

THE **ENNIO MORRICONE** ONLINE MAGAZINE



JOHN PHILLIP LAW *Interview*

MUSIC AND WORDS *The Light Music Dilemma*

LOLITA *Innocence Lost*

APPLIED MUSIC *Applying Music to Arts*

GIANNI MORANDI *Music and Movies*

...and more

ISSUE #4

March 2014

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-----PREFACE-----

The Grey Zone

by Patrick Boustier

We firstly would like to pay tribute to the artists from the soundtrack music area, dead in the last period. First, departed in September 2013, «the man with the harmonica» : Franco De Gemini (1928-2013) for whose memory his label BEAT just reissued the complete and nice **Le ruffian**. We hope that Daniele De Gemini and other persons of BEAT can still issue some of the good expanded Morricone soundtracks they own. And last January, Maestro Riz Ortolani (1926-2014) passed away. Let's not forget, in the non-soundtrack field, the great conductor Claudio Abbado (1933-2014), who died the same week as Ortolani.

Since the last issue, numerous CDs kept appearing: first of all the very nice expanded **Lolita** (quickly sold-out) by the very dynamic label Music Box Records, appears to be the nicest expanded CD of the year 2013. Then came **I magi randagi** with 2 bonus tracks, **Libera amore mio** finally complete and including welcome source music of the period, **Una lucertola con la pelle di donna** in a 2-CD set, the unexpected **I demoni di San Pietroburgo** by the Russian label Keep Moving Records (sold-out), **Una vita venduta** expanded and surely complete with close variants added, and the reissue of the romantic and symphonic **A Time of Destiny** (Quartet). Finally, **Mio caro dottor Gräsler** features 2 extra tracks in a new edition by GDM, long awaited because of the defects of the original CAM CD, from the curiously « bad » period 1990-1991 for some BEAT and CAM CDs¹.

A nice and uncommon compilation on a 2-CD set has been prepared by Stéphane Lerouge (Universal music) for the occasion of the Paris concert of early February. Contrary to many other ones, it contains, in addition to hits and well-known unavoidable tracks, rare ones: from **Ninfa plebea**, **La chiave**, **State of Grace**, **Holocaust 2000**, **Il lungo silenzio**, **Nostromo**, **Renascere** (a re-arranged **Moses** track for Dulce Pontes) and even the rare orchestral track *Libera l'amore* for a Zucchero's LP from 1989. Some pieces received a special treatment: *Che c'entriamo noi?* has been edited to avoid a repetition of a part, **Orca** is present through a mini-suite of 3 tracks. And the end titles from **I demoni di San Pietroburgo** has been edited to 4:40 to feature a coherent second part, even before the complete CD project released the same month. Issued only on an e-album so far, the nice *D'amore una storia* picked up from **Come un delfino: la serie**, rather than other tracks like the more original *L'estate dei ricordi*, is now present on CD. It is a good entering into the Maestro's universe, to give the taste to go further, but made for the big audience (around 10.000 copies).

This important production proves that the CDs still has some future for the buyers and collectors, although the e-albums development, because of their quality.

Between the professional scene (CD producers, editors, professional websites, ...) and the public of buyers and spectators, there is, since several decades, a « grey zone », of non professional people but with high knowledge and expertise. All this little world in the « back office » of film music allows to evoke a sort of community of people who don't always know each other but whose names are known. They understand that the listeners are not only consumers but expect quality and refined products. Some of them write reviews, informative articles in websites like www.movie-wave.net, www.colonnesonore.net, www.underscores.fr, www.filmscoremonthly.com among others, and we

¹ Many CDs from that period appeared to present CD rot after a few years.

know the names of James Southall et al. Some others write liner notes for CD booklets to enrich the content, or give their time to edit and restore many soundtracks, like Daniel Winkler, to name one. Others create and/or participate to constantly update specialized sites or forums to increase the knowledge: www.soundtrackcollector.com by numerous members including our readers like S. Tonkens, « A fistful of soundtracks » by T. Igarashi, www.chimai.com by D. Thunus, to name a few. But there are also the ones dedicated to other composers: www.jerrygoldsmithonline.com for Jerry Goldsmith, www.jameshorner-filmmusic.com for James Horner, www.jwfan.com for John Williams.

Some forums are commented by expert people (FSM, Yahoo Groups, www.enniomorricone.it/forum, to mention just a few in English), so skilled that it highly increases the knowledge, helps make discoveries (see *News* chapter in this fanzine), contrary to some « fans » sites which desperately remain amateurish and flawed, making big mistakes, writing idiocies (for charity's sake, we will not cite them...)

The idea is to be passionate and expert, skilled enough to bring quality both to the audience and the professional field. By writing booklets, editing or proposing tracks, cleverly commenting, and even demanding – with strong arguments – expanded CDs for such or such score, by criticizing some aspects, all these people are involved more or less in the professional field without really entering it.

They help it but for free, just for the pleasure of going further in the culture applied to their artistic interest. Professionals need the grey zone people because they make an important work, and without their contributions, the economical balance of some projects would be impossible to reach. At the end of the production process, the grey zone even participates to the information, the communication, a cultured advertisement by writing reviews and comments. In other cultural fields, nearly all this remains to be handled by professionals.

Without the grey zone, the professional one, even though it is passionate and sincere, would be more « venal », trade oriented, colder and drier like our world of today, mainly based on money. It pulls the two other zones towards the high level through its efforts, free in the two meanings of this word.

Good reading of our varied articles, topics, researches and dossiers, hopefully exciting enough to raise your interest. Some others were not completed on time, so you can already look forward to the number 5, with surprises and exclusive stuff. Founded in February 2013, Maestro is one years old. We need your support and encouragements!

—————NEWS—————

In Breve

Lo sguardo della musica

Stilelibero, the production company that had dedicated a documentary to Giuseppe Tornatore (**Ogni film un'opera prima** in 2012) is now set to produce a documentary about Ennio Morricone. To direct it, of course, none else than Tornatore himself. Its working title is **Lo sguardo della musica** ("The Look of Music"). It actually seems to be a "docufilm", i.e. a documentary containing a part of fiction. Tornatore is used to manage projects other than feature films, since he has directed many documentaries already (**Lo schermo a tre punte**, 1995, **L'ultimo gattopardo: Ritratto di Goffredo Lombardo**, 2010,...) and a lot of commercials (**Mulino Bianco**, **Dolce&Gabbana**...). It is difficult to guess what will come out of this very interesting project. So we'll keep you posted.

D.T.



A Project with painter Jack Vettriano



We know Ennio is an art collector – his house is full of paintings – but we know very little about his tastes. It seems now that Scottish painter Jack Vettriano is one of his favourite painters, to the point that they would currently be working together on a project. This was revealed by Vettriano himself in a video interview, when asked about his future projects: “*Well there's a project that I can't talk about because somebody would steal it if I talk about it, but I'm very flattered to have found out that one of my fans in Italy is Ennio Morricone – you know, they don't come much better*

*than that. His management has approached my agents and said: look we'd like to do a collaboration. I'm thinking “What, am I supposed to write music or he is going to paint?”. But fortunately he's gonna write the music and I'm gonna paint. I'm going to do his portrait and, – well this is the way I think it would develop – rather than him scoring a film, he's gonna look at my paintings and conjure up feelings. So that it may come out with a thick book and a CD to match, so that you look at the painting and put on the CD, and what you're listening to he is getting from the painting. Which I think is a wonderful collaboration, especially with somebody like him who's got such a great reputation. When you think of **Once Upon a Time in America** and even the spaghetti westerns, I mean when I went to see **The Good, the Bad and the Ugly**, that music was just, Christ, I've never heard that! I got out of the cinema dying to get a cheroot and wear a poncho – I love this.*”²

This was again confirmed elsewhere by the painter: “*I'm working on a very exciting collaboration with the film score composer and conductor, Ennio Morricone. We're working on ideas of how to combine my imagery with his music and I'm creating some new pieces with this in mind. I'd also like to paint a portrait of Ennio – he's a genius and I adore his work. I have a vision of exactly how I want to paint him and we're trying to work out when and where at the moment.*”³

If the project materializes, it seems that the Maestro will compose new music specifically on this occasion. As opposed to what is described in the article “Applied Music” below (p.38), as there have been a number of such projects in Morricone's career already, but very little new music saw the light of day.

Vettriano is famous especially in Great Britain for his soft erotica paintings.



“Pincer Movement” and “Mad Dogs” by Jack Vettriano



D.T.

² <http://edinburgh.stv.tv/26636/>

³ <http://www.rivierareporter.com/profiles-of-residents/640-jack-vettriano-an-exclusive-interview>

CinquantEnNico

Morricone has composed in 2013 a new piece of music, called *CinquantEnNico*, as a present for the 50th birthday of his friend Nicola Schittone. We know Ennio is quick to write pieces for specific occasions. Think of *Serenata passacaglia* written for Sonia Maurer of the Ensemble Mereuer, *Non telefonare* for Mauro Di Domenico, or *Il violinista sereno* for Tatsuya Yabe, to name a few.

We are lucky to have Nicola Schittone testifying about this experience later in this magazine (see p.34).



D.T.

IAM and Morricone: Hope again?



One of the top hip-hop bands of France, IAM, had a project of album full of remixes of Morricone's music. After many months of recording, it was eventually announced that the project had to be cancelled. The fee which was demanded by the music editor was unreasonably high. Had the French band underestimated it? Or did the music owners change their mind in the course of events? I don't know. But a lot of hard work had to be thrown away. IAM made it clear that they didn't blame Morricone himself, from whom they had apparently received a green light.

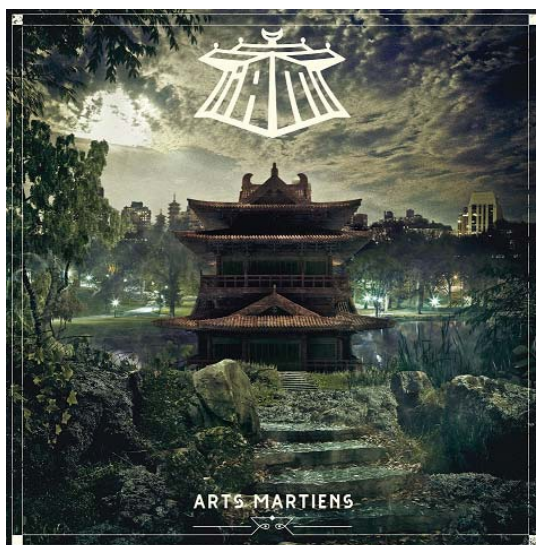
They fell back on another project which soon materialized as a double-CD called "Arts Martiens", quickly rising to number 1 in the French charts. If you listen carefully to track 8 called *Misère*⁴, you'll realize that it is actually a track which they saved from their Morricone project, based on *Poverty* from **Once Upon a Time in America**. And if you go for the Deluxe edition, you'll even have the instrumental version of it, much more digestible for non-initiated like us.

It seems to be an obliged approach for remixes to strip out most of the nice elements of the original music in order to keep only its bare material, ending up far away from the original effect. Even if these surviving sounds come from the very source, and are not reproduced in studio.

⁴ 28:40 into <http://www.youtube.com/watch?v=K07eISYEHTw>

The approach of IAM is no exception. But at least the lyrics are in relation with the original spirit. They mirror the childhood poverty of Sergio Leone's New York of the 1920s, transposing it into the Marseille of their own youth. This additional show of respect for the original work is enough to raise some curiosity for the rest of the IAM-Morricone project – a total of 40 tracks. But it seems that not all chance is lost: they have recently announced that they are now trying another way to approach the legal aspects, by contacting Morricone directly. So the tribute album might see the light after all. Beyond the musical value of such project, which is left to everyone's appreciation, we should be happy of such exposure of our Maestro to the younger generations.

D.T.



A Theme for Expo 2015

Between May 1st and October 31st 2015, the city of Milan will host the Expo 2015. Roberto Castelli, Italian minister for the infrastructure and transports, announced that Ennio Morricone was willing to write a soundtrack for that event, and that he, Castelli, was supporting that desire. *“I’m a big fan of Ennio Morricone, he said⁵. His melodies are absolutely wonderful and I support his desire to compose the soundtrack for Expo 2015. In my opinion, the*



professionalism of this great artist would blend perfectly with the poetic ability of a great Lombard composer such as Davide Van de Sfroos. The dialect of Davide and the melodies of Morricone would express a beautiful fusion between the national spirit and the Lombard one, for an event with such a wide international recognition as an Expo.

Van de Sfroos is a writer and a singer-songwriter from Lombardia who has enjoyed a big success throughout Italy since the 1990s. Being a local celebrity, he seems to have been an obvious choice for providing a musical score for the upcoming event. It is not clear yet if the idea is to have him work with Morricone, or if the two men will exercise their talents separately.

Morricone had already participated in the previous universal exposition, in 2012 in South Korea, by performing a concert for the Italian pavilion.

D.T.

⁵ <http://www.sceltesostenibili.it/attualita-expo/expo-castelli-colonna-sonora-morricone-anche-van-de-sfroos-1.681>

La solitudine: instrumental



In Maestro #3, we announced the collaboration of Ennio Morricone with Laura Pausini, as arranger for the new version her hit song *La solitudine* on the "20 – Greatest Hits" album. Interesting to note is that the very fine and sophisticated work of Morricone on that song is also available in its instrumental version in the bonus DVD, called "My Story", of the Deluxe edition of the album. It can also be previewed on Youtube, missing the last minute or so:

<http://www.youtube.com/watch?v=tjErWqB5Uf4>.

This instrumental (actually an off-vocal or karaoke version, because the voice is not replaced by another instrument) allows to fully seize the value of this arrangement. An extremely elaborated pallet is used, full of class, of finesse, where many instruments bring their own colours.

D.T.



Projects

The composition tempo slows down. Now that the year 2013 is behind us, we can say that it finally didn't see any film scored by Morricone. His last film/TV assignment remains **Come un delfino: la serie** (2012). **Qualunque cosa succeda**, Alberto Negrin's most recent TV-movie, starring Pierfrancesco Favino as the lawyer Ambrosioli assassinated by the Mafia, was shot in 2013. In 2 parts of 100 minutes each, it is awaited to be broadcast by RAI Uno. But alas no new music by Ennio Morricone is expected because the production didn't any budget for the music, as for **Paolo Borsellino, I 57 giorni**.

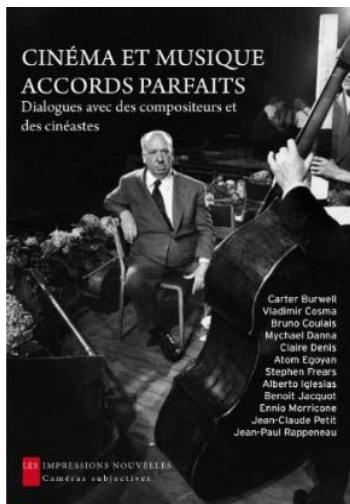
The Maestro said to a newspaper that he didn't write any music during two months, since **Una messa**, in the Summer of 2013. Indeed, he dedicates almost entirely the year 2014 to the concerts. The program is frightening: Baku (January), Paris (February), Prague, Berlin, Zurich, Budapest, Vienna (February), L.A., NYC, Mexico (March), Köln (April), Nîmes (France, July), Lajatico (Italy, July), Oberhausen, Frankfurt, Stuttgart, Dublin (December). According to the website <http://www.rte.ie> : "Conductor Ennio Morricone will return to Dublin for one last time as part of his farewell world tour." So we hope that, taking into account his age (and the cancellation of the Turkish concert in February 2014), he finally will stop this up-tempo concerts in early 2015.

In February 2014, Giuseppe Tornatore started working on a new movie, produced by Paco films, the title and the plot of which are still unknown.

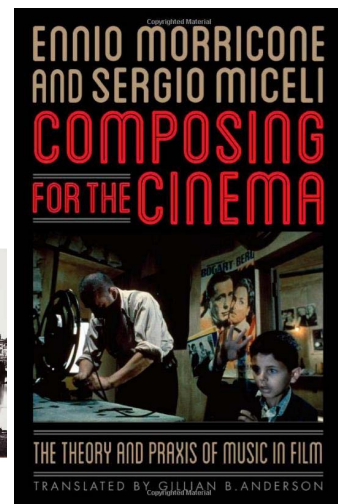
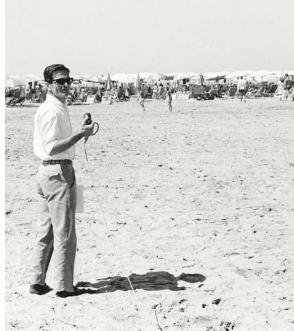
P.B.

Addition to Viva Verdi! (Maestro #3) Worth mentioning is the cameo appearance of Ennio in **Stanno tutti bene** by Tornatore (1990): while Mastroianni enters a concert hall, the orchestra conducted by the Maestro plays Verdi's *Prelude* from **La traviata**, act III.

New Books



Pasolini Roma



Professor Sergio Miceli, musicologist, is present again with his favorite composer through a 1979 interview now included in the book in French “Cinéma et musique: accords parfaits” (Les impressions nouvelles, 2014). Their contribution is entitled “Overtaking the conditioning of cinema”. Pairs of reknown directors-composers and other composers and directors discuss the music applied to cinema, surely in a very interesting and instructive way.

The same two ones are present in a new book in English : “Composing for the Cinema – Theory and Praxis in Film” (Scarecrow press United States, 2013). But it is actually the translation of “Comporre per il cinema”, their book in Italian from 2001.

P.B.

A catalogue was published as part of the exhibition “Pasolini Roma” at the Cinémathèque of Paris. Amongst a lot of memorabilia about the Roman director and testimonies of different personalities, an interview with Ennio Morricone is to be found, talking about one of the most intriguing collaborations of his career.

D.T.

Old News

Exodus and Barabba

In his years as an arranger, Morricone has adapted quite a number of American film themes for the Italian market. Some light was recently shed by collectors on alternative versions of two of them⁶. For **Exodus** (Ernest Gold, 1960), an arrangement for vocalist Nico Fidenco was known, as well as an instrumental version using similar elements (such as the high-pitched trumpet) but less grandiose because of the absence of the choir and of the pompous intro. The existence of another Fidenco vocal was documented in the “EM Musicography”. It appeared to actually be the vocal version of the known instrumental.

For **Barabba** (Mario Nascimbene, 1961), it is now established that the short version from the 45rpm (3:40) is an edit of the longer LP version (5:02), possibly another take but probably not. This arrangement was written for the disc only, not for the movie.

D.T.

⁶ Many thanks to Stefan Voss.

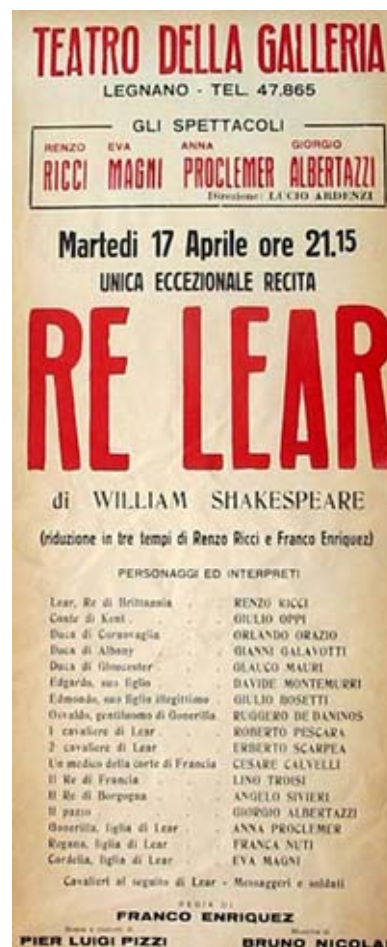
Caccia ai corvi and other Plays

Will we ever have a complete filmography of Ennio Morricone? Despite all the efforts of many persons, new discoveries keep coming. The theatre plays seem to be a field where more exploration would be required. From the catalogue of the Museo Teatrale del Burcardo came out this totally unknown title: **Caccia ai corvi**⁷, a play written in 1853 by Eugène Labiche and broadcast by RAI in 1962 as directed by Anton Giulio Majano.

It is clear when reading Sergio Miceli's biographical note about Morricone on the Sugar Music web site⁸ that more unearthing is bound to happen in the future: *"In 1956, he [Morricone] joined a band of light music at the Teatro Eliseo in a season of plays of the Compagnia di Renzo Ricci e Eva Magni entirely dedicated to Shakespeare, initially playing behind the scenes, to then be invited to write short musical performances for trumpet and percussion. This was probably his first assignment for compositional work."* A close match is this poster from 1956 of Shakespeare's **King Lear** by the abovementioned Ricci and Magni, where the music appears to be written by... Bruno Nicolai!

Even more recent assignments are still to be investigated, such as the two plays of Luisa Mariani: **Rose caduche** (1979) and **Dollfuss: Operazione tiro al bersaglio** (1982), where the music is ascribed to the Maestro⁹. An e-mail sent to the director has up till now remained unanswered.

D.T.



Le clan des Siciliens Japanese 45rpm



A Japanese 45rpm of 1970 (20th Century Fox JET-1954) was proudly claiming to contain original music from **Le clan des Siciliens** with two pieces entitled *The Sicilian Clan Main Theme* and *The Sicilian Clan Second Theme*, each with a different timing compared to any released piece. It was tempting to believe that these were two ineditis, since we know that we still miss a lot of original music from that outstanding score. However it appeared that the disc jacket was misleading because the pieces in question are merely cover versions by the so-called "Japanese 20th Century Fox Orchestra"¹⁰.

D.T.

⁷ <http://www.burcardo.org/fondi/bentivegna/catalogo.pdf> (see top of page 5). Thanks to Frédéric Durand for this info.

⁸ http://www.esz.it/aut/ita/ennio_morricone/profilo.htm

⁹ The internet link which had it listed seems to have disappeared unfortunately. There is still a trace of it here: <http://www.ilgruppodellelio.it/PDF/ANGELO%20LELIO%20-%20curriculum.pdf>
http://fondazionerrideluca.com/download/1979/05_1979/LOTTA-CONTINUA_1979_05_31_115_0010.pdf
<http://www.kosmosdoc.org/Testuale--Frammenti-di-Pagina-Biblioteca/3443775967/d2.html>

¹⁰ Many thanks to Takeshi Igarashi of the "Fistful of Soundtracks" website (<http://www.h4.dion.ne.jp/~sonoro/>) for this information.

——— INTERVIEW ———

John Phillip Law

By Steven and Mike Dixon



In March 1999, my brother Mike made a request to interview the actor John Phillip Law. At the time, John was working on the Austrian comedy film **Wanted**. But at the turn of the Millennium, upon his return to Los Angeles, John Phillip Law's personal secretary Sierra Pecheur was kind enough to re-engage contact to arrange an interview with us through his well established LA company C.E.O. Wellsprings Productions.

The session was to focus on the two film works which were complemented by Ennio Morricone's wonderful music. In **Death Rides a Horse (Da uomo a uomo, 1967)**, John played revenge-driven Bill Meceita, whose family is slaughtered by a gang of criminals. Lee Van Cleef co-starred. As mastermind thief **Diabolik (1967)**, this was perhaps John Phillip Law's most famous character role.

A short transcript of this interview was featured in an earlier paper edition of MSV, but this is the complete unabridged version never before published in any language.

John Phillip Law died on May 13th 2008, aged 68. An actor of over 100 films and TV appearances, he made a minor film debut in John Sturges' **The Magnificent Yankee** in 1950 (his sequence was actually edited from the final film cut). His most famous films apart from **Death Rides a Horse** and **Danger Diabolik**, were as Pygar in the Sci-Fi classic **Barberella**, cast alongside Jane Fonda. He also played WW1 German air ace Manfred Von Richtofen in **Von Richtofen and Brown (1971)**. More heroic exploits came as the handsome bearded Sinbad in **The Golden Voyage of Sinbad (1973)**. Much smaller roles came later: as Major Stark in the **The Cassandra Crossing (1976)** and

as Harry Holt in **Tarzan the Ape Man** (1981). Although he does have many more credits for TV and a number of Italian horror films right up to his death in 2008.

This interview was conducted Los Angeles, January in the year 2000.

John, when did you first start acting?

1938. I was a child extra working through Central Casting 'til I was 14 years old and stopped doing it because it was interfering with my schooling. I started acting seriously at the University of Hawaii during my 4th at college.

Was acting a job you always wanted to do?

No. I studied mechanical engineering in college.

What year did the filming of Mario Bava's *Danger Diabolik* take place and where was it mostly shot?

Diabolik was shot in 1967 in and around Rome, Italy.¹¹

Do you know if the film ever got a major cinema release, and when you did get to see the finished print?

It was released by Paramount pictures.¹²

John did not elaborate on when he first saw the finished film.

Were there many actors who spoke their parts in English, and was it hard acting alongside those who didn't?

Actors had no trouble speaking different languages to one another as long as they have all read the script and know what the other is saying. Most foreign films are re-voiced or dubbed at the end of shooting anyway.

What was your favourite prop from the film and were you allowed to keep any?

My rubber face mask. It is somewhere in my garage.¹³

Are there any funny and amusing stories that happened during the film of *Diabolik*?

¹¹ Complete locations were Dino De Laurentiis studios Rome, Tor Caldara Lazio, Turin Piedmont Italy.

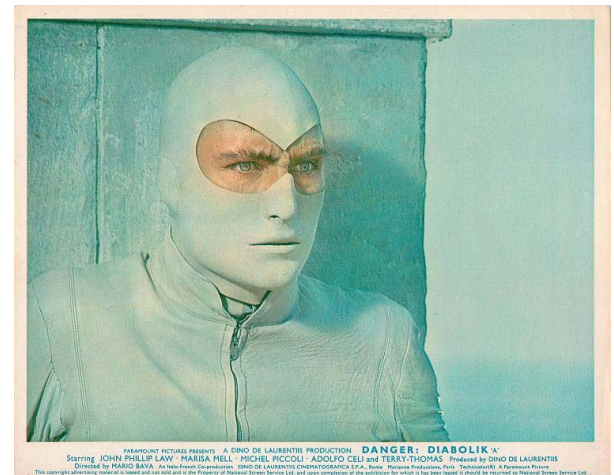
¹² In Italy, **Diabolik** was released January 1968. But in the UK, under its extended title **Danger:Diabolik**, cinemas did not screen it until January of 1969.

¹³ I often wonder what has become of the Diabolik mask which was buried "Deep Deep Down" in his garage for all those decades. Was it passed down to a descendant, or donated to a film memorabilia museum? Will it ever pop up on Ebay? I guess, only time will tell.

*Yes. I was almost torn limb from limb in a faked parachute stunt. They used a wind machine (the front of an old P-51 Mustang used in De Laurentiis' production of **The Bible in the Beginning**) to blow the parachute canopy open while I was strapped to the back of a flat bed truck in the harness.*

During filming, did it get hot whilst you were dressed in the rubber suit?

Yes, my mask got very hot. The suits were leather, not rubber.



Would you welcome a remake of the film *Diabolik*, or even a sequel?

Yes. I would be happy to see a sequel to Diabolik.¹⁴

Did you influence in any way the zany character Diabolik, or was that character trait already in the script?

I did try to bring a certain tongue in cheek humour to the role.

Were any of the stunt scenes performed by yourself, particularly the underwater sequences?

Yes. I did all the underwater scenes.

Do you think *Diabolik* is now up there with the great Sci-Fi cults?

Yes.

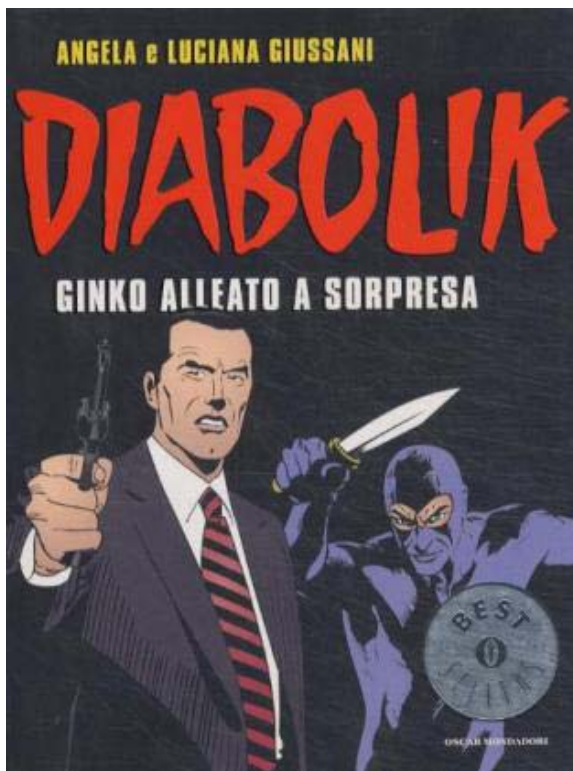
¹⁴ That sequel never came.

Do you think Ennio Morricone's psychedelic score enhanced this film's popularity and would you welcome an official CD score?¹⁵

*Yes. Ennio Morricone also scored my spaghetti western **Death Rides A Horse**.*

The film (Diabolik) has been classed as a cross between the 1960s TV series Batman and a spoof on the James Bond films, with plenty of comic book violence. Were the Italians attempting to create their very own anti superhero?

Quite the opposite. This character (Diabolik) existed in Italian comics well before the film was made (the early 1960s).



In our personal collection we have a number of film versions: both the American laser disc and the video are timed at 99 minutes approx. The United Kingdom TV version, first shown on British TV in 1982 had a much shorter running time, 88minutes. Were there any more scenes filmed, but not used?

¹⁵ An official Danger Diabolik score has never seen light of day(see complimentary article)

Editors are forever chopping away at these old movies, it is such a tragedy.

What was your most favourite part of the movie?

*When I freed Marisa Mell from the clutches of Adolfo Celi.*¹⁶



What first attracted you to this project?

*I always loved comic books and I love to work in Italy.*¹⁷

Moving away from Diabolik, we would like to talk about the film Death Rides A Horse, a great revenge western by Giulio Petroni. Who approached you for the part of the hero?

Henry Chrochitski of Sancro films, in Rome.

What was the attraction of doing an Italian western rather than a traditional Hollywood western?

The bigger than life surreal aspect.

¹⁶ Marisa Mell as Ava Kent was not the director's first choice according to the film site IMDB. That went to an unknown model from New York. French actress Catherine Deneuve was second choice, in fact she lasted a week (she went on to make **Belle de Jour** instead). John also enjoyed further female attention working alongside two other Italian beauties. In 1969 he starred in a film called **Certain, Very Certain, As a Matter of Fact... Probable** with Claudia Cardinale (fresh from her role in Sergio Leone's **Once Upon a Time in the West**). Catherine Spaak, actress and occasional singer of some Morricone works, also co-starred.

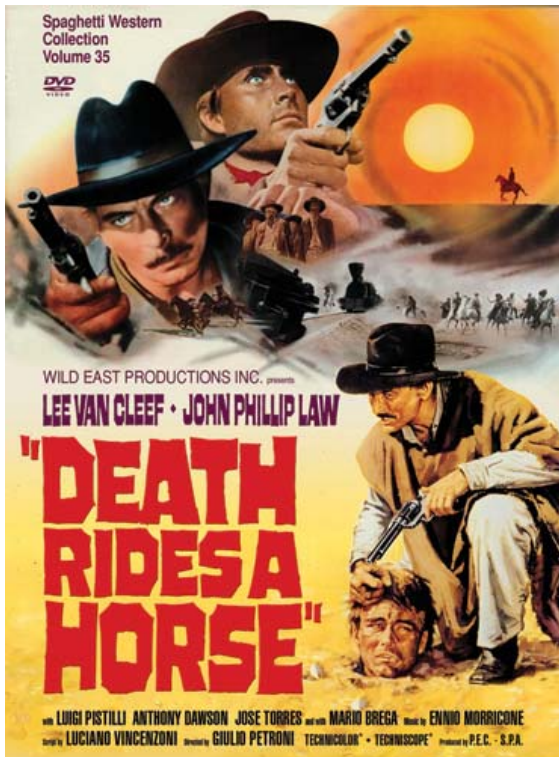
¹⁷ John Phillip Law worked many times in Italy, including a very small part in **L'Harem**, a film also scored by Morricone.

Who was first to be cast, you or Lee Van Cleef?

We were both cast at the same time by Paramount Studios.

What was it like to work with the legend Lee Van Cleef?

*Lee was wonderful to work with. He taught me many tricks from the old pros he had worked with over the years like Gary Cooper (*High Noon*) and John Wayne (*The Conqueror*). Lee did use a stunt double a lot and only rode his horse in the close-ups. I did all my own riding and stunts.*



Where was Death Rides A Horse filmed and how long did it take to complete?

In and around Rome, Italy and Almeria, Spain for approximately 10 weeks.

Would you ever consider doing another western if the right script came along?

I would always do another western.¹⁸

What was your favourite memory during filming?

I had a great time overall, and particularly enjoyed working with the fire arms.

In one scene you were buried right up to your neck in soil. Was that real?

I was sitting in a chair buried in a hole.

Were there any scenes filmed, but not used for the final cut?

Of course, as with most Italian westerns.

Were you allowed to keep any of the props from the film?

Yes, my gun, gunbelt and hat.

Ennio Morricone scored the music. Were you pleased such a great composer was on board?

Yes.

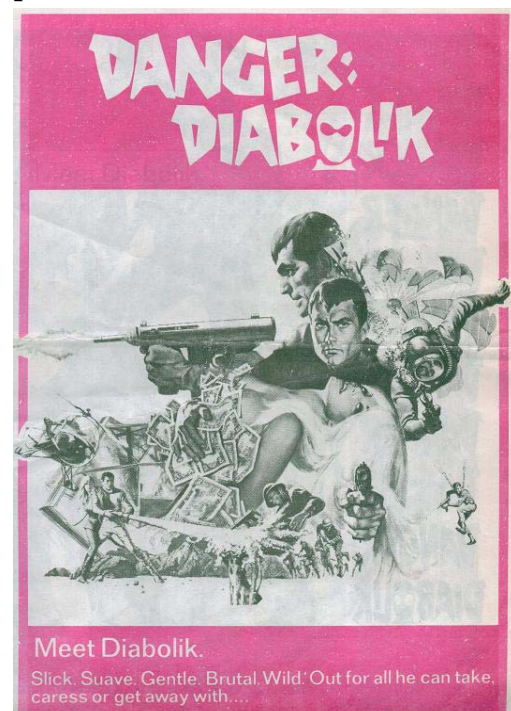
When did you get to view the finished film?

About a year after filming, 1968.

Death Rides A Horse portrayed the old west to be a violent place to live. Do you think it was really like that?

There's no question that the old West could be a very violent place. However, the lure of the spaghetti westerns was that they always went slightly over the top.

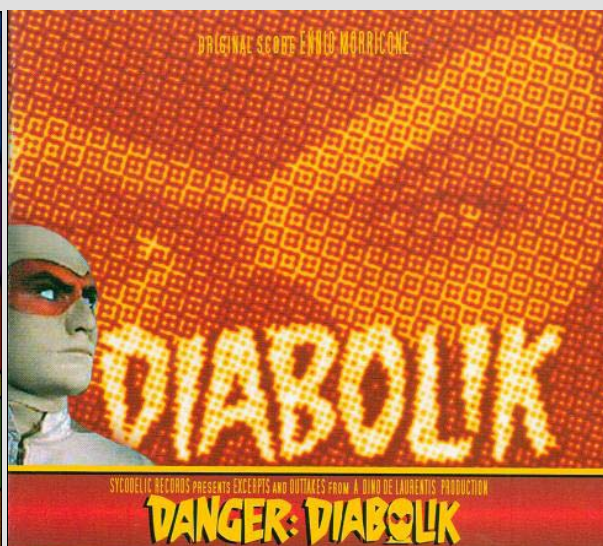
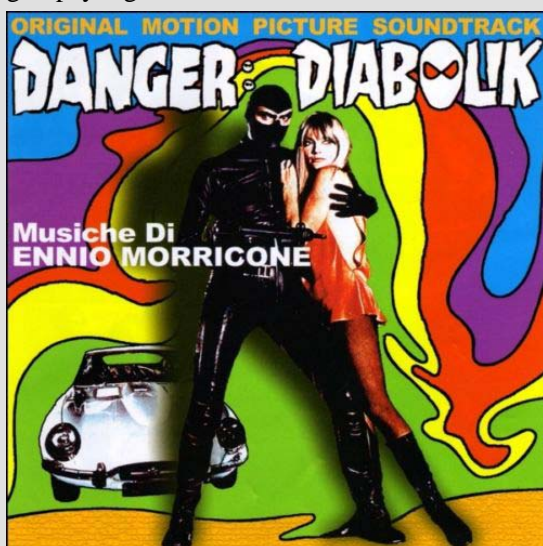
Thank you John for this detailed and personal interview.



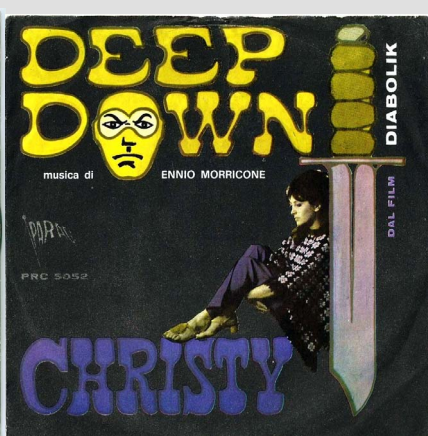
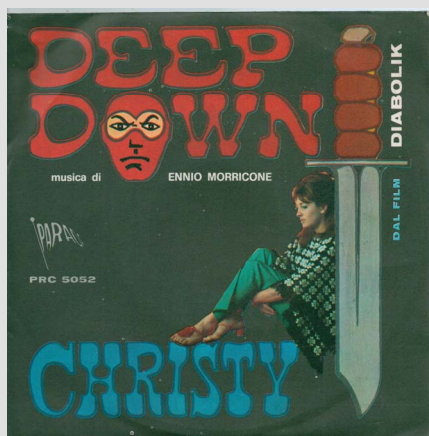
¹⁸ Surprisingly John Philip Law never appeared in another western.

"Deep Down" (Collecting the soundtrack Diabolik on 45)*by Steven Dixon*

This add-on article should have been retitled "Deep Deep Pockets" because anyone collecting the Christy singles would indeed need very deep pockets, with plenty of cash to fill them. Let's start with the facts – **Diabolik** has never been released officially as an original soundtrack and those bootleg CDs from Pallottolo and Sycodelic, produced in 2001, are no substitute for the real thing. There would appear to be no doubt that collectors are so obsessed with this soundtrack they are willing to pay big bucks for them.



The Christy single was recorded for the pop market. They were four singles in total, all containing the same musical material: *Deep Down* (main theme from **Diabolik**), composed by Ennio Morricone and sung by Christy; *Amore Amore*, composed by Piero Piccioni, sung by Christy from the film *Un Italiano in America*.



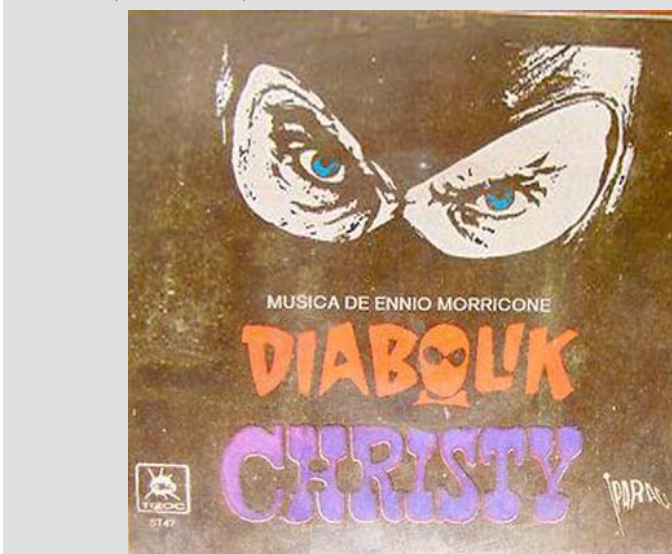
The first single originates from Italy (Parade PRC 5052, 1967). Of the four different 45s, this is perhaps the most common of them all: the stark crimson logo, comic-style facial image of villain Diabolik in mask, Christy in Eastwood-style poncho with a tightly-clasped dagger used as a convenient backrest. All these factors make up for an interesting piece of artwork. Surprisingly, prices for this version remain at a stubborn £30 (\$49.25, €36.40).

An identical cover was used upon the singles re-release in 1968 as a limited edition. But there was a difference, an important logo colour change. A nice undertaking as the film did belong to a subculture they call psychedelia. Instead of the red logo on the original 45, this has changed to yellow. The hand on the illustrative dagger has changed also, likewise the colour of Christy's flared pants. When this first appeared on Ebay in 2011, there was much frenzied bidding. It finally sold for £257 (\$422, €312).

Later editions sold for about half that price, although in lesser condition. Brazil released their very first issue in 1968, but this time the Diabolik theme was on the B-side with *Un Italiana in America* used as their main vocal theme. Labeled

SOM Major SM CS-181, its cover only differs slightly compared to the original 1967 Italian Parade. All the usual necessities are there like Christy's image, this remains the same. Although it does lack any colour. I would like to add her seating posture resting against a logo of her name is a fine piece of visual communication, as the Christy image slots neatly into that high chair. Many will realize this is not an original design: Christy's single *OK Connery* (pop vocal version Parade PRC 5042 1967) had an identical image. As for the price, the £1,553 (\$2250, €1884.56) even shocked the hardest of collectors.

Another surprise came in the Spring of last year when a 7" Mexican Diabolik single came on the market. I never knew such a cover existed. If we look at the label Tizoc/Parade (ST 47) our immediate reaction is bootleg. With these Mexican pressings it is always hard to tell. It is a very eerie-looking image: hypnotic and mystical. It instantly reminded me of a design seen later on Morricone's LP **The Blue Eyed Bandit**, released by Cerberus. A stunning symbol nonetheless. It sold for £225 (\$371, €274).



————FACTS————

Public Domain

by Didier Thunus



2014 could have been the year where **Per un pugno di dollari** had become public domain. However, it will not be the case.

Different copyright rules apply to composers and to performers. Composer's rights are protected during the composer's whole life, plus 70 years, before they fall into the public domain. This means that nobody is allowed to re-record or cover a piece of a given composer without his or her consent until that period is over. Once the piece is in the public domain, it can be played and recorded by anyone without anybody's consent. For example, Morricone's music for **Per un pugno di dollari** (1964) cannot be played by anyone without the Maestro's consent until at least

2084, and counting. The consent in question often comes at a cost¹, and will actually not have to come from the composer himself, but from the owners of the work. In film music, and Morricone's is not exception, the rights typically belong to the music editor. This secures an income to the composer regardless of the success of the movie, but afterwards the music doesn't belong to him anymore, and can be exploited by the record company which owns it.

Performers rights, on the other hand, concern the rights applying to a specific performance of the piece, by an orchestra, a singer or a band – for example, but not only, to its original version. They are shorter than the composer's rights. Until recently, they were only protected for a duration

“Per un pugno di dollari” cannot be played by anyone without the Maestro's consent until at least 2084, and counting

of 50 years. This meant that the original recording of **Per un pugno di dollari** would have fallen in the public domain this year: any record company would have been able to include the original music on any album, without the Maestro's consent.

Luckily for Ennio and his heirs, the European Commission has changed the rules: for the pieces recorded after 1962, the protection is raised up to 70 years. **Per un pugno di dollari** is now protected until 2034. It is gossiped that the change was due to the legacy of the Beatles: how could such a catalogue fall into the hands of the man on the street? Whatever the case, this decision will protect not only the Beatles original music, not only Morricone's, but also all the musicians and performers who have participated in recordings as from the Sixties, many of whom are still alive and often live only thanks to the dividends perceived from these old assignments. It always makes sense to review old legislation which was made in times where the context was different, e.g. when people didn't live as long as they do today.

This measure was not welcomed by everybody however, because there was a very good reason for the protection period to not be too long: it obliged the record companies to focus on new music, as they could no longer make money on old one. Making profit from long-standing hits indeed doesn't encourage the Majors to invest on up and coming young artists.



But the new rules apply only to post-1962 music, i.e. not to Morricone's early scores, and it seems that a few record companies have already risen to the bait. Download platforms are now selling singles or full albums from movies such as **Il federale** (1961), **La cuccagna** (1962) or **La voglia matta** (1962). Not sure if it is necessarily a good thing for fans and collectors, since only already available material is proposed. Anyway, the catalogue of that period is very limited, and we will have to wait for 20 more years for the rest, or even more if the legislation changes again in the meantime.

¹ A cost which can be prohibitive, as witnessed by the French hip-hop band IAM (see News section above), sometimes leading such a cover project to be purely abandoned.

————— INTERVIEW —————

MSV Ceases to Exist: End of an Era

Interview with Martin van Wouw by Julius Wolhuis for Score Magazine

Score Magazine Volume 172, 05/12/2013

Original Dutch text: <http://www.score-magazine.nl/modules.php?name=News&file=article&sid=1177>

Translated by Didier Thunus and Paul Stevelmans

(with thanks to Score Magazine and to Martin Van Wouw for their kind permission)



Two film music celebrities sit opposite each other: Julius Wolhuis (66 years old), founder of the film music magazine “Score”, now available as an e-zine, and Martin van Wouw, founder of the magazine “Musica Sul Velluto”, entirely dedicated to Ennio Morricone. Martin (53 years old), living in Alkmaar, a teacher of Greek and Latin in secondary schools, puts an end to it. After 116 issues, he cannot combine it anymore with his busy schedule. A good enough reason to move away from it. They talked to each other about MSV in particular.

How did it all begin?

Martin: *You started the “Max Steiner Music Society” in 1971 whose name was later changed to “Score”. I bought the album “My Name is Nobody”, followed by every Morricone LP that I came across in the Netherlands. “Once Upon a Time in the West” was my third LP at the time when Willem Duys²⁰ gave so much attention to it. Some time later, when after 400,000 copies had been sold in the Netherlands and Morricone appeared in Willem Duys’ show in 1978, “Score” caught my attention. At the same time, an Ennio Morricone Special edition of “Score” was published, and I became a member of the magazine. Therein I saw ads for record shops like Bongiovanni and Soundtrack & General. I contacted them. Later there was a second Morricone special of “Score”, which was much thicker. An overview of all the work of*

this Italian composer. For me, it was a breathtaking booklet because I did not know there was so much of Morricone. I then asked you whether there was a Morricone Society. But there wasn’t any. So you said: why don’t you start one yourself? And so came the idea of starting a magazine about the music of Ennio Morricone.

On March 6, 1980, the first issue of “Musica Sul Velluto” appeared, named after the first LP with music of Morricone (he didn’t compose the music, he only did the arrangements). It wasn’t a fan club magazine, but a magazine for collectors of music by the Italian composer. The magazine took a substantive form thanks to regular columns, news about newly released LPs of him from CAM, General Music, RCA or Cinevox, discussions about records, Morricone’s plans for new soundtracks, a substantive article about Cometa, letters, LPs that were put up for sale, and always – from this first issue on – on the last page a list of newly released

²⁰ Famous host on the Dutch radio and television during the 60s and the 70s (Translator’s note)

soundtracks: *Il prato* from CAM, *I come Icare* from General Music, *Buone notizie* from Cometa, *Orient-Express* from RCA, *La Violenza: Quinto potere* from Cometa etc.



But why precisely Morricone?

Martin: *I just didn't know any other composer in those early years! That interest came much later (Goldsmith, Barry, Williams, Horner, but also many Italian composers). I focused on his music, searching for records and making contact with collectors, like Don Trunick from America, Michael Marx from Germany. People who already had all of the Morricone singles and albums. Thus, the number of addresses expanded rapidly and the magazine got more readers, all interested in Morricone.*

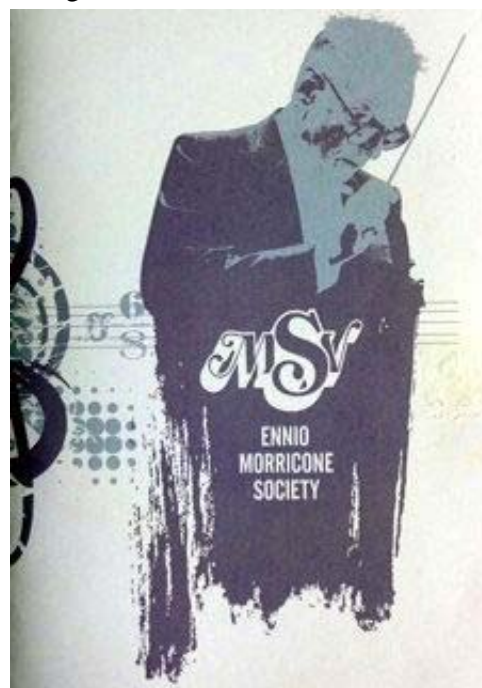
Meanwhile Ennio Morricone is nearly 85 years old, still composes, especially for Italian TV series and gives many concerts a year. Martin van Wouw knows him for years. In the past thirty years, he saw and spoke to him about fifteen times, mostly in Italy, where Martin was, not by accident, on vacation.

When did you speak to him first?

Martin: *That was in the summer of 1978, in the Forum Studio in Rome, then called Orthophonic Studio. I had brought a few LPs for a signature. At the time I spoke no word of Italian, a language I was going to learn partly on his insistence. The other meetings were*

*either at the studio or at his home in Rome. He has been living there for a long time with his wife Maria and four children in a monumental building full of artworks. One of those kids is Andrea Morricone (now 48 years old) who makes a lot of film music, especially for Italian films. With his father, he wrote the music for *Cinema Paradiso*. This way, I also got to know Morricone very well. Actually he is a very tough guy in daily life, who is averse to ostentation. Think of him as an intellectual who terribly hates journalists asking stupid questions. You have to get to know him better, then he is kind, patient, explaining perfectly well what he is doing. The last time I spoke to him was in 2000, at a concert in Ghent at the Kuipke. One of his most remarkable statements was always when I asked what he thought was his best music. "My latest work is the best," he always said.*

Martin van Wouw has everything from Morricone that has ever been released on single, LP, CD or compilation album. This makes him one of the greatest Morricone collectors on earth. In Groningen there is someone else, Sijbold Tonkens, who has everything. Actually even more, with tape recordings of music that was never released.



What is the best music of Morricone according to you?

Martin: *Of course all the big titles, but I would like to split it into three. First of all the music for his westerns. Secondly almost all the music he made for the films of one of his regular directors, Giuseppe Tornatore (56 years). Films such as **Cinema Paradiso**, **Stanno tutti bene**, **Malèna** and **La sconosciuta**. And third, the music for the many Italian mini-TV series (usually in two parts of 90 minutes each), such as **Il segreto del Sahara**, **Padre Pio**, **Karol, Il papa buono**, **Cefalonia**, **In fondo al cuore**, **Pane e Libertà**, **Come un delfino**, including virtually all titles of director Alberto Negrin.*

Back to “MSV” (it was the idea of Morricone after a few years to no longer call the magazine “Musica Sul Velluto” but just “MSV”, subtitled “Ennio Morricone Society”). 32 years of compiling that magazine has cost Martin a lot of time and energy. To fill 116 issues, to collect items from others, to generate news.

Something to be proud of, no?

Martin: *Very proud. It was not always easy. It takes a lot of time to collect all copies. MSV has developed rapidly into a magazine for collectors of the music of Ennio Morricone, but also about the music of Morricone. The first issues were filled in by myself and in those early years the magazine was appearing regularly every two months. I visited record companies in Italy and had all the information first hand. I often had exclusive news about*

new discs or the title of a film that Morricone was going to do. Gradually I pulled out and other people started to write. The magazine was more solid and shone because of its many music analyses and the expertise of the authors. Sometimes up to philosophical descriptions. And so it has always been.

In November 2012, issue 116 was published. Fifty pages thick. Cover art, music discussions over **Ogro**, **I Maniaci**, **Il Segreto**, **Days of Heaven**, **Karol** and **Diabolik**. And on the last page, a list of 26 new CD titles. And a final word of Martin in his preface: “... after ample thinking I have decided that this will have to be the final issue of MSV. After almost 34 years I quit.”

Martin really calls it quits now. Hard to believe after almost 34 years. No pressure anymore to produce a magazine. Time to carelessly listen much more to the music of Morricone. Morricone himself still writes and conducts many concerts a year, just because he is asked. MSV no longer exists on paper, but on the internet the magazine lives on under the name “Maestro”. MSV-regular Patrick Bouster in collaboration with Didier Thunus has integrated elements from the magazine into the Morricone website www.chimai.com, the Ennio Morricone Online Community (so now also with its own e-zine, whose number 1 appeared last February), which has been active for several years.



————DOSSIER————

Music, Lyrics, and the Art of Arranging

by Enrico Tichelio

"Those who follow my work not superficially, know well how much I believe in the human voice as the most significant sound of all sounds. Milva's voice [...] is for me one of the high points of my idea of a singer (not only of songs)."

Ennio Morricone [From the back of the long playing "Dedicato a Milva da Ennio Morricone"]



**dedicato a Milva
da Ennio Morricone**

con questo titolo, da me deciso, ho voluto onorare le qualità di Milva come cantante e come interprete. Chi segue il mio lavoro non superficialmente, sa bene quanto io creda alla voce umana come al più significativo suono tra tutti i suoni. La voce di Milva, con la sua popolare tensione, con la sua raffinata interpretazione, con il suo calore dolce e forte, rappresenta per me uno dei momenti più alti del mio ideale di cantante (non solo di canzoni). La dedica ha quindi il significato di un semplice omaggio di uno dei tanti ascoltatori che la ammirano e che, guarda caso, stavolta, ha composto, strumentato e diretto i temi dei film dai quali sono state tratte le canzoni di questo disco.

Ennio Morricone

Lato 1		Lato 2	
LA CALIFFA (A. Bevilacqua - E. Morricone) ed. General Music / Sinfoni / SIAE	2.42	D'AMORE SI MUORE (G.P. Griffi - C. Carunchio - E. Morricone) ed. General Music / Amestropa / SIAE	3.50
RIDEVI (M. Travia - E. Morricone) ed. General Music / SIAE	3.30	CANZONE DELLA LIBERTA' (L. Lucignani - E. Morricone) ed. General Music / SIAE	2.55
CHI MAI (C. Nistri - E. Morricone) ed. General Music / SIAE	3.27	MIA MADRE SI CHIAMA FRANCESCA (L. Travia - E. Morricone) - ed. Bixio / SIAE	3.00
IMMAGINI DEL TEMPO (M. Travia - E. Morricone) ed. General Music / SIAE	4.00	DIO, UNO DI NOI (A. Bevilacqua - E. Morricone) ed. General Music / Saur / SIAE	4.10
METTI UNA SERA A CENA (G.P. Griffi - E. Morricone) ed. Bixio / SIAE	4.25	QUESTA SPECIE D'AMORE (A. Bevilacqua - E. Morricone) ed. General Music / Saur / SIAE	3.21
VIAGGIO SENZA BAGAGLI (M. Travia - E. Morricone) ed. General Music / Marimani / SIAE	2.48	SE CI SARA' (M. Travia - E. Morricone) ed. General Music / SIAE	4.00

Musiche, arrangimenti e direzione d'orchestra di Ennio Morricone

STEREO SMRL 6094

PRODOTTO DA DISCHI RICORDI S.p.A. - 10 ROMA - 10100 S. Rocco & C. S.p.A. - ROMA 10 - ITALY

Introduction

Sooner or later in life a serious musician faces a fateful decision: should I work for the so-called "light music"? For many musicians, with excellent training at the Conservatory, this becomes a dilemma. Why? Factors that commonly represent a barrier and prevent even the best ones to jump in the game are the classical training, the rigor required to the performer in the years of instrumental study, the high rules of composition, and also a certain poor evaluation that is given to the pop music as opposed to the so-called "educated".

It was not so for EM. Indeed, as we shall see, he has been able to reverse the problem observing it from another angle. By his own admission, the work of the early years as an arranger of songs "*was irreplaceable*." How could he have come to this decision at that time? The well-known values already prevailed in the musician's mind: the love for the art, the absolute respect of the customer, the opportunity to experiment... But, at least in the early days, he was driven by the serious need for a continuous and solid income; freshly returned from his honeymoon in Taormina, he worked first on behalf of others, without the honour of signing, and says: "*It was 1956, fortunately the radio was looking for someone who would bring a little bit of fresh air. I began to arrange the music of others, even on television. Meanwhile, I continued to compose real music, my own.*"¹

He was the one to bring fresh air in an old environment, and then, only because of his skills and competence, he established himself as a reference arranger, as he explained in this interview: "*... Yeah I was a bit entered in the arrangements field: at those times there weren't real musicians who were doing this work and I immediately distinguished myself at the radio and then in television, they called me for the records, I did a lot of hits for the records. This helped me to have a great craft.*"² From that time onwards, many of the successes of the stable singers had the mark of his craft, which was essential for the quality and reliability of the product. From that angle, with his special serious mental attitude, with the *modus operandi* that distinguishes the young bespectacled, shy and of few words master, he set to work: he was resolute, indefatigable, at the service of the customer but without compromising the art. "*Enzo Micocci, director of the RCA gave to me the first safe work. I will always be grateful to him.*" At the RCA, Morricone is unleashed: it's 1960, the "sound of a rolling jar" launches Gianni Meccia, for whom the term singer-songwriter is coined; Ennio tells how he got the idea: "*I created an effect slamming a jar in the ground. Then it was a success: I earned the one percent on sales of the 45rpm, my first 500.000 lire*"^{3,4}

After working with Meccia, he created the arrangements for the first song of Edoardo Vianello (1960), for Gianni Morandi in *Go-kart Twist* (1962), *Andavo a cento all'ora* (1962), and *In ginocchio da te* (1964). For Gino Paoli's *Sapore di sale* (1963)⁵, Morricone adds the saxophonist Gato Barbieri in



¹ http://archiviostorico.corriere.it/2001/aprile/23/Cosi_notte_degli_Oscar_augurai_co_0_010423027.shtml

² <http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-f4f064b0-f148-4bae-a473-ce4764ecf547.html>

³ This amount in Italy in those days corresponded to a year's salary of a worker.

⁴ http://archiviostorico.corriere.it/2001/aprile/23/Cosi_notte_degli_Oscar_augurai_co_0_010423027.shtml

⁵  *Sapore di sale* <http://www.youtube.com/watch?v=IWgJjtmr7Yk>

conjunction with that decisive rhythm, through the electric bass: one million copies sold, a success that in the collective imagination is the soundtrack of the Sixties' Italian summers.

Success after success, we arrive at 1966. Morricone wrote the music for *Se telefonando*, performed by Mina on the words of Maurizio Costanzo and Ghigo de Chiara, the song regarded as one of the best matches between words and music⁶. However this is not a song, it's something greater. Something that even a confirmed singer couldn't sing. We let a singer like Nicky Nicolai explain why⁷:

*"This song is a great example of high-level musical work because it travels in perfect harmony with the text. No one could add to it, and this scares me. During the various harmonic modulations, the words always accompany with genius such a brilliant melody. And they create a unique emotion that seems almost endless. The beauty of the song in my opinion is the fact that it never seems to end, it is always in crescendo. Even when it ends, you just have the feeling that it is not over. And the continuum in crescendo returns in the changes. There is a need for explosion, to go higher and higher. Vocally the real difficulty of the song is that the melody climbs on high notes, the limit for a light song. Then they stop, they remain there for a long time, repeating themselves. To sing it in the original key is tiring, not only vocally, just physically."*⁸

A description which could relate to a Bach fugue... but no, we are talking about a pop music song of the second half of the twentieth century.

To conclude this introduction, the background of many best sellers, behind the scenes of the flashy popularity of a young man who starts from Sanremo and conquers Italy, or behind the occasional fortune of a handsome *prima donna*, often there was the Maestro.⁹

To tell the truth, many of those singers, who in the Sixties and Seventies were privileged to lend their voices to the Maestro, have disappeared from the scene like a meteor disappears in the night sky,

Gino Paoli's "Sapore di sale" was a success that in the collective imagination is the soundtrack of the Sixties' Italian summers

but the art produced with the help of their uvula remained. One might ask why. What made durable, "evergreen", that somewhat corny tune carelessly whistled one could listen to in the Italian streets?

To answer these questions, to understand the reason why a "song" becomes a timeless success, we must investigate the art of Ennio Morricone, we need to deepen the sound content of that arrangement, the key to that execution, the spontaneous and characteristic invention, the originality of its orchestration. A new research, fascinating in its own way, in which we will enter not with the air of one who snubs some music production, but, on the contrary, with respect and with the same spirit with which we could investigate a cantabile by Verdi, or an aria by Puccini: other than "light" music!

If these premises have persuaded you or if you are just a little curious, follow the exposure which will treat four aspects: 1) the development over time, 2) the case studies, 3) the strange coincidences, 4) the common traits of the morriconian work applied to popular music of Italian song.

The purpose of these four parts is to identify the essential features of the art of arranging of EM, observing it as a time line first (part 1), then considering some special characteristics (part 2),

⁶  *Se telefonando* http://www.youtube.com/watch?v=LJUE_REskv8

⁷ For the utmost respect Nicky Nicolai has never sung *Se telefonando*.

⁸ <http://www.repubblica.it/spettacoli-e-cultura/2010/03/25/news/mina-setelefonando-2872530/>

⁹ Morricone has worked with the most popular Italian singers, especially with Milva, nicknamed the "Panther of Goro", with Mina, known as the "Tiger of Cremona", and also with Iva Zanicchi, the "Eagle of Ligonchio", who together make up the trio of the great female vocalists of the Sixties; collaborations lacking are with Gigliola Cinquetti, Orietta Berti, Mia Martini and Loredana Berté.

focusing the main issues in his music (part 3), and finally regarding it from the concept of the evolution of music history (part 4).

Four aspects of the art of arranging

1) Development over time

Figure 1 shows the sequence in chronological order of the songs written and arranged by EM. Figure 2 shows the sequence in chronological order of the songs written by other authors and arranged by EM.

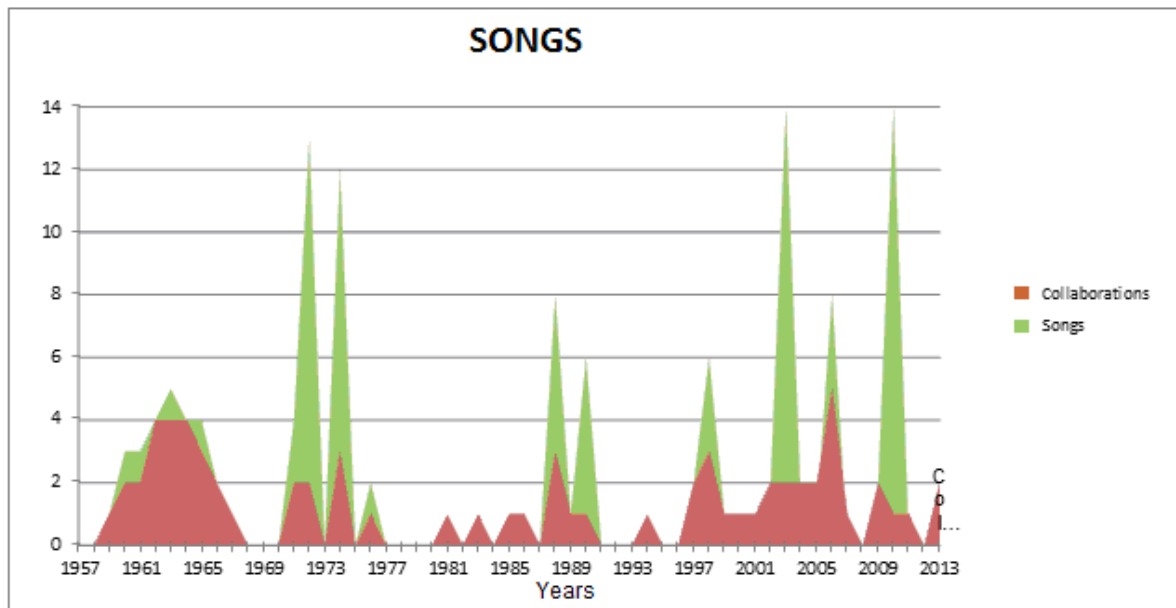


Figure 1

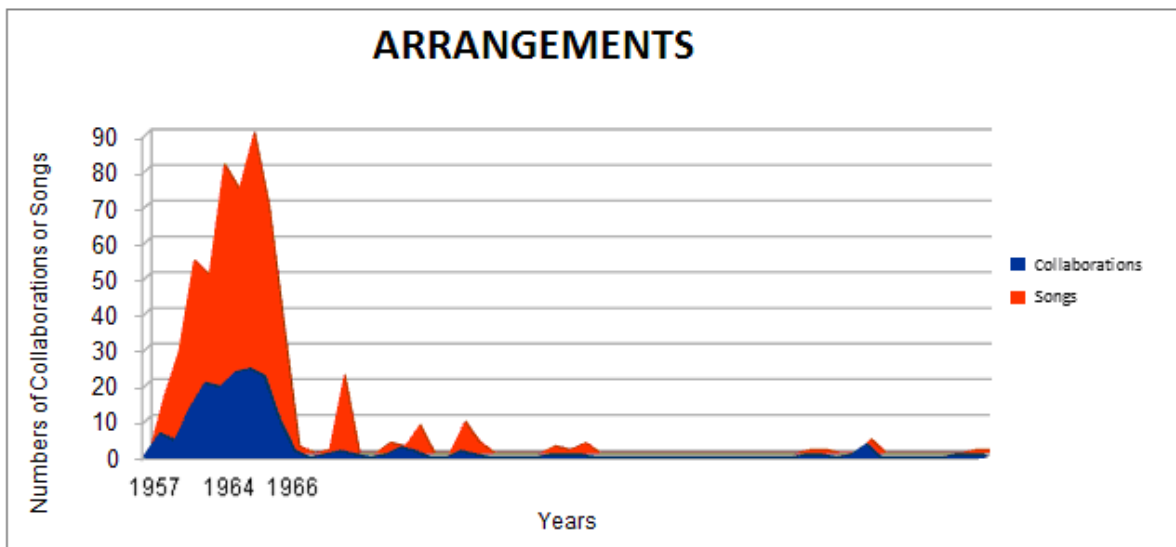


Figure 2

Figure 3 shows the sequence in chronological order of the songs written by EM and used in a movie. Figure 4 shows the sequence in chronological order of the songs from the film written by others but arranged by EM.

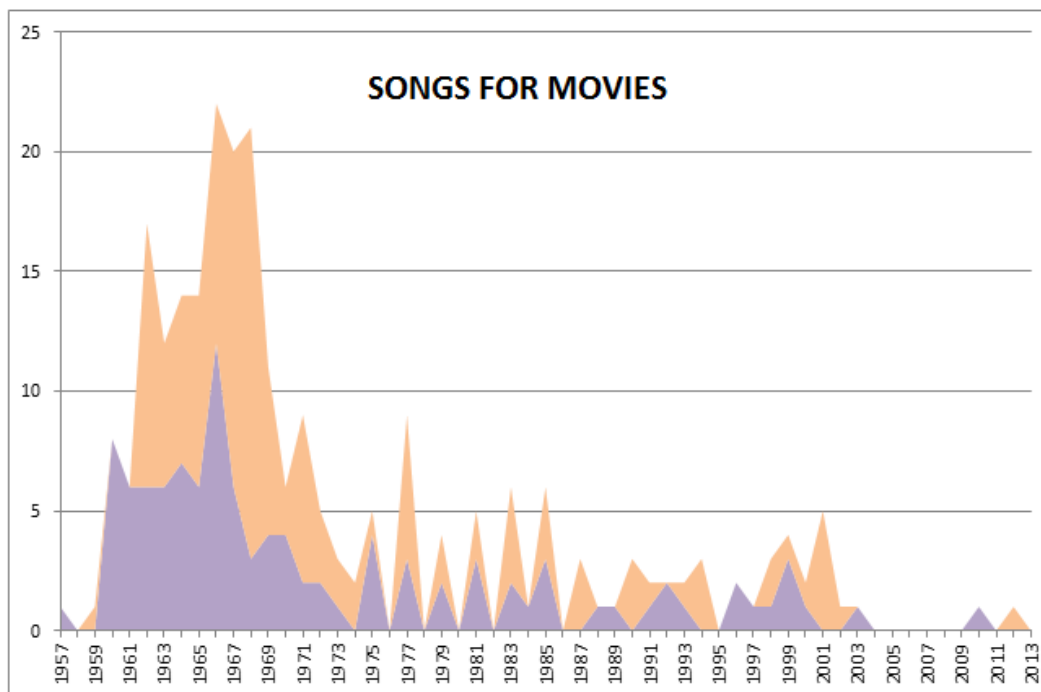


Figure 3

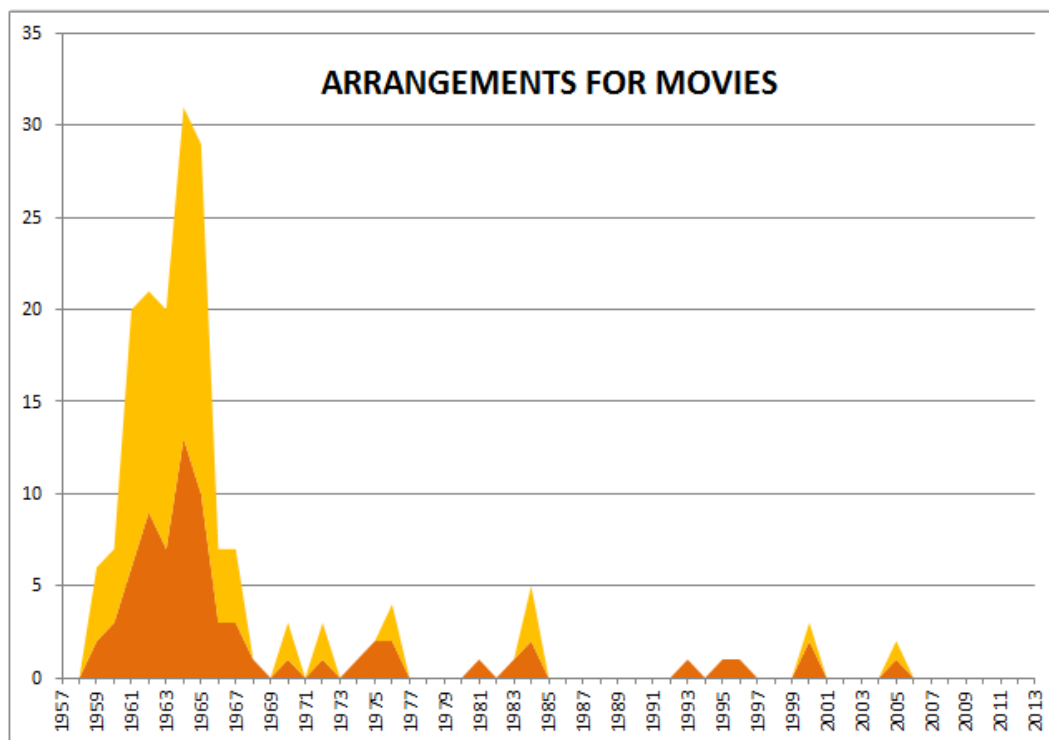


Figure 4

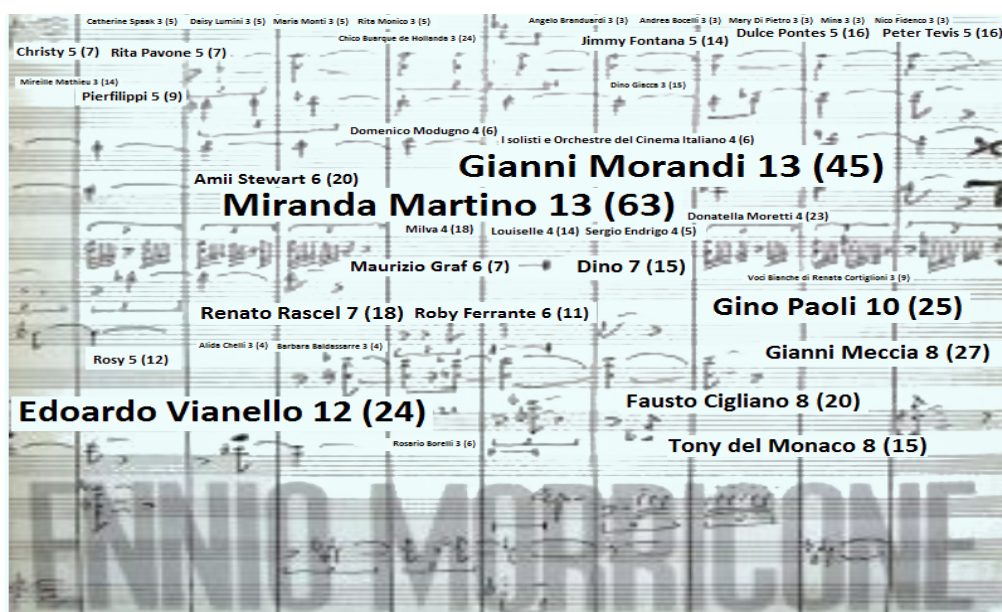
In this evaluation were excluded duplicates (multiple versions of the same song in the same production) and were excluded songs instrumentation or choir (production, which itself deserves a future paper). The framework of the total production is 421 and the total – really huge – of songs is 925 (see figure below).

Collaborations	69	108	170	74	421
N. of Artists	42	84	95	41	190 (262)
Songs	122	141	559	103	925
	SONGS	SONGS FOR MOVIES	ARRANGEMENTS	ARRANGEMENTS FOR MOVIES	

Looking at the whole, Ennio Morricone has worked in 54 years of artistic activity with 190 artists, divided as follows:

- with 41 artists he collaborated for 3 or more productions for a total of 554 songs
- with 5 artists he collaborated for 2 productions each having 8 or more songs, for a total of 58 songs
- with 1 artist he collaborated for 2 productions for a total of 6 songs
- with 1 artist he collaborated for 2 productions for a total of 5 songs
- with 4 artists he collaborated for 2 productions having 4 songs for a total of 16 songs
- with 3 artists he collaborated for 2 productions having 3 songs for a total of 9 songs
- with 13 artists he collaborated for 2 productions each having 1 song for a total of 26 songs
- with 5 artists he collaborated for 1 production having 8 or more songs, for a total of 66 songs
- with 1 artist he collaborated for 1 production having 7 songs
- with 1 artist he collaborated for 1 production having 5 songs
- with 2 artists he collaborated for 1 production having 4 songs for a total of 8 songs
- with 6 artists he collaborated for 1 production having 3 songs for a total of 18 songs
- with 31 artists he collaborated for 1 production having 2 songs for a total of 62 songs
- with 76 artists he collaborated for 1 production having 1 songs for a total of 76 songs

With a number of these 190 artists, EM had multiple collaborations, taking care of the arrangement for individual songs and both for songs or arrangements of other people's songs in the film, so the total would rise to 262 people with different artistic functions. In this figure are marked the “best 41” that benefited more proficiently of the Maestro's arrangements; the first number indicates the collaborations and the second, in parentheses, the total tracks:



On the other hand, 107 artists enjoyed his signature for only one or two songs (below the list).

- 31 artists with only 1 collaboration in 2 songs (for a total of 62 songs) in alphabetical order:

Blizzard, Christiano Metz, Coro Lirico Sinfonico Romano, Don Powell, Dora Musumeci, Elena Rossi, Enrico Polito, Fabrizio Capucci, Franco Bolignari, Gérard Depardieu, Giacomo Rondinella, Gino, Herbert Pagani, Isabella Fedeli, Laura Pausini, Lisa Gastoni, Loredana Bufalieri, Lucia Barsanti, Luciano Glori, Luigi Tenco, Marianne Mille, Mei Lang Chang, Mario Perrone, Mariolino Barberis, Morrissey, Nuccia Bongiovanni, Paolo Bacilieri, Placido Domingo, Ruggero Raimondi, Tilda, Umberto Bindi

- 76 artists with only 1 collaboration in 1 song (for a total of 76 songs) in alphabetical order:

Alberto Lionello, Anna Maria, Antonella Ruggiero, Antonello Venditti, Canticum Novum Singers, Carmen Villani, Carol Connors, Catherine Howe, Cathy Cole, Daniel Beretta, Debbie Davis, Dicky Jones, Elio Gandolfi, Elisa Toffoli, Enrico Ciacci, Enrico Pianori, Enzo Iacchetti, Franco Cerri, Françoise Hardy, Gastone Parigi, Gian Montalto, Giancarlo Giannini, Helena Hellwig, I Flippers, I Gladraggs, I Metafisici, Iva Zanicchi, Jackie Lynton, James Sampson, Jane Relly, Jenny Luna, Johnny Dorelli, Julie Rogers, K.D. Lang, Ken Colman, Laura Borgognoni, Lucia Altieri, Lydia MacDonald, Maria Rigel Tonini, Marina Rei, Marinella, Massimo Ranieri, Michele, Mikaela Wood, Neil Sedaka, Nicky Nicolai, Nora Orlandi, Paolo Paolo, Patrizia Rebizzi, Peter Boom, Pia Zadora, Quartetto d'archi anonimo, Randy Edelman, Raoul, Renato Zero, Renée Fleming, Riccardo Del Turco, Robert Mellin, Rocky Roberts, Rod McKuen, Romano Frigeri, Ruggero Gatti, Sam Jordan, Schola Cantorum, Sergio Bruni, Simona Patitucci, Sting, Susie Lion, Swan Robinson, The Sandpipers, The Sorrows, Tony Renis, Tosca, Trio Junior, Vittorio Alescio, Zuccherò Fornaciari.

Let's look at how the production has developed over time, entering in detail. As can be seen in the timing diagram 2 (ARRANGEMENTS), there is a special period of time in which his activity as an arranger of other people's songs has been particularly fruitful (1957-1966), in parallel (time chart No.1 - SONGS) strongly ran the production of songs written and arranged by himself. The other two time diagrams indicate corresponding peaks, especially in n. 4 for collaborations in film called "musicarello" (musicals)¹⁰. These data are very significant because they identify the unique circumstances of the composition of that time: they were the years in which the involvement of EM was greatest in the field of light music as an arranger of others and their own musical creations; the

It was the early Sixties in the growing Italy: there was the cloth, there was the tailor, the style "alla Morricone" had started

years in which the role of music composer applied to the cinema were still embryonic and sporadic.

After a start underlined by a certain timidity, which is felt especially in the early arrangements of the years 1959-1961, EM entered on tiptoe into the world of the music industry. Then he took courage, and perhaps even unbeknownst to the patrons, or for their ignorance on music, he silently began to test, to experiment... It seems that those years of study at the Conservatory opportunely found their application, especially in the writing of the arrangement for the song: some emblematic examples of this craft will be considered carefully in the next section. The Roman musician in his early thirties would therefore question himself venturing where others, for lack of preparation, for arrogance or misery of inspiration did surrender.

Perhaps it was precisely this challenge, undertaken by the Maestro without prejudice, which created the ideal circumstances for his trial, to carry out entirely his own research: to condense into a few

¹⁰ <http://it.wikipedia.org/wiki/Musicarello>

pages of music sheets the notes that filled centuries of music history. The inventions and styles of the past were mingling with the present time. And here we are at the first roundup.

The style is clear: a central melody based on very few notes, vertically surrounded by an unexpected carpet in composition. The trial immediately begins. So he likes to structure (nested in the incipit and in the finale of *Il gabbiano* sung by Daisy Lumini, 1960¹¹), a fragment of male voices with stylistic patterns from Gregorian chant derived from Giovanni Pierluigi da Palestrina (1525-1594). He likes to outline in the second or third background level the *cantus firmus* (primarily *Se telefonando*). He likes to use atonal strings in a random form on time, as contemporary maturation of the state of the art of counterpoint by J. S. Bach (1685-1750). The first, a bit timid, approaches at this writing are amongst the songs *Quello che conta* by Luigi Tenco, 1962¹², then, definitely, in *Nel corso* by Gino Paoli, 1963 (1:32-2:36)¹³, itself a version with Italian text of *Canzone* sung by Fausto Cigliano as title song of the movie **I basilischi**.

Let's specify the "style": Morricone does not "imitate" such or such musician of the past (more are forgotten than quoted), instead he writes in their own manner; Morricone invents: thanks to opportunities of that time as a valued arranger who knows which tools must be used, he knows how to use them and when to put them in the arrangement, typically the repeated beats of the piano as in *Sapore di sale* of 1963, or when he experiments themes that he'll repeat in future soundtracks, such as Donatella Moretti's *Mille gocce piccoline* (1963), where the game of the ascending / descending scale has an extraordinary efficacy to give a tone of airiness and vernal playfulness. Same game, same writing ascending / descending with the harp in *Le cose dell'amore* by Gino Paoli (1962). Morricone has fun: what about the orchestration technique? Colours and new spaces for instruments wrongly considered old: the harpsichord, the French horn, the human voices layered as wind choirs, the *melismo* of the female voice used like an orchestral brass (but what would it have been without Edda?). These and countless other instruments (some completely new, others "created" by means of sophisticated operations at the mixer, matching two even three different timbres) get the place of honour in modern musical works, such works that can no longer be defined as "light music".

This incredible material of arrangements, stunning because *in toto* it was applied to commercial music, was born with a curious naive ingenuity that made everything appear so simple, so natural, accommodated as it was to the voice of the singer of the moment. An attentive listening, however, reveals that the very "texture" is the substance of all, as the stuff on which you cut a high class dress!

It was the early Sixties in the growing Italy:

there was the cloth, there was the tailor, the style "*alla Morricone*" had started... How many imitations, good and bad, from then on! It was indeed "light" music but written without lightness. Only competence, study,

It was indeed "light" music but written without lightness. Only competence, study, skill.

skill. The success, even before economic – in the years of economic boom – was moral: the music returned to its role of a muse, inspiring and seducing, thanks to a Maestro who openly gave her a new role, unexpected and never heard before, at least in this modern context.

Now we come to the second part.

2) Case studies

To observe the time line of the musical excursus could be a key to study the data, maybe looking for underlining here and there, as if this or that passage displays a growing progress. Morricone should

¹¹  *Il gabbiano* <http://www.youtube.com/watch?v=7mdpM3xs0nI>

¹²  *Quello che conta* <http://www.youtube.com/watch?v=c8IB7QXKtew>

¹³  *Nel corso* <http://www.youtube.com/watch?v=k3CjEr7cOJ8>

not be read this way. There are productions of the early Sixties which dominate other works of the following decades. One can understand it by observing *inter alia* the figure n. 1 (SONGS) where we note that a large proportion of the production of the new millennium includes reissues of earlier works, in themselves complete (highlighted in green). This is demonstrated by the peaks corresponding to collaborations with new singers on old songs. While the partnerships that started from the music of other authors, singers and songwriters, might deserve a separate discussion that objectively requires a dedicated paper.

So let us focus on some of the events that have produced his style. The happiest event in the beginning was the replacement of the "austere" solo voice of Maria Tonini Rigel with the instrument / voice of "a true artist"¹⁴: Edda Dell'Orso. Edda herself reported that she was suggested to the



Maestro by Armando Trovajoli, with this description: "*Edda is the voice of an angel*". We all realized this. Another lucky collaboration was the one with his childhood friend Alessandro Alessandroni and his Cantori Moderni, an experience which inexplicably ended after 1974.

This raises the question of who was to choose. In some cases, one might come to think that it was the singers themselves (or their record label) to seek from Ennio the magic touch that would transform their few chords into a work of art in itself (typically this could happen, but with opposite artistic results, with established Italian singers, like the Neapolitan Massimo Ranieri, the Roman Antonello Venditti, the Brazilian Chico Buarque de Hollanda or the Italian-French Riccardo Cocciante). In other cases (especially in new editions of famous hits from the movie) was it perhaps EM who looked for that specific artist with whom he had not yet collaborated, as to give a sign in the time of his absolute versatility. But always with humility and respect for the sponsor, be it low or high (examples are collected in the list of the 107 artists above).

A final curiosity: it seems that the only non-collaboration concerns a major Italian artist Adriano Celentano, but this is not the place to inquire into the whys and wherefores of the question.

3) Strange coincidences

According to the dictionary, "coincide" means "For two or more things: to correspond exactly; be identical". Applying the synonymous to the music, it's like saying, "Look how good is this chord, this orchestral colour, the round of arches with this melody". As they say in the kitchen, "Here's the icing on the cake."

But make no mistakes: what is the icing and what is the cake? In the case of EM we can't go wrong, but we want to demonstrate it here. As for the soundtracks, we ask ourselves "What would become of the music if there wasn't the movie?" Here (in pop music), we ask ourselves: "What would become of this song without the singer's voice?" The answer is No to both questions. Our readers already know how to respond to the first question. Let's stick to the latter. The answer lies in a disc of 1965 entitled "Un'orchestra per tanti successi" 33 rpm containing a nice introduction by the manufacturers. The famous B-side – which, in many long playing, was



¹⁴ To use the exact words of the Maestro about her.

reserved at the time for the presentation of the content like is still done today on the book cover of a good book – explains how that production came to light (this long playing was later used as the 10 minutes monoscope background before the beginning of the RAI broadcasts in the 60s). The original intent is clearly explained: this is a natural test disc, almost a game in the series "What would happen if ...?". In elementary school we were taught to check the result of an experiment by the "litmus test". What's the result in this litmus test?

Take the time to judge for yourself, it's worth it. Listen to "Un'orchestra per tanti successi", then take a vote to each of these questions: How much credit goes to whoever wrote the basic melody? How much credit for who has sung? How much credit for the arrangement only?

We know how things went: the label liked the experiment, so that they released reissues of the initial idea, other records starting from the same concept: with the LP "Arrangements" (1974), and so on, the vein was discovered, and it was a safe, productive vein. Playlists of songs, old and new, were submitted to EM, to work out again, to transform, to experiment on with pleasure or *ad libitum*, to "make mistakes", but never unpardonable ones. In fact, a new trend, like that in France by Paul Mauriat and Raymond Lefevre, by James Last in Germany, and by many other "arrangers" – you can add up to the list by yourself – in many countries for many labels. In fact, those were the golden years of orchestral music. In fact, exactly, strange coincidences.

The Morriconian coincidences: some examples

Thematic Coincidences

Dirgli solo no by Maysa Matarazzo (1967)¹⁵: the voice of Edda Dell'Orso (0:56-1:09 and 1:28-1:42) with melismatic proceedings evokes the same chords of the theme of *Se telefonando* (1966), which, in turn, took inspiration from the ... Marseille police sirens!

Il cielo in una stanza by Gino Paoli (1962)¹⁶: the initial onset with flute is then taken up and expanded in *E' grande 'sta città* (1968)¹⁷ sung by the late Alida Chelli: both songs... narrate the search for something beyond the existing boundaries.

Onomatopoeic sounds

Il barattolo (1960)¹⁸ uses the sound of the object / subject; *Pinne, fucile e occhiali* (1962)¹⁹ at 0:28 is put "a dive", repeated at 1:38, then at 1:15 comically vocalized "Splash!"; An ironic trumpet plays the four main notes of the wedding march in *Matrimonio d'interesse* sung by Donatella Moretti (1963)²⁰; The arches are tightened upwards as to mark the movement of the leaves in *Due foglie*, Roby Ferrante (1962)²¹.

This is just the beginning of a long list, but those ideas are sprout which will be performed at their best in orchestral pieces like, *par excellence*, the howl of the coyote, you know when and where...

¹⁵ Digli solo no <http://www.youtube.com/watch?v=9BbR7QYaBLc>

¹⁶ Il cielo in una stanza <http://www.youtube.com/watch?v=jU43Dc9KZbE>

¹⁷ E' grande 'sta città <http://www.youtube.com/watch?v=RphGs2sFjCg>

¹⁸ Il barattolo <http://www.youtube.com/watch?v=WkIQ2dbhzWw>

¹⁹ Pinne, fucile e occhiali <http://www.youtube.com/watch?v=z88YmlEYdEc>

²⁰ Matrimonio d'amore <http://www.youtube.com/watch?v=OqD21jW0HZw>

²¹ Due foglie <http://www.youtube.com/watch?v=IRk8qnxstC4>

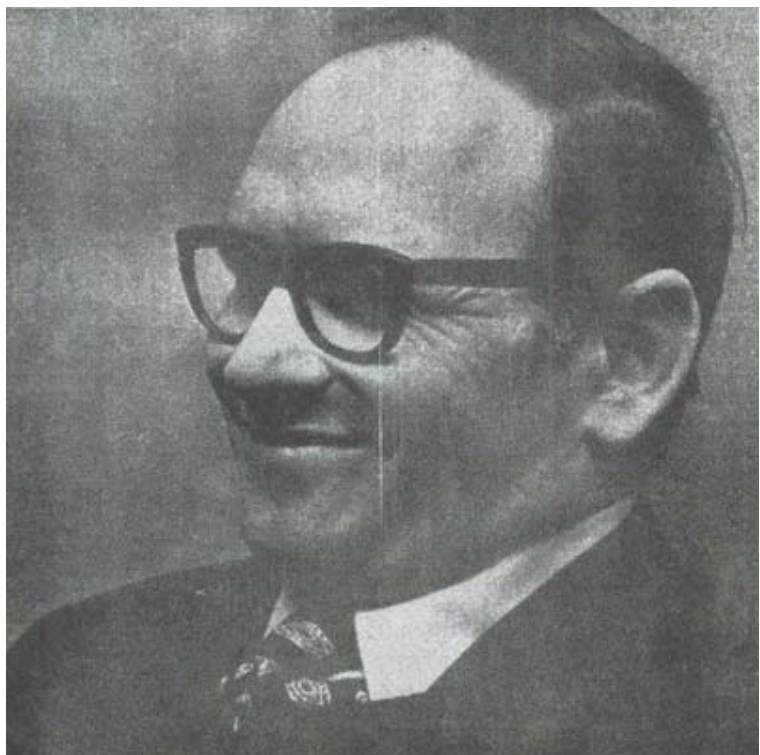
Assonant arrangements

After the first spark in *Stelle e sogni* by Barbara Baldassarre (1962)²² was lit, the fuse of the explosion of the morriconian (and Italian) samba! (such style was then reused many times, in many variations, in future soundtracks...); amazing use of the Voci Bianche chorus in *L'amore gira* by Rosy (1965)²³, not by accident a must for certain subsequent soundtracks; Finally, in 1964, for Louiselle in *Forse un giorno* (listen at 1:47)²⁴, Morricone sets the return of the beloved to the tango ride style as the contemporary western **A Fistful of Dollars**.

4) Common traits

What is a song? Historically and musically, where did the "song" come from? The Wikipedia dictionary defines "Chanson française": "... *the transcription for organ or other instruments, in the variant of the Ricercare for more themes, such as profane version of the strictest Ricercare, trend of the sixteenth century motet*" and then it describes the evolution: from France minstrels the "songs" came to cantabile of lyrical opera and were then recorded on 78rpm, finally, for their growing popularity they soon became the modern song. It may seem trivial, but this is the evolution of music, as evidenced by the scholars of the caliber of Gino Castaldo, Enrico Deregibus, Leonardo Colombati, and so on.

Today we consider noble and influential the great-grandmother, the worthy though austere grandmother, we respect the mother for her lineage, but for many people the daughter is unworthy and degenerate. One cannot but share the reality that aristocracy no longer exists in popular music or pop, we live in the time of singles that are paid and downloaded on the network, we are for consumption without art nor part. We treat the song as if it were the tin falling from the distributor... But if someone were to ask us what was the hit song of three or four years ago, we would not know what to say, and yet everyone had it on his mobile phone! We then got to disposable music consumers, without respect for the artists and their role. As Morricone said in an interview, "[...] *the music that could be written has been written.*" This is not a criticism, it's an acknowledgment. These are our times.



²² ▶ *Stelle e sogni* <http://soundcloud.com/marco61/04-stelle-e-sogni-barbara>

²³ ▶ *L'amore gira* http://www.youtube.com/watch?v=QxZ9I_udXcE

²⁴ ▶ *Forse un giorno* <http://www.youtube.com/watch?v=176kOL4TOMo>

But if we go back for a moment in the stream of time, we'll be able to look for common traits. What traits? Those common to the song as it was two centuries, one century ago and then a few decades ago.

A common feature was the melody. A common feature was the text (even now in English it is called "lyrics"). A common feature was the arrangement or orchestration.

Let's focus on the production that we examine here, giving the first look at the following figure:

Collaborations	69	108	170	74	421
N. of Artists	42	84	95	41	190 (262)
Songs	122	141	559	103	925
	SONGS	SONGS FOR MOVIES	ARRANGEMENTS	ARRANGEMENTS FOR MOVIES	

It shows that EM has written a total of 122 SONGS, he wrote 141 SONGS FOR MOVIES, he arranged 559 songs of others, he has scored 103 ARRANGEMENTS FOR MOVIES. Are these useful data? What really means in the life to work on 925 completed and published works? To write, to arrange, to rehearse, to perform the song in a recording studio ... to try again, to correct, to repeat, to edit, to rearrange, to try again, to re-record ... and so on!

If, as in many cases, known and unknown in the recording environments, you're dealing with a singer who is not a complete artist or worse still does not have any preparation, or he / she only has a "beautiful voice" ... you can imagine!



It takes a certain irony in dealing with these cases, but the external pressures may be many and strong to deter even the best-intentioned. Or, on the contrary, you love your job, so you see the things from a different point of view: grasp the problem as a challenge, face it and solve it successfully. Except some oversight, this seems to have been the mental attitude of Morricone in this context.

So, let's frame each common trait and try to understand how he managed...

MELODY: to treat with one's own is not equal to treat that of others; the first case is easier (but not always, as we shall see when considering the text), the latter more difficult. But when there is an artist there is no difference.

With his melodies EM needed a text that matched the spirit and the letter, but this did not

always meet up with the correct execution. What is the indication that a song will be successful? Do not let any one remarry, no, but trust on the keyword under the text: metric. Account must be taken of the syllables and their overlap with music: when the two components do not have harshness, when you feel the harmony between the two, when this triggers a synergy so much so that they seem to be made for each other, it does the job. How to recognize a success then? Listening to the text is engaging, it expresses itself in all its semantic value, the singer pronunciation is open and clear, the song is called "catchy". In many, many songs by good artists, you have to wonder: what would have happened without music, without that arrangement of Ennio Morricone?

TEXT: With many modern languages, the challenge is really "light": nouns have a few syllables, phonemes have been simplified, they are often onomatopoeic sounds; finally, the language of communication is in general impoverished. If we consider the typical language of the song, it is easy to recognize as it has suffered a reduction in quality gradually degrading over time especially after the boom of disco music that vulgarized the people for the dance.

In an older society, for the musician everything was more complicated: imagine how it was difficult for G. Puccini's score notes just to sing names so long as Cavaradossi (*Tosca* opera) or G. Verdi's music for verbal expressions such as "*Già dal fral, che qui ne impiomba*" (*Nabucco*, Act 4 , Scene 3): already difficult in the recitative, a puzzle game in cantabile! But that was opera, not pop songs!

But despite the easy task in our modern times, the results were not always commendable, to say the least.

Therefore, the only approach to the text, its intrinsic goodness or its inadequacy, these are topics that could gladly be treated in the future. It's worth it.

Whatever the melody, Morricone's touch leaves us speechless, even when the words have a deep meaning

ARRANGEMENT: The subject deserves a double vision: to arrange other people's music with text, to arrange (or to rearrange) one's own music in a text that has been

aggregated. Both situations could turn into a success. The technique to get it is to put face to face the metric syllabic writing of the text and the notes of the melody until you get an almost total match *all'unisono*. From time to time the arrangement is intended to give energy during time in order to point out the general theme of the text: dramatic or sentimental or otherwise. A chisel work in which the arrangement adds such a high value that fits absolutely and uniquely this song, a masterpiece in its own right.

Conclusion

Development over time (1), Case studies (2), Strange coincidences (3), Common traits (4) have allowed us to penetrate into a small, very small slice of the art of arranging music accompanied by the text. Too short a trip through an endless production: we collected a whisper, but really it is a thunder.

Whatever the melody, be it for comedy, for drama, for a caricature, for a social topic, Morricone's touch leaves us speechless, even when the words have a deep meaning. Because his music is however "*Canzone senza parole*".

Acknowledgments

All data in this article are from the archive of www.chimai.com, administered by Didier Thunus, so we thank him for his assistance. Gratitude also goes to the Dipartimento di Arte Musica e Spettacolo (DAMS, Department of Music and Performing Arts) and to the University of Turin for their support. This work is not for profit and does not enjoy any funding.

-----TRIBUTE-----

CinquantEnNico

by Nicola Schittone



I am a medical specialist in dermatology (surgical and oncology), working at the Giovanni Paolo II hospital of Sciacca, a spa town in Sicily, where I live with my family: my wife and my four children. I met Ennio Morricone in the fall of 1979, during a phone interview that I did on behalf of a local radio station, for which I was leading a program dedicated to film scores. I found, to my great surprise, his phone number in the phone book of Rome!

From there on, and also because of the Sicilian origins of Maria, Morricone's wife, was born a nice and frequent correspondence on paper, then by telephone, and then later personal, which, in the course of thirty years, has cemented this sincere and affectionate friendship between our respective families.

Today I'm really happy of the esteem and affection that Ennio and Maria show me, which I reciprocate with similar feelings and endless admiration.

A few months ago, this friendship inspired the Maestro for the most beautiful gift I have received in my life, *CinquantEnNico*. It is a composition, for solo flute, dedicated to my 50th birthday. "CinquantEnNico" is a contraction of "cinquantennio" (50 years), "Ennio" and "Nico(la)".

I have already listened to the piece, performed (still imperfectly) by my niece, who is a flute player and who is continuing to study it in order to improve the interpretation. Even Ennio will try to have it performed by one of his flute players (Paolo Zampini or Monica Berni) and expects to be able to record it.



Nicola's Photo Album





————— DIGRESSION —————

Applied Music

By Didier Thunus

The Seventh Art

Cinema is known in French as “*le septième art*” (the seventh art), but it is a special one in that it combines several of the other 6 arts, in addition to its own specificities. It is made up of literature (for the screenplay), of theatre (for the casting, the acting, the scenery, the set decoration, the costumes and, to some extent, the directing), of music (for the soundtrack), of photography (for the cinematography) and sometimes of dancing (when the movie is a musical). And it adds to them its specific dimensions of editing, sound design, camera operation and many more. The craft of the director, the real filmmaker, whose team is made up of other artists in their own fields, is to achieve the perfect combination of all these elements.

Music has a special relationship to cinema, because it can be taken away from the movie. It can be replaced in post-production – this has happened many times. It can also be put on disc or played in concerts, and be enjoyed by listeners who didn’t necessarily see the movie²⁵. A movie is usually an excellent vehicle for the music to become famous. An average music for a successful movie will usually sell more than a masterpiece for an unseen movie.

But Ennio Morricone doesn’t call his craft “film music”: he calls it “applied music”, i.e. music associated to another work of art, applied to it in order to illustrate or complement it. The music then becomes an integral part of the work of art in question. Both works become one. This approach is certainly suited for movies, an area where the Maestro is immensely celebrated, but not only: it can also relate to other arts, such as theatre (as in Pasolini’s **Orgia**, Bolognini’s **Berretto a Sonagli**, ...), or poetry (Aléxandros Panagoulis’ *Vi scrivo da un carcere in Grecia*, Primo Levi’s *Se questo è un*

uomo, Pasolini’s *Meditazione orale*, ...¹).

On at least one occasion, Ennio Morricone spoke about “firing a director” when the collaboration wasn’t going well, as if the movie was created in order to illustrate his music

Often, the artists work together or in parallel; sometimes, one comes first and his or her work serves as

basis for the elaboration of the other one. In feature films, the music usually comes last. In video clips, it comes first and the movie is created around it. It is worth noting though that, on at least one occasion, Ennio Morricone spoke about “firing a director” when the collaboration wasn’t going well. As if the movie was created in order to illustrate his music, and not the other way around. The language was probably abusive but one must admit that, more than once, Morricone’s name was the biggest one amongst the filmmakers and cast, and might have been the main reason why the movie was made at all.

²⁵ This is true for some of the other elements as well: the costumes can be admired in a museum, pictures from the movie can be presented in an exhibition...

²⁶ We only give examples of spoken poetry, but the songs could also pertain to this category, inasmuch the lyrics can be considered as a work of art – which is sometimes the case thanks to very talented lyricists.

Applied music is often opposed to “absolute” music (or “abstract”, or “non-representational” music), where the music comes straight from the mind of the composer and is not meant to accompany anything. But the border between applied and absolute music is not always clear. A composer of absolute music will often be inspired by images or by sensations, be they originated from a work of art or not. In the end, it is the way the music gets aired that will determine its type: if it is played in a concert hall, it will be absolute, even if it was composed in association with another work of art; if it is played in a theatre, it will be applied, even if it was born absolute.

Can music be applied to other arts, such as painting or sculpture? The answer is probably no, because what music has in common with movies, plays and, to a lesser extent, literature, is that they have a duration, so they can go along in parallel, stirring different senses. Yet, since Ennio Morricone was never short of untried ideas, he has over the time collaborated to projects which were going against this presumption. This resulted however in very little original music written by the Maestro in this context, as we will see.

Edolo Masci: Bacalov and Morricone Go Experimental



Edolo Masci (1938- 2008) was already famous at the age 21, when his Madonna in short skirts was published on the front page of the New York Times. He remained however a shy and erratic artist. His work is characterized by abstraction and metaphors of the interiority and the memory.

In 1971, an exhibition entitled **Pitturamusica / Corpopaesaggio** (“Painting music / Body landscape”) was staged in Milan. It was a cycle of nine of Masci’s paintings, completed between 1968 and 1970, focusing on “*the female body stripped of its aesthetic significance to propose the semantic detection of natural*”²⁷. The paintings use the “trompe l’oeil” approach, whereby one thing is painted but another one comes to the mind of the observer.

Each work was connected to a headset for listening to a piece of music composed by Masci’s friend Luis Bacalov. The Argentinean-born composer is very famous amongst the film music fans. He succeeded in having a prolific and successful career while not remaining in the shadow of Ennio Morricone, even though they were working with the same directors on the same types of project. In spite of this competition, the two men

“Venere d’Urbino” has sounds of rubbing and brooming, and superposition of talking voices. It is difficult to be more experimental than this

maintained a strong friendship over the decades, working together on many occasions. There were movies where Bacalov was writing the score and Morricone arranging the songs (such as **Per amore, per magia** in 1967), projects where Bacalov was re-arranging Morricone pieces (such as the *Ninna nanna* from **I Marziani hanno dodici mani** on the “Electronia” album in 1965, or **Il buono, il brutto, il cattivo** and *Gabriel’s oboe* on the “Cinema Italiano” album in 2001), albums where



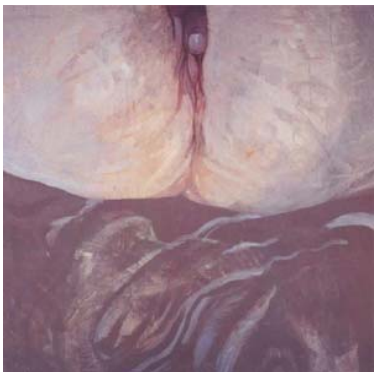

²⁷ http://www.arte.go.it/eventi/2009/e_1376.htm , translation by Google Translate.

Morricone was playing the trumpet for Bacalov (“Desbandes” in 1975) or where Bacalov was playing the piano for Morricone (**Per amore** in 1976). And for the Masci project, Luis called up again his friend Ennio for 2 pieces: *S.B.* and *Mela*.

The whole of the album is experimental. The idea was to resolve the problem mentioned above about a painting: it doesn’t have a duration. So why would the music illustrating it have any? It should be conceived as a loop, a piece which can start over and over again without the listener noticing it. A traditional approach could allow this but would soon sound repetitive. And our two composers weren’t going to miss this opportunity to be experimental again anyway.²⁸

La gioconda is made up of sounds coming from string instruments and moaning or laughing woman voices. *Conchiglia* does the same but with woodwinds. *Venere d’Urbino* doesn’t seem to use any instrument at all. It has sounds of rubbing and brooming, and superposition of talking voices. It is difficult to be more experimental than this. *Apollo II* and *Dopo Apollo II* have sounds from outer space and processed strings. *Corpopsaessaggio 1* has dodecaphonic strings and voices, and 2 uses sounds from percussion instruments.

The two Morricone pieces are no different. *S.B.*, signed by both composers, uses the trumpet probably played by Morricone himself, the same way he used it when working with the Gruppo Nuova Consonanza, and woman moaning, probably by Edda Dell’Orso. It is very likely that Bacalov came up with the idea, and Morricone improvised the trumpet playing, hence the credit to both artists. *Mela*, by Morricone alone but conducted by Bacalov, uses woodwinds in a similar vein as in **L’uomo e la magia** (*Urla al tramonto*) or **Mosè** (*Suoni notturni*).

1	La gioconda (Bacalov)			6	Mela (Morricone)
2	S.B. (Morricone- Bacalov)			7	Corpopsaessaggio 1 (Bacalov)
3	Conchiglia (Bacalov)			8	Apollo II (Bacalov)
4	Venere d’Urbino (Bacalov)			9	Corpopsaessaggio 2 (Bacalov)
5	Dopo Apollo II (Bacalov)				

²⁸ Morricone used a similar approach for the LG Optimus project of 2010, where he composed ringtones.

An album was released the same year by General Music, in 1000 copies, and has now become an absolute rarity, cherished by the collectors. It contained the 9 pieces of music and an image of the 9 paintings, as well as a critic by famous art historian Enrico Crispolti. Ironically, it didn't have a front cover, as if the producers didn't know which of the 9 works to put forward.

In 2009, the exhibition was reinstated for 15 days at the Galleria Lombardi in Rome. This was an opportunity for a re-release of the album by GDM, but only as an mp3 download album, naturally without the paintings. It had a cover this time, probably a Masci painting but the style is not recognizable beyond reasonable doubt.



Le Louvre: Another Missed Opportunity

It took almost 10 years to Jean-Marc Leuven to complete his production of 13 episodes dedicated to the Louvre museum of Paris, one of the most visited places in the world. The French production had to wait for the providential arrival of Japanese funds for this ambitious project to materialize. Each episode was dedicated to a specific period amongst the centuries of history covered by the museum's collections, and had different speakers delivering trim on-screen performances: Charlotte Rampling, Isabelle Huppert, Deborah Kerr, Dirk Bogarde, Jean-Claude Brial, Jeanne Moreau, Monica Vitti and more. Each sequence started from the objects exposed in the museum and went on depicting their historical context with present-day images from the countries where they originated.



Charlotte Rampling and Dirk Bogarde



Deborah Kerr and Jean Rochefort



Isabelle Huppert and Jean-Claude Brialy



Dirk Bogarde

The music was delivered by Ennio Morricone, but it was only made up of pre-existing music. An album of 12 tracks was released by General Music, with music from **La califfa**, **Questa specie d'amore**, **La disubbidienza**, and even the *Elegia per violino e pianoforte* from **Drammi gotici**, still unreleased at the time. The album *Since the Maestro's creativity was not called upon, this series was another missed opportunity* was released at least 3 times on CD, in Japan and France, always with exactly the same contents.

The series is actually a documentary, and music can therefore be applied to it as normal. However, each piece of music is associated to a work of art, and its title is modified accordingly, making it look like another venture of Morricone in applying music to arts other than cinema or theatre – not only paintings in this case, but also sculptures and archaeological artefacts.

	Title	Original movie	Original title	Year
1.	La Califfa * Au palais du Louvre	La califfa	Prima e dopo l'amore	1970
2.	L'Aphrodite de Milos	La disubbidienza	Il colore dei suoi occhi	1981
3.	A la Villa Adriana	Questa specie d'amore	Questa specie d'amore	1972
4.	Isabelle d'Este	La disubbidienza	Oboi sommersi	1981
5.	Les noces de Cana	Questa specie d'amore	Roma baldracca	1972
6.	Fêtes à Rome et à Venise	Cuore di mamma	Ouverture del mattino	1968
7.	Rembrandt et son exil intérieur	La califfa	La pace interiore	1970
8.	Cette petite clarté-là	La monaca di monza	Falsa tranquillità	1969
9.	Les Nymphes de Versailles	Questa specie d'amore	Al popolo di Parma	1972
10.	Les natures mortes de Chardin	Questa specie d'amore	La madre	1972
11.	Le violon d'Ingres	Drammi gotici	Elegia per violino e pianoforte	1977
12.	La Califfa * Les flâneries de Corot	La califfa	Sangue sull'asfalto	1970

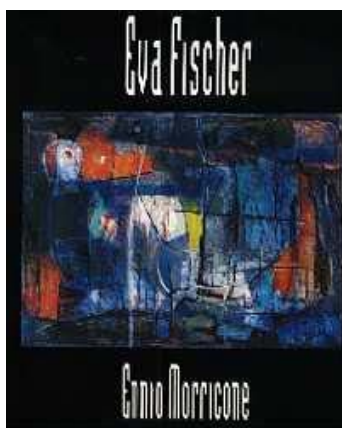
The duration of the television series (more than 10 hours) implied that much more music was necessary, and pieces from **The Thing**, **Les deux saisons de la vie**, and other movies, were also used, together with additional music by local composers, such as the Iraqi Munir Bashir for the episode about Mesopotamia.

We could have hoped to hear the translation into sounds of Morricone's vision of the different works of art, but since the Maestro's creativity was not called upon, this series was another missed opportunity.



Eva Fischer: Music from Downstairs

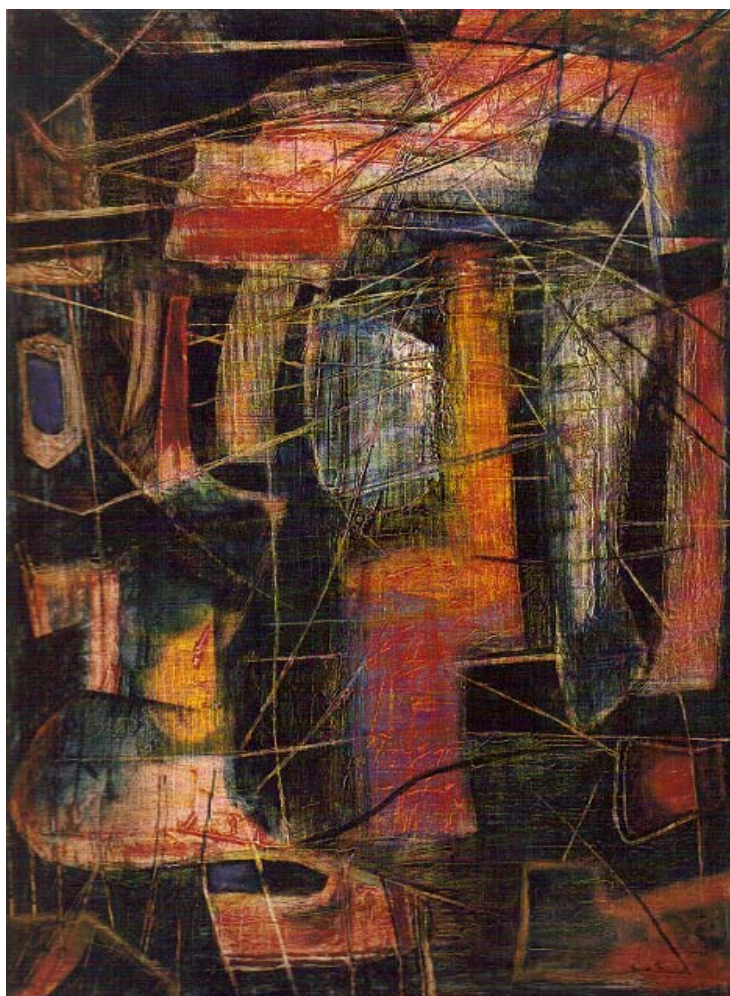
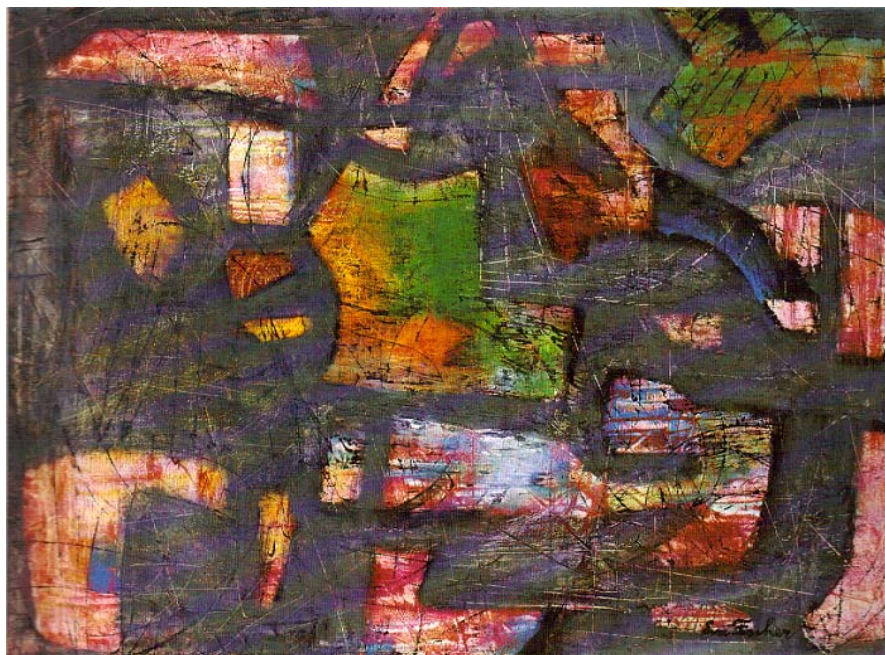
Eva Fischer was born in Yugoslavia and had to suffer captivity in a concentration camp during World War II. Unlike many members of her family, she survived and moved to Italy. In Rome, her craft as a painter made her quickly join a group of artists such as Salvador Dali, Pablo Picasso, Luchino Visconti, Franco Ferrara... She also met Ennio Morricone, who was her neighbour. It was a period, as Fischer recalls, where she didn't have a telephone, unlike Morricone. She was allowed to give the composer's phone number to friends so that, whenever someone would call her, the Maestro would shout her name in the corridor for her to come to the phone.



This friendship led to a project in the early 1990's, an exhibition and a book where Fischer's paintings were accompanied by Morricone's music. It is said in several places that Ennio wrote the music for the exhibition, and in others that Eva's painting were inspired by the Maestro's notes which she heard through the staircase, or when she was on the phone in Ennio's apartment. The overall impression however, is that the two artists sat together for this specific project, choosing the pieces which would suit the paintings, and for which the license rights could easily be cleared out. This feeling is reinforced when finding out that most of the pieces had actually been made available as library cues, and were therefore at hand for including in a new project.

The book has 37 paintings, whereas the accompanying CD only 12 pieces. Four more paintings bear the name of a Morricone piece and can then safely be associated to it, even if not present on the CD. Sometimes the music predates the painting, sometimes it is the other way around, with no identifiable pattern. The remaining 21 artworks probably have nothing to do with Morricone at all, even though many bear names reminiscent of the musical context (*Per clavicembalo*, *Violoncelli a contrabbassi*, *Percussione di fiati...*).

# in book	Title	Painting Year	Music Year	# on CD	Movie	Original Title
	A Eva Fischer, Pittore		1991	1	Mio caro dottor Gräsler	Perfect Wife
	Mela		1971	3	Pitturamusa/Corpopsaaggio	Mela
1.	Vox sommersa	1973	1971	4	La corta notte delle bambole di vetro	Bambole di vetro
2.	Siberia	1990	1987	7	Mosca addio	Siberia
3.	Rimanenze di echi	1979				
4.	Incontri di fasce	1975				
5.	Pause di suoni	1990				
6.	Magia nera	1987	1970		Una lucertola con la pelle di donna	Magia nera
7.	Forma complessa	1959				
8.	Verticalismi di archi	1989				
9.	Lavori forzati	1973	1987	6	Mosca addio	Lavori forzati
10.	Sfinge	1991	1970		Una lucertola con la pelle di donna	Sfinge
11.	Non forma	1982				
12.	Aquiloni	1989				
13.	Asimmetrie timbriche	1984				
14.	Per clavicembalo	1963				
15.	Silenziosamente	1987	1969	10	La donna invisibile	Silenziosamente
16.	Echi e rime di suoni	1962				
17.	Ombre sospese	1959	1974	5	Le secret	Nebulosa prima
18.	Vita sospesa	1989	1972	12	Il diavolo nel cervello	Vita sospesa
19.	Notte oscura	1970	1972		Les deux saisons de la vie	La città
20.	Ritmi multipli	1963				
21.	Oltre il silenzio	1963	1972	9	Il diavolo nel cervello	Oltre il silenzio
22.	Pedali sovrapposti	1965				
23.	Verrà la notte	1973	1970		Una lucertola con la pelle di donna	Sole sulla pelle
24.	Cantata della sera	1972				
25.	Luogo infinito	1959				
26.	Viaggio primo	1992	1972	8	Il diavolo nel cervello	Viaggio primo
27.	Più piano possibile	1990				
28.	Asincronia di fiati	1963				
29.	Tuffi di archi	1963				
30.	Contrappunti blu	1965				
31.	Violoncelli a controbbassi	1963				
32.	Linee orizzontali	1972				
33.	Dolcemente ostinato	1970	1971	11	Veruschka	Intervallo I
34.	Percussione di fiati	1982				
35.	Vortice lento	1959	1970	2	La califfa	Dentro la machina
36.	Echi di ottoni	1965				
37.	Tam-tam e grancassa	1987				



"Oltre il silenzio", "Vox sommersa" and "Silenziosamente" by Eva Fischer

Eva Fischer's style is abstract and colourful. Again, the observer might let his imagination wander through the layers, shapes and colours and suggest a concrete image coming to his or her mind. *Vox sommersa*, for example, associated to a dissonant Morricone piece with a stunning central part written for **La corta notte delle bambole di vetro**, could evoke the presence of faces. In *Oltre il silenzio*, with music from **Il diavolo nel cervello**, roads and vehicles are hinted at. In *Silenziosamente (La donna invisibile)*, maybe we have to deal with ships...

The other Morricone pieces, most of them from the Seventies, are meditative and inventive. *Lavori forzati* from **Mosca addio** is an exception, as it wouldn't be out of place in a mafia score. *Vita sospesa (Il diavolo nel cervello)* is one of the many Morricone pieces using Beethoven's *Für Elise* motive.

Worth noting is the presence of *Mela*, composed for the **Pitturamusica** project described above, not associated to a painting here, making a link between the two comparable initiatives. Another piece is also not coupled with a painting: the title track *A Eva Fischer Pittore*, actually *A Perfect Wife* from **Mio caro dottor Gräsler**, plays the role of imaginary opening credits.

The album is not very popular because of the inclusion of difficult pieces such as *Nebulosa prima*. However, apart from a couple of cues, it does make for very pleasant listening in the context of Eva Fischer's universe.

*

Other examples of music applied to an unusual support can be found, such as the **Le arti** book (2009), where Morricone is ascribed a piece called *Scarti su carta* but probably coming from the *Via Crucis* work²⁹, or **Infinite Spaces** (2009), where Morricone reused music from **Mission to Mars** under the title *Concerto per astronauto e orchestra* played in September 2010 from the International Space Station during the last flight of the shuttle. More interesting is the **Padiglione Italia** project (2011), an initiative of the 54th International Art Exhibition, Venice Biennale, for which Morricone wrote a 6:30 long piece called *Da Pitagora e oltre*, which was played in all the Italian Institutes for Culture throughout the world, each time accompanying a different video showcasing artworks of local Italian artists.

The genesis of *Chi mai* and *Come Maddalena* is also interesting in this context. As stated by Anne and Jean Lhassa in their book "Ennio Morricone, Biographie" (Favre, 1989), the two pieces were created for the opening in 1970 of a museum by Wolfgang Borges, under the respective titles *Terra magica* and *Goldrausch*, as published on the rare UTV-Film 45rpm. However, they did not illustrate specific works of art, but were played as background music inside the museum. Besides it is very likely that Morricone was already working on the score for **Maddalena**, and simply allowed Borges to premiere these two pieces. A bit like he did in 2004 when he allowed the European Green Party to use music from the upcoming **72 metra** for their inauguration congress.



Irrespective of what will happen with the Jack Vettriano project (see p.4), where new music can hopefully be expected, we can see that the occasions where Morricone illustrated a work of art other than a movie, a play or a literature work, are very little and resulted in basically one piece of music composed specifically by the Maestro for those occasions. However, these projects give the listener an opportunity to discover or rediscover these pieces in different contexts, opening the door to different interpretations of the work of our favourite composer.

²⁹ The music sheet which appears in the book has the shape of a cross, which is reminiscent of the *Introduzione in forma di croce* from *Una via crucis*.

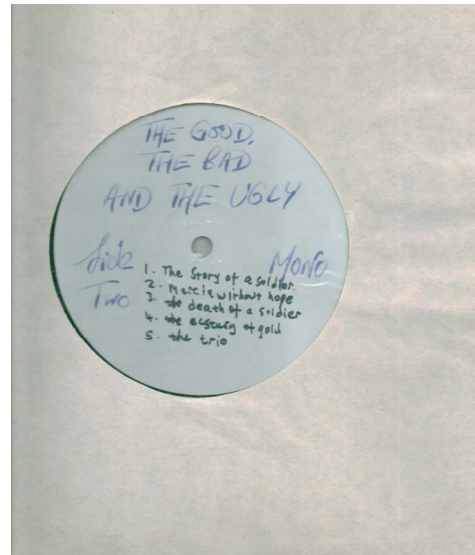
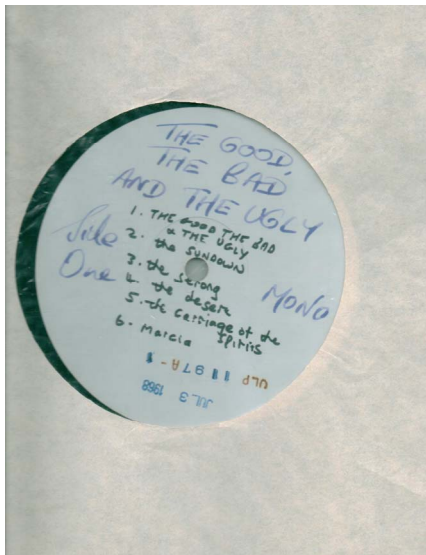
----- ODDITY -----

The Good the bad and the Ugly 1968 2LP

by Steven Dixon

When I spotted an original British 1968 2LP to the soundtrack "The Good,the bad and the ugly", I became rather curious. The cover was identical to the original British LP, and the later re-releases as was the reference number ULP 1197. So what made this British dual disc edition different?

Musically, none but we do notice the eleven mono tracks have been split onto two single-sided albums. The tracks are all written in ink by hand. Six on the first disc, five on the second. Flip sides on each strictly warn "DO NOT PLAY". The date of July 3rd 1968 and reference code ULP 1197 are both printed on the disc's white label and paper sleeve. Obviously a promo edition sent to broadcasters, music radio and TV stations. A 2LP also made it much easier to play selections from the soundtrack using twin turntables.



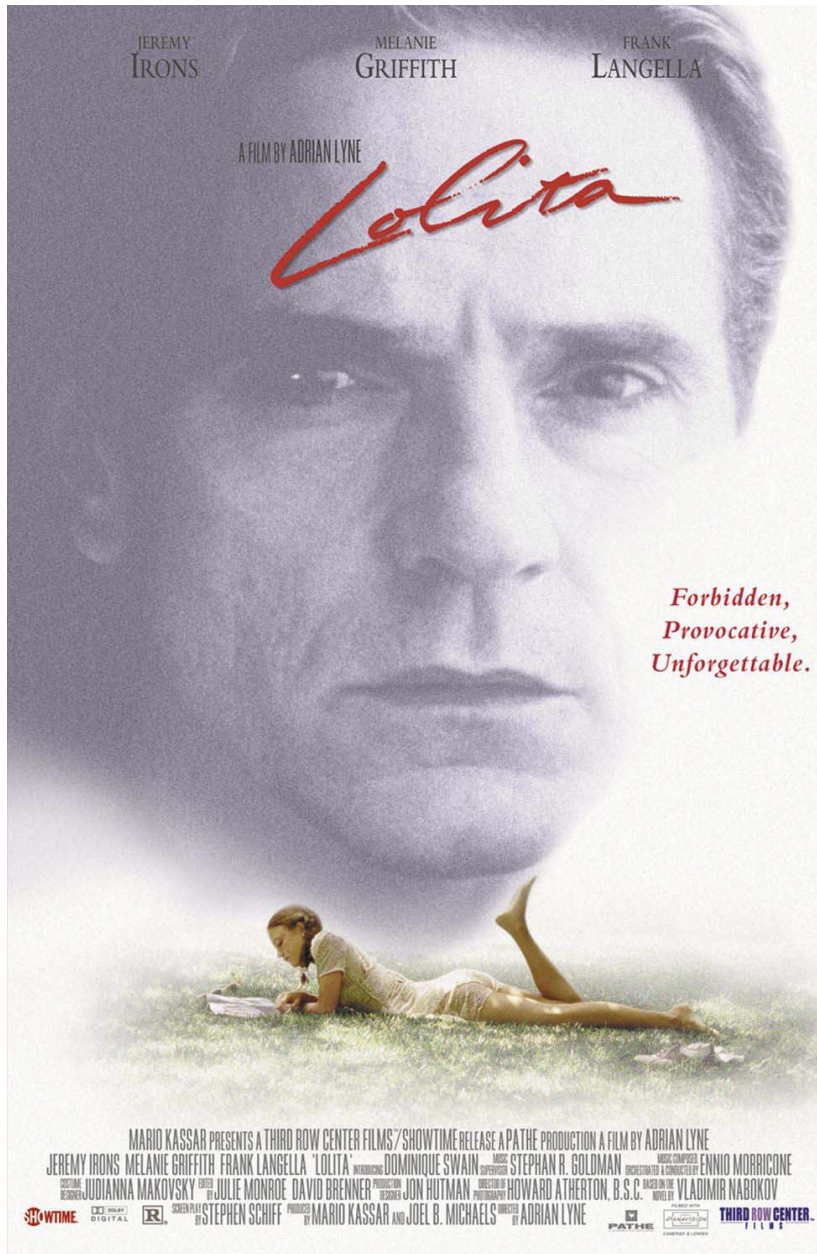
Photos show the labels of the original 1968 British LP and the hand-written promo LPs.



————— ALBUM REVIEW —————

Lolita

by Patrick Boustier



The original French CD (Milan, 1997) of **Lolita** came out in late 1997, even before the theatrical release in many countries (September 1997 in Italy and January 1998 in France, but only May and July 1998 for UK

and USA). It surprised a lot the audience, and even the Morricone admirers. The vaporous, unfathomable and extremely sweet music showed a great porosity between numerous tracks : *Lolita/Take me to bed* and its more

foggy versions *Lolita on Humbert's lap/Lolita in my arms; Togetherness/Humbert's diary; Love in the morning/What about me/Humbert in the hillside*). Its duration was short and, once the surprise passed, the soundtrack was easily forgotten, and was only defended by a minority. In addition to the evanescence



overwhelming the published score, four tracks in a different tone, disturbing, although usual for the composer's manner, remain almost unnoticed : *Quilty* (and its **U-turn** flavor with fiddle and banjo), the suspenseful *She had nowhere to go*, *Requiescant* (with the known children voices of Coro dell'Arcum), and *Ladies and gentlemen of the jury*. The latter being the least original, an alien track, because not linked to the others, and not by chance : it comes directly from the pattern of *Hell's kitchen* (**State of grace**).

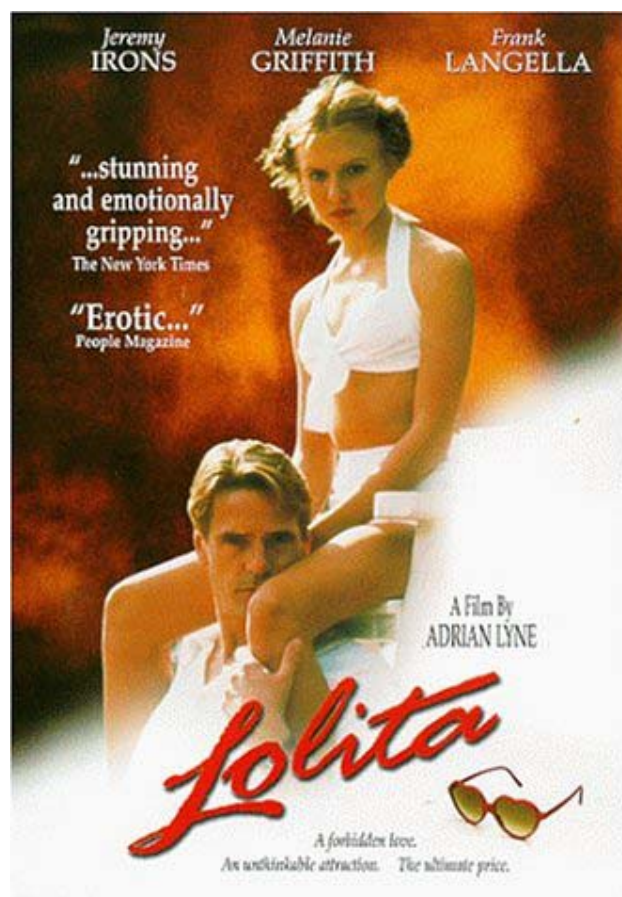
So at the period of the film and the CD releases, everything was set to make this music not really understood, quickly put in a cliché box – as the film itself - firmly closed for a long time.

About 15 years later, Music Box Records dares to expand the score for a revival : very different variations, sparse unknown themes, new material disseminated, sometimes hidden. The whole allows for a new look at the score, raising an interest and excitement almost equivalent to those for the outstanding **Days of heaven** by FSM. This 75 minutes long CD attenuates the past overall impression of foggy music, without making it disappear though. The main elements of orchestration remain to

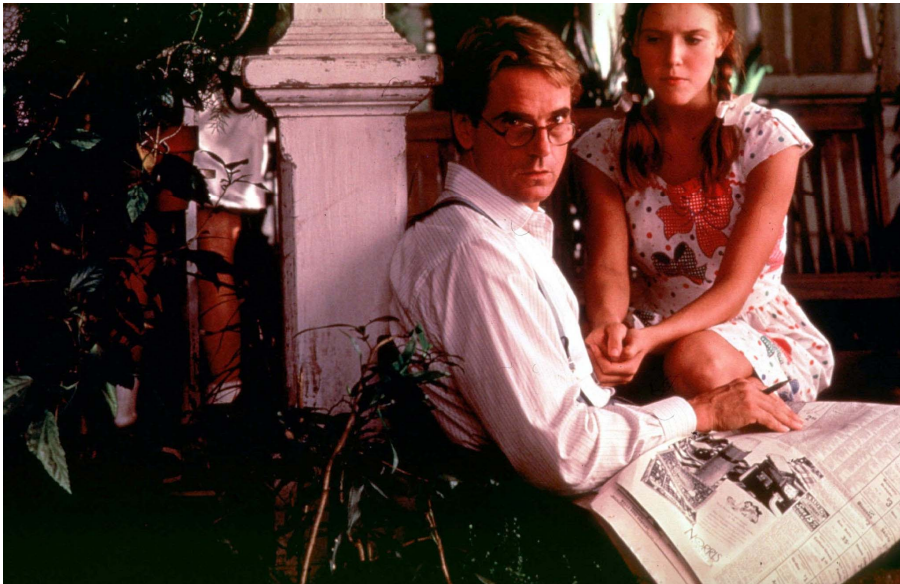
be the same ones : piano, glass-harmonica, viola, harp and small ensemble of delicate strings.

Let us focus on the changes. First, the opening track seems to simply be the long (and complete) version of the old track 1, but some differences in the end of the latter (voice coming later) make it clear that it is another recording. We can enjoy the complete form, by far richer, and more complex in its first part, of the long version. For the anecdote, the end titles already featured this material, but cut at 3'17.

Track 3 *Ladies and gentlemen ...*, with its bass



flute version, gives a very welcome rendition, far from the original one. In *Togetherness/Lolita* (track 5) the harp and the sinuous strings envelop us in a sweet but unquiet universe full of delicacy. The same first theme is reprised by the piano with the harp, in track 17, sometimes with interruptions to describe some hesitation.



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Furthermore, there is more matter in the *Lolita* new versions than in the previous ones. In number 13, piano, harp and strings are more dramatic, and track 24 has an alert tempo on piano. The sax playing *Love in the morning* in track 15 only proves that it is a genuine Nineties composition, without being really convincing. More interesting is track 21 *What about me* (2), for strings and woodwinds, featuring an inedited intro.

We are introduced to some extras or passages, not many. *Love in the morning* (3) in the short track 22, fully romantic and passionate for the prominent piano, appears to be the strongest rupture with the known soundtrack. Here is the only really new theme, deserving another title.

The last additions are contained in the four other titles *She had nowhere to go*, having nothing to in common with the previous one : strong scansions, suspense interruptions, vibrating or full of tension strings, piano ostinato, a lot of varied elements, from the

At first listening, we could believe in a new theme in tracks 10 *Lolita* and 25 *Togetherness*, for the magic intervention of the viola, though it actually is a variation of a short fragment from *Togetherness*, hidden in its middle part. But the first one has a long one minute intro, which really varies from the theme so that we could believe in a new one. All the versions add material to the theme, for a new experience, apart from the end of track 25, repeating its first part at the end, surely for the balance within the whole track.



most anxious to the most dynamic. Particularly remarkable are the two tracks 11 and 20, because of the up-tempo, many changes, urge and chase climax and resolution: highly recommended.

The extreme delicacy, false or true innocence are finally rare in EM's music in that way : the only common point with another soundtrack can be perceived in **Butterfly** (1983), firstly in the plots : adult man / grown up girl relationship, repressed or shameful feelings, ambiguous desire, both sadness and sweetness, melancholy. Then the music treatment can be compared: great slowness (again unusual), prominent harp, delicate strings, flute, a sense of mystery and sensuality. Furthermore, in both scores, a couple of far harder passages strongly contrast with the whole. But with 15 years of difference, **Butterfly**, less abstract, appears to be a little rougher and has more flesh. Its period comes just after the years of great freedom, and the early Eighties have yet to discover AIDS and all the troubles the new situation was making in the society about sex and relationships. There still was a sort of innocence and spontaneity clearly present in the **Butterfly**'s music.

In the late Nineties of **Lolita**, everything of this matter is more troubled, more difficult for everyone: wide pornography trade, vulgarity

in pictures and TV are omnipresent, paradoxically preventing a clear idea of sex made of free and joyful relationship. Besides, scandals of pedophilia rising out in these times aggravate the troubles. Between the two scores, the society changed, and it is felt in the music : the desire is more cerebral, all is more withdrawn, serious, delicate, shameful, disappointing. So the transparency of the glass-harmonica, the intimacy of the piano, the harp, the small ensemble of strings are clearly justified.

After the horrible discoveries of sex attempts and atrocious pedophilia crimes, the society seems to understand or understate the sex desire more as something inappropriate (even for adults – a puritan ideology sometimes obsessive) full of disillusion, dangerous and where nothing is innocent or joyful; a sad and wrong idea which has to be fought of course.

The rare romantic passages (rapid piano, elegy for viola) were not included in the original CD: nothing surprising, because the period imposed the contrary. Now we cannot forget the delicate piano scansions, the unspeakable harp and glass-harmonica, the strings full of withdrawn love. The music captures the essence of withdrawn and forbidden feelings.

A final wink: with the main character's name being Dolores Haze (aka Lolita), the music could only be... "hazy".



————— CHRONICLE —————

Gianni Morandi

by Steven Dixon



Innocence is Gianni Morandi's most abiding quality. He radiates it. It is there in his eyes, his smile and in his voice. Much of this young singer's career succeeded on these most fundamental characteristics.

He was born Gian Luigi Morandi, in Monghidoro near Bologna, Northern Italy, 1944 from parents Clara and Renato Morandi. In his teens Morandi had a varied job history: shoe-shiner, cobbler and candy vendor. In his spare time he joined the group "I Cadetti di Scaglioni" ("The Scaglioni Cadetts"), under the direction of singer Ada Scaglioni.

Morandi's acting career took off with a series of rather unusual bit parts in **Toto Cialak** (1961) and **Toto Sexy** (1963), comedy films

which were simple throwbacks to the Mack Sennett/Ben Turpin satires of the 1920s and ideas the young Morandi would incorporate in his next films.

His first big break came through the many auditions, talent shows and festivals of the time. In 1962, 18 year-old Morandi presented a rather remarkable song in *Andava a cento all'ora* (Camucia/Dori), a truly lively twist song with many cool bursts of electric-guitar. It scooped first prize and was immediately recorded by RCA, using Ennio Morricone as orchestrator. That particular song became a smash hit due to a number of contributing factors – it was marketed in a time when RCA were hiring fresh new talent like Gianni Morandi, Jimmy Fontana and Gianni Meccia.

These popular artists brought in their own styles and with their distinctive voices created wild and warm crazy beach party songs, all summery and lemon-fresh, blended with farcical trumpet blasts, car horns and peppered with exciting youthful choirs.

What better example than Camillo Mastrocinque's 1962 **Diciottenni al sole** (Beach Party Italian Style) and the Gianni Morandi song *Go-Kart Twist*, composed by Ennio Morricone. The song is jam-packed with amusing Morricone punctuations and has all the exhilaration of a feverish rally car race.

Equally wild and wacky, also from 1962, we have Morandi as an uncredited vocalist for a TV pop show. The song *Abbiamo 16 Anni* (Verde/Canfora) first came to light as a short instrumental/choral on Rita Pavone's self titled album (RCA PML 10350, 1962) and also on an RCA single listing Bacalov as orchestrator. However, on the RCA2002 BMG CD, the Bacalov credit has been replaced by Ennio Morricone. The catchy theme certainly does have that Morricone bounce.

The debut album by Gianni Morandi, titled simply "Gianni", has a follow-on reference number to Pavone's (RCA PML 10351, 1963) and is filled with the comical, the bizarre and the damn right peculiar, all expertly guided by the wand of Ennio Morricone.

From this album debut, director Ettore Maria Fizzarotti would use these songs as the backbone for a trilogy of films and as a marketing tool for teenagers to buy the records. In the first film in the series, **In ginocchio da te** (On my knees to you) 1963, Morandi was cast as young rural farm boy (named Gianni Traimonti), called up to do his National Service in picturesque Naples. **Non son degno di te** and **Se non avessi più te**, both 1965, soon followed.

Although a fictional trilogy, one could argue they are actually part-based on fact, as they follow Morandi's life in the National Service; his strong romance with the Sergeant's daughter Carla, played by his future wife-to-be Laura Efrikian, whom the singer courted during filming; his struggles with all those

adoring fans and the pressures of recording songs for RCA Studios.

As in real life, the superstar pressures took hold: Morandi's encounters with his adoring fans caused strains on his marriage with Laura (sadly their first child Serena died at birth). In these films, similar tragic circumstances were neatly glossed over, replaced with a more

Titanus.



fairy-tale ending. The trilogy succeeds and is actually very inventive. Morandi is barely off screen performing song after song – in the Army barracks, on the band floor and when he finally makes it big on Italian TV.

There is a notable comedy influence, and I guess many comparisons can be made to some post 1950s British comedies such as **Carry on Sergeant** (1958). Comedy supporting cast is also good – Italian comedian Nino Taranto plays the sergeant and father of Laura Efrikian's character. Gino Bramieri plays Gianni's uncle and Carlo Taranto the lance Corporal. Guest appearances come in the shape of handsome singer Fabrizio Capucci, an actor/singer briefly married to model, singer and actress Catherine Spaak. And trumpeter Nino Rosso is also featured: he

plays his version of *Il silenzio* to gently sooth the soldiers to sleep. The comic scenarios and mildly amusing songs come thick and fast: *Che me ne faccio del latino* (Merchesi/Beretta/Bertolazzi), used in the opening titles as the naive young farm boy Gianni is plucking away on his guitar is indeed a colourful rock and roller with joyous bells, sweeping violins and blasts of electric guitar.

Then we have a drunk dance sequence in the army barracks as *Il primo whisky* (Merchesi/Beretta/Bertolazzi) is first introduced. The ever inventive Morricone, as orchestrator inserts some effective sounds of intoxication with random tinkles of the keyboard leaving the listener woozy and vertigo induced.

The film's climatic song is so sincere: *In ginocchio da te* (Migliacci/Zambrini) was placed on Morandi's follow-up album "Ritratto di Gianni" (RCA PML 10372, 1964). Winner of the Cantagiro Summer Song Festival and at the summit of the Italian charts for 14 weeks.



By 1968, that disc had sold well in excess of 1 million copies: tearful strings, emotive-filled orchestra and weepy chorus.

The film also uses a ballad which later became the title of a Morandi's second film in the series *Non son degno di te* (Migliacci/Zambrini). Like the first film, this is jam-packed with emotive ballads not just from this album but also from Morandi's first long-playing vinyl. The gentle love ballad *E' colpa mia* (Migliacci/Gertz) was released from

the first album, then issued on various singles and EPs formats as a kind of film tie-in.



But it is most unlikely it was recorded exclusively for the film *Non son degno di te* despite evidence popping up time and time again on film picture singles and EPs. On the other hand, the theme *I maniaci* (The Maniacs, 1963) is from a film and it is a highly pleasing one at that. The solo guitar and fast paced female chorus chanting "Maaaaaaa. neeeeeeeeeaaaaa!" allows Morricone's amusing imagination to run riot.

Gianni Meccia, a similar kind of vocalist with many happy romantic songs to his name is a credited composer on many of the Morandi songs. Meccia, a fun beach-party vocalist himself, had already covered one of Morandi's hit songs from 1962 *Meglio il Madison* (Camucia/Enriquez) in German language in the form of a Morricone orchestrated dance foxtrot.

As composer, Morricone penned very few of the songs he arranged for Morandi, but a lovely romantic piece can be found on album two titled *Quando sarai lontana* (also recorded as *Cuando seras lejos* in Spain). This falls into the western genre, albeit the Hollywood variety with Alessandrini on banjo. Morricone used this exciting instrument many times within his pop arrangements, some serious songs, others of a more leisurely nature. He also used the banjo prominently on

the beautiful score *E per tetto un cielo di stelle* (And for a Roof a Sky Full of Stars, 1968) .



This second album was phenomenally successful and inspired many of those songs on it to be recorded in many European languages. In 1992, there was a striking limited edition LP “Ritratto Di Gianni” picture disc (RCA BMG 74321-12406) issued exclusively with the Italian magazine “Ra-Raro”. In the early 1990s, when CD bootlegs were all the range, numerous Morandi vocal recordings were to emerge in Spanish and French all usually containing the same Morricone arrangement, some with slightly different ones. In those days you could wander into the RCA archives in Rome, often unapproved, and have tape recordings sneaked out then pressed onto a disc. As a result, there was sure to be a large amount of unofficial CD releases about until the RCA studios caught on and beefed up their security.

Many legitimate French and Spanish Morandi vocals do exist both on vinyl and on CD and for fans of the Morandi-Morricone combination they are very well catered for.

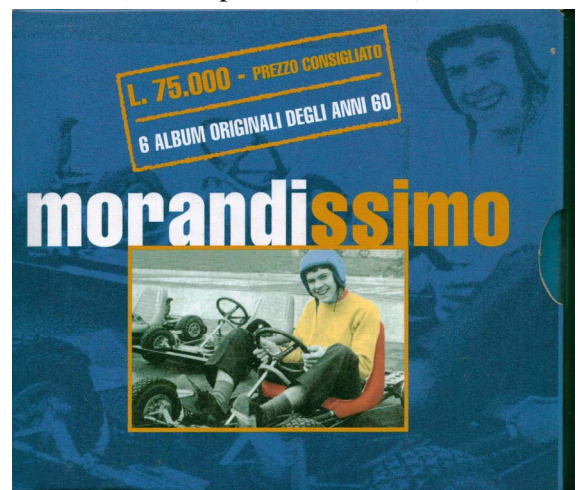
In 1999, a deluxe RCA BMG 6CD box set called “Morandissimo”, an almost near complete collection of his Italian works with Morricone was issued.

It was in 1965, the third Gianni Morandi/Ennio Morricone LP arrived in “Gianni Tre” (RCA PML 10412). Personally I view this as the best with Morricone the most dominant

force. It is also the most varied. There are cover versions (Burt Bacarach's *Il Mondo nei tuoi occhi* given a spaghetti western makeover), vocal poetry (Gino Paoli's beautiful *Angela*), a Hollywood western re-work (Dimitri Tiomkin's *Deguello* from **Rio Bravo**) and a heroic war-style merger in *Mi vedrai tornare* (Migliacci/Enriquez/Zambrini).



There are many Morricone arrangements which echo films of the period, or ones to come. There are frequent references to the spaghetti western genre, already pioneered by Morricone and those aggressive guitar rock-styles used in Italian thrillers such as **Svegliati e uccidi** (Wake up and Kill, 1966).



In *Se non avessi più te* (Migliacci/Enriquez/Zambrini), a blasting trumpet solo emerges in the final scenes from the film as the lovers reunite. Morricone's trumpet orchestration is

more fitting to the Man with No Name menacingly appearing from a bushy composite. Throughout the “Gianni Tre” album, we can't help but notice how Morricone's style had matured.

An ever powerful military style rousing male chanting from the Migliacci/Enriquez/Zambrini collaboration *Mi Vedrai Tornare* was recorded for Gianni's Morandi's fourth film for director Fizzarotti, a film whose storyline had no connection to the previous three. For one, Morandi plays a different character Gianni Aleardi. From sunny Naples to Japan, Morandi is in a school of marine officers and falls in love with a beautiful Japanese girl Elisabeth Wu. The main Morandi vocal, with choral headed by the brilliant backing singer Raoul, was issued as a film version and, in France, applying a stunning solo guitar insert. *Toi toi toi toi toi* can be located on Gianni Morandi's “chante en Français” (RCA Victor 86. 172M, 1966) but has never been released on CD.



The film also contains many short romantic fragments composed by Morricone. In the previous Fizzarotti films, many musical intermezzos are also heard. This pattern followed in a film called **Altissima pressione** (Highest Pressure, 1965), a teen drama directed by Enzo Trapani and starring Gianni Morandi in a visual narrating role (some live performance footage of him is also included).



Altissima pressione has a fantastic musical score by Ennio Morricone, using many stunning arrangements (the vocal used for the opening credits is Stelvia Ciani's heart-burning angelic and religious ballad *Tutti noi giovani*, RCA ARC AN 4031, 1964), a true gem. The film's main star was a singer called Dino, an artist whom Morricone had worked with many times before. Dino recorded powerful ballads and sensitive love songs with Morricone including the stunning vocal *Il ragazzo di ghiaccio*. Dino plays the character Roberto

and the love interest comes in the shape of Rosemary Dexter (Colonel Mortimer's sister from the flashback sequences in **For a Few Dollars More**). The story of **Altissima pressione**: the boy meets girl, boy loses girl, boy gets girl back, is a familiar one as it has been used time and time again in so many later rock teen movies such as **American Graffiti** (1971) and **Grease** (1978).

Hardly surprising then, one of Italy's most popular teen sensations Gianni Morandi was chosen to narrate the film. The 1966 protest song *C'era un ragazzo che come me amava i Beatles e i Rolling Stones* (Migliacci/Lusini) found on Morandi's fourth album "Gianni Quattro: Un Mondo D'Amore" (RCA APML 10428, 1967) has one of the most harmonic guitar solo intros Morricone has ever produced.

It tells the story of two youths – one Italian and one American – who both play guitar and listen to the Beatles and the Rolling Stones. One day the American gets a letter from his government and goes off to fight in the Vietnam war, and now the guitar is forgotten. Musically alone but not quite defeated, the Italian youngster is alone with his guitar, and the music it plays is only an echo of its former self.



In 1967, Gianni Morandi starred as an Aladdin-type character in the colourful period musical **Per amore, per magia** (For Love For Magic). The album on the label RCA S 28 is

very rare. Ultimately this project belongs to the authors Luis Enriquez Bacalov, Franco Migliacci and Bruno Zambrini, with Morricone credited as arranger for the following vocals: *Mille e una notte* (instrumental), *Mille e una notte* (vocal) and *Questa vita cambierà*. Two of these works had been issued on the "Gianni Quattro" album.



A fourth arrangement exists, perhaps one of the strongest of them all. But Ennio's version of *Dammi la mano per ricominciare* (RCA PM45 3399) is not from the original soundtrack. The LP and true film version is arranged by Luis Enriquez and Bruno Zambrini and the difference between the two is noticeable enough even for those with a limited knowledge of Morricone arrangements.



A promo picture cover 45 was issued by Bella with narration, dialogue from the film and a tiny snippet of the Morricone-arranged *Questa vita cambiera*, with its dreamy almost fairy-tale *Zenabel* orchestration (*Zenabel* is a Bruno Nicolai score conducted by Ennio Morricone in 1969).

Although Morandi's style had changed over the years, his success and relationship with Morricone was consistent throughout. Morandi continued to produce albums, many using the Migliacci/Zambrini pen. His album "Gianni 5" (RCA PSL 10432, 1968) was arranged by Franco and Berto Pisano, Guido Relly, Ruggero Cini and Piero Pintucci. The singer spent the late 60s releasing cover versions. Entering the electronic period of the early 70s seemed to suit Morricone's style of music but for Morandi was not so fruitful. Morandi starred in a number of films including the love drama *La cosa buffa* (A Funny Thing, 1972) scored by Morricone.

Later that decade he represented Italy in the 1976 Eurovision Song Contest held in Amsterdam, reaching 8th of 12 with his song *Occhi di ragazzi*.

Like the late 1980s Abba revival, Morandi himself made a major comeback. He met a local lyrics songwriter Mogol. He convinced him to re-invent himself for a brand-new musical tour of Italy, singing all his old hit 60s tunes with completely new arrangements (strings instead of electric guitars, low chorals), but the live album flopped. After the tour he presented many shows for Italian TV, credits include "Movie Movie" and "All Together".

In one of these shows 1960s singing stars, many of whom had retired from the music/movie scene made special appearances, including his ex-wife Laura Efrikian.



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