pre-existing music in the film shows it very well: just think of the music of Strauss and Beethoven in the films of Kubrick.*"<sup>39</sup> This is not always valid or for everyone; if for those who made of the music an exercise of life and of research regardless of the constraints, rather living them in supervised mode, turn into opportunities the "occasional" ideas<sup>40</sup>. An awareness acquired over time and with the time, as



Goffredo Petrassi

evidenced by a significant declaration of the end of the last century: *"Once I seemed to betray him [talking about Goffredo Petrassi], composing many soundtracks. I had a kind of complex. Instead Petrassi showed his appreciation of that music because he saw that I wrote it as a single score, as a composition that is developed with energy in space and time. Not just a simple theme to harmonize, as it was usually done. For me this is the positive, noble evolution, of the music for film."*<sup>41</sup> An evolution which involves the recovery of the musical dimension, now taking precedence over the initial destination. Each time that the notes resonate outside of the screen they are genuinely themselves, the sound refers to himself only, *De la musique avant toute chose*<sup>42</sup>.

<sup>39</sup> "Musica e immagine: il Morricone-pensiero", cit., p.234.

<sup>40</sup> We don't want to make the content an end in itself, because as such it means nothing and yet dies hard, but how not to notice that, without the film, much of the Morriconian work as we know it would never have existed, precisely because of the lack of those "occasions" (perhaps in the Montalian sense of the term) that are the origin of so many famous pages and also less known ones, musically perfect, coming out of the pre-text of a story, a character, a feminine face, a remote place, of a distant time in the past or future?

<sup>41</sup> "Morricone: la mia musica fuori dal ghetto", interview by C. Altarocca in "La Stampa" of 22/08/1999.

<sup>42</sup> Music first and foremost (Translator's note)

### Between Janus and Proteus – Coda

We have depicted a manifold and jagged path that found unified sense and harmony in the predominance of the music on the correlated and reassembled elements hence the dilemma of the relationship between "applied" and "absolute" music, nevertheless a dark area remains: not everything finds a place inside the ideal, artificial unity, resulting from a reconstruction in the abstract, aimed at outlining a unified framework within which each item is given an exact location, where the matches are univocal, and the contrasts levelled. For if it is true that the concert performance of the film music scores confers them the dignity that they deserve and liberates it from all the additional information related to it and yet inexorably "other"; it is equally clear, if we expand the discourse to the entire Morriconian opus, be it **Mission** or *Fluidi* or **Once Upon a Time in America** and *Totem*, making up experiences that are really antithetical to whom writes the music and even more to the listener. It's undeniable that, when composing outside of the cinema, Morricone uses most often a different syntax, eludes the melodic/tonal element, prefers the atonal forms, the marked dissonances, serialism, minimalism, creates genuine sound, unrelatable to experienced or imagined emotionality: music of the Void, the Nothingness (understood as entities). The hard core of hermetical scores, far from the parameters of conventional listening (both those adopted by the masses deseducated by *pop*, and those with the most literate listeners but firmly linked to the tonal tradition) is a specific



aspect of Morriconian composing, certainly not prevalent because circumstances have made it necessary to give priority to a more accessible modality. This semi-submerged and liminal area represents an "uncomfortable" reality that puts everything in question, dissolves the illusion of a laboriously achieved unity, of opposites that coexist, of stylistic synthesis. The words of the composer related to his film compositions (*"I tried to make coexist the traditional harmonic simplifications with the serialization of the intervals, of the durations, of the timbres, of the dynamics, resulting in conferring to the harmony and to the traditional melody an uncertain suspension which is typical of the post-WWII music"*<sup>43</sup>) only shed a partial light: because it is one thing to contaminate tonal and atonal processes in search of a compromise designed to *"redeem a practice exhausted by the profession"*, *"utopian and unhistorical attempt"*<sup>44</sup>; but it is another one to freely compose following the principles of the new twentieth-century music that breaks with tradition and imposes a laborious (though rewarding in the long run) listening.

The profile of Ennio Morricone the musician eludes definition and reassuring (pre)judgments because of eclecticism – often induced by events – that led him to engage in all the genres, to touch upon all the styles, moving offhandedly between the pitfalls of the melodic forms (hence the need to camouflage it adopting mixed procedures) and the asperities (actually more *a parte obiecti* than *a parte subiecti*) of abstract and informal ways. It is, hindsight, the condition of the musician in today's society: a context demanding "good craftsmanship" capable of (and willing to) meet every request (writing for a film, composing a jingle or song for the World Cup, commemorating the victims of September 11, engaging in a Mass). That the craft could develop into art, or into a higher form that transcends the request in the act of satisfying it: this is thanks to the composer – to his preparation, his capacity, his will. In the case of Morricone the answer is clear, the results speak for themselves. *Et tout le reste est littérature*<sup>45</sup> could be said once again.

Yet there remain some fundamental questions, both unnecessary and essential, which the attentive and curious listener cannot fail to notice, even if not musically obvious: how (who) is the "real" Morricone: the student of Petrassi who wants to remain faithful to his master or the apt transformer able to wear all costumes? How can he reconcile the various fields of operation, the divergent languages adopted? And which is the specificity of his musical language (languages)?



Much work awaits future historians and exegetes.

Or, maybe, the answer is not to be found in the word of the critic but in those of the allusive poet: *el otro, el mismo*<sup>46</sup>.

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The present work appears dated in some parts; the "history" of Morricone, for his and our luck, continues and therefore certain statements such as those relating to Tarantino, need to be updated in the light of recent developments, something that readers will surely be able to do.

<sup>43</sup> E. Morricone, "Scrivere per il cinema" in E. Morricone-S. Miceli, "Comporre per il cinema", cit., p. 306.

<sup>44</sup> Ibid.

<sup>45</sup> "And all the rest is literature", i.e. "That is the only question that matters" (Translator's note).

<sup>46</sup> "The Other, the Same", Jorge Luis Borges, 1964 (Translator's note).

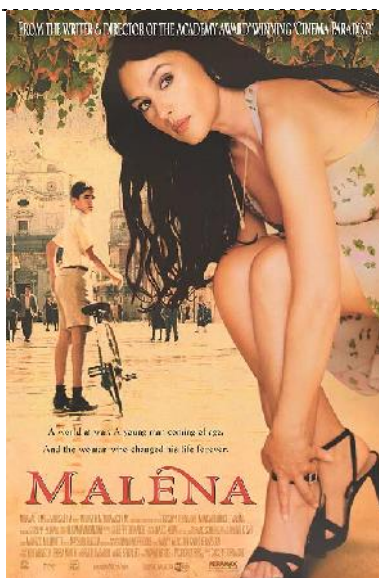




1979



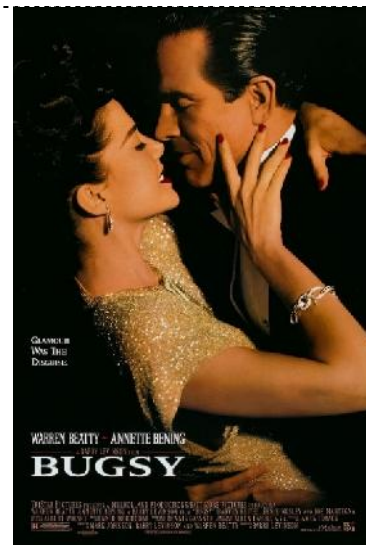
1988



2001



1997



1992



2016