

**LE ORE DELL'AMORE** *The Ghost of Ennio*  
**GIÙ LA TESTA** *Artwork*  
**RITA MONICO** *As arranged by the Maestro*  
**CITY OF JOY** *Film and Score Review*  
**RICKY TOGNAZZI** *Portrait*  
**GESTAZIONE** *Ballet*

...and more

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**Back cover image:** page extracted from "Quentin par Tarantino" (graphic novel, 2022), courtesy Éditions du Rocher, art by Amazing Ameziane - ameziane.blogspot.com

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## PREFACE

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# The Seminal Letter

by Didier Thunus

The main path that Giuseppe Tornatore invites us to follow in his documentary **Ennio, the Maestro**, hence in Ennio's life itself, is a path of redemption. Has there ever been a moment in Morricone's career where he could look back and feel good about it? In his last years maybe. He was at first ashamed of working for the record industry, and then for the cinema business – worst of all for westerns. Even though he was excelling in them, and may sometimes has felt proud about his work, he was soon enduring it again as some sort of humiliation, in comparison to what he was expected to deliver by his peers. It was like he was being disrespectful to the honour he had had, studying with a master like Goffredo Petrassi.

For so many years, he has been struggling to still make some kind of breakthrough in the field of contemporary music, envisaging several times to quit film music for good, but his works were never finding their way to the most prestigious venues. Cherry on this bitter cake, he was not even legitimately recognized by his own profession for his work, missing the Oscar on many occasions, most notably with **The Mission**.

As attested by Boris Porena in Tornatore's film, it wasn't until **Once upon a Time in America** that Ennio's fellow students realized that there was really something unique in Morricone's music, something that you cannot bring by being just a dilettante. Porena apologized to him in a letter. It was 1984. It is great that this finally happened, but I come to wonder: what was wrong with **Novecento**? What was wrong with **La dame aux camélias**? With **Il deserto dei Tartari**, with **Mosè**? "*There's none so blind as those who will not see*" goes the proverb.

Thanks to artists like Riccardo Muti, Antonio Pappano or Yo Yo Ma, he finally had a seat at the table of the masters. Thanks to Quentin Tarantino, he was finally honoured with an Oscar for a specific score – the previous one had sounded more like an apology. Thanks to Alessandro De Rosa and to Giuseppe Tornatore, he has the ultimate testimonials of a lifetime in the form of an auto-biography and a top-quality documentary. And thanks to his world tours, he could finally realize the impact he had had on the souls of so many people. Nicola Piovani told him after a Paris concert where the crowd was ecstatic: this is the music of the century Ennio, your music, no-one else's.

Were all those sufferings worth it? Is it maybe the fate of the real artists, to go through a way of the cross rather than enjoy a "*luxurious scenario that involved a fancy orchestra playing his music while he drinks the finest champagne and get his back massaged at the same time by a litany of luxurious flunkies as they nonchalantly perused his latest notated masterpiece*"<sup>1</sup>? At least he didn't end up being crucified, and was able to witness his salvation with a clear mind. There is no wonder why our Maestro has been sobbing so many times in interviews or speeches: his music is his life, his music is himself, and every word he was pronouncing was reminiscent of moments of sorrow he had had to go through.

All this is so contrasting with the way we, his fans, have lived through these years, discovering masterpieces after masterpieces, worshipping any forthcoming score that was going to bear his name,

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<sup>1</sup> Paraphrasing Daniel Pemberton in his sleeve notes to the **King Arthur - Legend of the Sword** CD, Sony Classical, 2017.

collecting his rarest creations, analysing his abundant oeuvre, attending his concerts. It was a path of joy and of reverence, a path of love and of everlasting gratitude.

Boris Porena is one of the great minds of the 20th Century, and I am very grateful that he humbly accepted to testify in front of Tornatore's camera. I would like to tell him that we have now also reached a point where we can forgive him and his fellow composers. Our respective paths have finally come together, at the crossroads of the blisses and of the tears, a place where everything is fine, after all, and where we can hug each other and say no word. A place of silence, the silence that our Maestro loved so much. We have now come full circle, and Ennio's oeuvre can occupy the place that it deserves in the pantheon of music.

One thing may still be missing though, just one: a feature film about Ennio's life – I mean with actors. Such a biopic will typically not go through the different periods of the life of the celebrity, like documentaries do, but would rather start with a major event happening at an older age, a moment that makes the artist look back at his or her life and career in flashbacks, while still returning to the main timeline and portraying new events. If the artist died at an old age, the movie would have a final frame summarizing what happened next, not going in details through the final years.

What could this seminal event be in Ennio's life, that would have made him stop and look back? We could think of several of them, but maybe the one I would pick would be exactly that one: the letter from Porena. Ennio was in his late Fifties and had reached a peak in terms of maturity and mastering of his art – as proven in the following years with **The Mission**, **The Untouchables**, **Cinema Paradiso** and so many more masterpieces.



The first flashback could then be inspired by this amazing video that was located in the Luce archives by Tornatore's team, of young Ennio playing the trumpet at Santa Cecilia<sup>2</sup>. The next ones would go across major moments of his career and life, while in parallel witnessing the impact that the letter had on the man in the following years. It could end maybe with the honorary Oscar. I leave the rest to the imagination of professional screenwriters. The casting would also be a very interesting exercise.

In this new issue of *Maestro*, particularly long with almost 80 pages, we will keep on exploring the many facets of the Maestro's career, with a helicopter view of his style by François Faucon, and impressions about movies like **City of Joy** (including a major discovery about the Indian music), **Giù la testa** and **I motorizzati**, respectively by Patrick and Steven. I will analyse the possibility for Ennio Morricone of having been a ghostwriter on Luciano Salce's **Le ore dell'amore**, and will walk you through the career of Ricky Tognazzi, a major director in the last part of Morricone's career. We are also particularly happy to welcome back Patrick Ehresmann, one of the pillars of MSV, with an article on Rita Monico. But the centrepiece will be provided by a thorough analysis by Frédéric of the *Gestazione* ballet, which so far looked like just another piece of absolute music written by the Maestro, but now appears to have been a major artistic effort by him and many other artists, some of whom Frédéric managed to have direct contacts with. The fact that this also took place in 1984 is an interesting coincidence.

<sup>2</sup> This moment came as such a surprise that Laurent, in his report for *Maestro* #22, thought the images had been reconstructed by Tornatore himself – something the Sicilian director is definitely capable of doing. But now that Richard has located it on the internet, we can be certain that it is genuine. It is quite amazing that such footage really exists, and that we never came across it before. [https://patrimonio.archiviolute.com/luce-web/detail/IL3000088093/1/musica-santa-cecilia.html?startPage=0&jsonVal={%22jsonVal%22:{%22query%22:{%22Accademia%20nazionale%20di%20Santa%20Cecilia%22},%22fieldDate%22:%22dataNormal%22,%22\\_perPage%22:20}}](https://patrimonio.archiviolute.com/luce-web/detail/IL3000088093/1/musica-santa-cecilia.html?startPage=0&jsonVal={%22jsonVal%22:{%22query%22:{%22Accademia%20nazionale%20di%20Santa%20Cecilia%22},%22fieldDate%22:%22dataNormal%22,%22_perPage%22:20}})



## NEWS

by Didier Thunus (D.T.), Patrick Bouster (P.B.), Richard Bechet (R.B.), Stefan Voss (S.V.)

# Legacy

## Concerts

The Ennio Morricone Official Concert Celebration - World Tour 2022 opened in Tokyo on November 5. The only footage that could be located is from Andrea's Instagram page<sup>3</sup>. The tour is now going through several European cities. I am sure many of us are eagerly awaiting the moment where we can attend one of them.

## Homages

### Directors

While Tornatore's documentary about Ennio seems to have done very well at the box-office<sup>4</sup> – not necessarily a given for this kind of film – with an excellent rating of 8.4 on IMDb, a new documentary about Sergio Leone was released, called **L'italiano che inventò l'America** ("The Italian who Invented America") and directed by Francesco Zippel. This is also an opportunity to remind you about the one made on Giuseppe Tornatore himself, already 10 years ago, **Ogni film un'opera prima** ("Every Film My First Film") by Luciano Barcaroli and Gerardo Panichi. Ennio Morricone appears in both, amongst many stars from the directors' universes, and his music is of course omnipresent in either movie.



<sup>3</sup> <https://www.instagram.com/p/Ckvkm30jVvt/>

<sup>4</sup> See for example here: <https://sparkchronicles.com/box-office-august-2-the-guarantee-of-ennio-and-miyazaki/>

Tornatore also seems to be adapting **Cinema Paradiso** for the television, in the form of a six-episode series<sup>5</sup>. The name of the director is not yet revealed, even less so what is to be expected for the music. It is meant to be shot and delivered in 2023.

In the same line of thought, **The Hateful Eight** appeared on Netflix as a television series as well<sup>6</sup>, but in this case it is nothing but the movie itself, divided in 4 episodes, with a few bonus scenes added under the supervision of Tarantino<sup>7</sup>. Those additional minutes are only for the few amongst you who did not yet have enough dialogue scenes in the theatre cut. Nothing new on the musical side.

D.T.

## Graphic Novels



© Amazing Ameziane/Editions du rocher 2022



© Achdé/Lucky Comics 2022

The same Tarantino is also honoured by an unconventional, somewhat alternative, graphic novel which retells his professional biography in French: "Quentin par Tarantino", with texts and drawings by Amazing Ameziane, who already made other designed bios, like the one on Scorsese. In the album (Editions du Rocher, 2022), a couple of pages show Tarantino deciding at last to hire Morricone for an original score, and speaking with him about **The Hateful Eight**. In addition, nearly a full page presents a late portrait of the composer (reproduced with permission on the back cover of the present issue). So it is the second (notable) time that Ennio is featured in a graphic novel. Tarantino says an accurate and important phrase, which could have been said by Ennio: *"It's not me making too much, it's the others making too little!..."*

<sup>5</sup> <https://variety.com/2022/tv/news/cinema-paradiso-tv-series-giuseppe-tornatore-1235330437/>

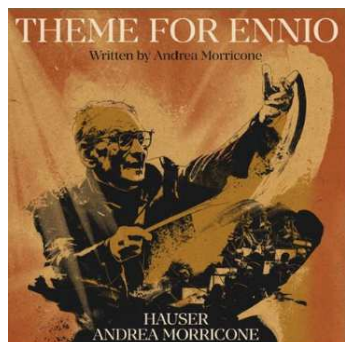
<sup>6</sup> <https://www.indiewire.com/2019/04/quentin-tarantino-hateful-eight-extended-netflix-miniseries-episodes-1202128078/>

<sup>7</sup> You can watch here a compilation of all of them: <https://www.youtube.com/watch?v=uoMq1CENffg>

Another designer, Achdé, the actual cartoonist of the comics series “Lucky Luke”, famous in Europe, paid a private tribute to Morricone after his death with a drawing reprised now in a little book “Un western de papier” (Oblique Art editions, 2022). Here as well we were authorized to include an excerpt, thanks to the authors and their publishers.

D.T., P.B.

### Theme for Ennio



Croatian cellist Stjepan Hauser had dedicated an album to Morricone in 2020, called “Hauser Plays Morricone”, including, amongst other classics, a stunning version of *L'estasi dell'oro*. Confirming his passion for Morricone's music, he has now asked Andrea Morricone to come up with a new piece dedicated to the Maestro, orchestrated specifically for his cello. The *Theme for Ennio*, arranged by Robin Smith, has been released in October<sup>8</sup>. Andrea accompanies Hauser on the piano. The beginning of the theme is clearly inspired by *Deborah's Theme*, like another variation of it, before Andrea allowed himself to develop it in another direction.

### Mural in Rome

We knew already about the giant mural in Larissa, Greece, representing Ennio Morricone<sup>9</sup>. There is now one in Rome as well, piazza Lorenzo Lotto<sup>10</sup>. It was revealed to the public on what would have been Ennio's 94<sup>th</sup> birthday, in the presence of his son Marco.

It is part of a project where several Roman artists will be honoured in the same way. A few months earlier, another mural representing Sergio Leone was revealed in the Centocelle district of the city.



D.T.

### 5 Euros Coin



<sup>8</sup> <https://www.youtube.com/watch?v=xLZUOtWD5IM>

<sup>9</sup> <https://www.ekathimerini.com/society/231687/greek-town-loves-movie-score-maestro-morricone-and-it-shows/>

<sup>10</sup> <https://www.ruetir.com/2022/11/10/rome-the-mural-dedicated-to-ennio-morricone-inaugurated-a-gift-from-the-giallorossi-club-to-the-city/>



The image of the 5 Euro Ennio Morricone commemorative euro coin in coincard from the year 2021, issued in Italy, is shown above. The coin was minted using the proof plate technique. The metal used is a copper-nickel alloy. The coin has a diameter of 27.5mm. 10.000 specimens.

You can also see the image of the coin including the original case and certificate. The metal used for the embossing is silver. Furthermore, the fine weight of the silver is 16.65 grams. The coin has a diameter of 32mm. 80.000 specimens.

S.V.

## New Music

### Eros Ramazzotti – Ogni volta che respiro

A piece called *Ogni volta che respiro* (“Every time I breathe”) had been present in SIAE for a while, composed by Morricone with lyrics by Mariella Nava. I took contact with the songwriter in 2019 and she said that it was a love theme in search of a voice à-la Andrea Bocelli.

*“I received the solo piece of music quite a few years ago, Mariella Nava wrote to me lately, with the voice of the great Maestro humming the notes of the melody without the words. For me it was a great surprise to hear this, with the request to think of lyrics. I wrote words that were inspired by this big but very intense melody. It was full of "breath". I thought of the fact that true love knows no absence. Love is filled with precious moments that will live with us. Even at a distance of space and time. You can connect on those moments experienced forever. I learned some time later that I was not the only one who had been asked to write words, but that the Maestro had immediately chosen mine. I was called by the publisher, and we signed the song together with Ennio Morricone. Track that then had to wait for its moment to come to light.”*

This finally materialized with the inclusion of the song on Eros Ramazzotti’s new album “Battito infinito”. *“Some time ago I was informed that Eros had listened to the song and that he liked it very much. I got in touch with him learning directly of his will to insert it in his new record that was in the works. I was delighted. We then met with Eros in his studio and we thought of very small changes of a few words that would make it even more direct and suitable for his singing and his musical world.”*

The album was released in September 2022. The song is very sweet and tender, with a chorus



reminiscent of some past works by the Maestro – maybe *Amore per amore* from *Così come sei* (1978)<sup>11</sup>? A Spanish version also exists, entitled *Cada vez que respiro*. *“Eros was very nice because he always made me participate in the recording by sending me the rushes of both the Italian version and the one with the adaptation of the text in Spanish. He was always excited and communicated it to me. I too heard it and wrote to him that it was beautiful.”*

This marks the first ever, however late, collaboration between Morricone and Ramazzotti, two giants of the Italian music world.

<sup>11</sup> Listen to the song here: <https://www.youtube.com/watch?v=8Q7QgeuKsuw>



*“I wanted to go and attend his concert in Verona and listen to it in that crazy setting with the audience cheering him and showing him all their affection and you can imagine what I felt. I can only say “Thank you, Eros, for this “infinite heartbeat”<sup>12</sup> that you gave me!”.*

And many thanks to you as well Mariella for kindly answering our questions.

### Dolce & Gabbana: La forza delle connessioni

A new commercial for Dolce&Gabbana and TIM, again directed by Giuseppe Tornatore, uses music by Ennio Morricone<sup>13</sup>. If the second part is well known to us, as it is taken from the **Dolce Rosa Excelsa** ad (2015), the first one is unknown to us, with a solo female voice, seemingly using the same theme. It could be a variation written for the same project but unused, or a different piece which Ennio wrote separately for the fashion house. The unreleased music lasts just above 30 seconds.



Let's also note that another ad by Tornatore also used music by Morricone: **Grana padano**. But this time it is simply *Gabriel's Oboe*<sup>14</sup>, in a version unknown to us.

## New Releases

### Expanded Scores



A jewel from the CAM vaults is delivered to us courtesy Sugar Music, in the form of an extended soundtrack of the movie **Quando l'amore è sensuale** (1973). 75:30 on CD or double-LP, adding almost 34 minutes, spread over 10 pieces, to the already published material (the original album plus one piece released by Decca on the “Morricone Secret” album in 2020).

The movie, directed by Vittorio de Sisti (**Quando la preda è l'uomo, Sesso in confessionale**) and starring the beautiful Agostina Belli, is a rather obscure flick portraying sexual perversion and infidelity. The overall score is mostly experimental, with melody sketches in scansions and rhythmic patterns, electronic timbres and echoed voices, still with some purely melodic moments as in *Canzone per Donatella*, *Soluzione borghese* or *Sensualità*, whereas *Nascosto nell'ombra* and *Radiolina* (heard over the opening credits<sup>15</sup>) bring in the indispensable pop/beat component. It will not be your everyday Morricone

<sup>12</sup> Translation of “Battito infinito”, the title of the album.

<sup>13</sup> <https://www.youtube.com/watch?v=dEIERXg-Lb4>

<sup>14</sup> <https://www.youtube.com/watch?v=Q-A6kjlZ-hE>

<sup>15</sup> See <https://www.dailymotion.com/video/x6s3d0x>

if you are only into **Cinema Paradiso** or **The Mission**, but it is pure delight if you want to explore further the quirky Morricone of the Seventies.

The most surprising addition is the so-called *Pianoforte solo*, which is not at all a version of the *Quando l'amore è sensualità* piece as expected, but a preview of the main theme from **La cugina**, which was released the year after. The rest consists in variations of known themes, some of them truly rewarding – such as the new version of *Tarantella naif* including an accordion.

Of importance is the availability of a 23<sup>rd</sup> track on the digital release of the album: *Giallo per due pianoforti*, almost 6 minutes long, which explains why it was not possible to include it on the CD, as it would have made it go beyond the 80 minutes mark, or on the double-LP. This shows how a Morricone score, as minor as it may have been, could reach a very sizeable runtime.

The sound quality is astounding and the artwork is engaging. It is a pity that no sleeve notes were included, and no detail about the recording, such as the soloists – apart from Edda Dell'Orso, credited on 7 pieces. Yet it is definitely the most interesting release of new original music this year.

\*

\* \*

If I had been told that there were 8 minutes of unreleased material from **Red Sonja** that had been uncovered in mediocre sound quality – because this is what we get with the new release by Quartet Records – would I have bought the CD? Most probably. **Red Sonja** is a major achievement by the Maestro, not exactly one of a kind because it has an older sister named **Hundra**, but almost. It is a sweeping heroic fantasy score with gorgeous melodic material and frenzied action pieces for full orchestra and chorus. A pure jewel for Morricone fans and for film music enthusiasts alike. So who are we to complain? Quartet Records did what they had to do: when they lay their hands on unreleased material, they publish it. So we must be thankful for that.

Now, we can also not claim that this is a glorious release comparable to major ones such as **Il buono, il brutto, il cattivo** or **Sahara** or **Roma come Chicago**. The sound quality for the new pieces is below average, almost as bad as for **Hundra**. We know we can't hold Quartet responsible for this, neither their skilful sound editor Chris Malone – they probably did their best with what was delivered to them.

The material in question is actually the isolated soundtrack as it was used in the film, abridged or extended in order to fit the editing of the scenes – which Quartet added to the album programme already published several times, in superior sound quality this time. This means that we get, after the first 20 pieces, all known to us and all exquisite, 20 extra pieces repeating the known music, sometimes with additional bits, sometimes with not-always-very-clever editing.

All in all, the total runtime of the score – even if the album lasts 76:39 – is actually 44:10, compared to the 36:20 previously available. Note that it is not impossible that the previously unreleased pieces are also edited, but here we have nothing to compare them to. About the 8 extra minutes, truth is that they are not even completely unreleased, as some parts of the new pieces are almost exact replicas of known sections. But this is almost inevitable in a Morricone score.

Below is an attempt to compare the new material with the existing one, i.e. the first 20 pieces with the 20 new ones.



Album stereo tracks	Film score (mono)	Comment
1 Prologue (1:28)	21a Magic Call (1:22)	
2 Main Title (2:22)	21b Main Title (2:20)	
3 The Talisman (1:11)	21c The Talisman (1:07)	
4a Temple Raid (1:38)		After a new intro (see 22a below), <i>Temple Raid</i> (fight theme without choir) is heard in full but then suddenly moves into a portion from the beginning of <i>Fighting the Soldiers</i> (fight theme with choir), with an added punctuation to end the track. Curiously, this edit is also present in track 4. Even if <i>Temple Raid</i> deserved a proper ending (instead of the usual fade out), it cannot have been the original intention of the composer to suddenly bring the chorus just for the last few seconds.
4b [Fighting the Soldiers] (0:20)	22b Gedren Attack (1:58)	
5 Touch It (1:12)	23a The Talisman II (1:07)	Repetition of 21c. The sleeve notes, otherwise expertly written by Gergely Hubai, claim that this is the choir-less version but it isn't. The latter is nevertheless available as track 11. This repetition is not unique to this album though, as it was already present as part of the suites on the early vinyl-LPs. To tell the truth, they are indeed 2 different pieces but only the last second differs.
6 Sonja and the Sword Master (1:53)	25 Magic Call II (2:06)	No new material: the finale is oddly edited to make it longer
7 Varna's Death (2:02)	26 Varna's Death (2:02)	
8 The Gate of Brytag (1:49)	27 Sonja Arrives (1:59)	<b>Inedit</b> ending of 0:10. Actually <i>The Gate of Brytag</i> had always appeared to have been abruptly ended. We now have the few missing seconds.
9 Sonja vs. Brytag (1:15)	28 Duel I (1:16)	
10 Fighting the Soldiers (3:37)	36 Battle (1:14)	First part of <i>Fighting the Soldiers</i> repeated twice, but with a clear ending not heard elsewhere
11 The Talisman II (1:10)	Not present	Version without choir
12 The Chamber of Lights (2:02)	Not present	
13 Sonja Teaches Tarn (1:32)	32a The Prince Asks (1:30)	
14 Treasure in the Cavern (2:08)	Not present	
15 Sonja and Kalidor (1:46)	33 Duel II (1:33)	Edited
16 A Fair Fight (1:52)	34 Sonja and Kalidor (1:32)	Edited
17 Entering the Castle (2:11)	35 Sonja and Kalidor Enter the Castle (1:30)	Shortened, but the rest is in <i>Duel Continues</i>
	38 Duel Continues (1:56)	Edited – no new material, except for the last 10 seconds but they sound more like some filling for transition purposes
18 Sonja Defeats the Queen (1:31)	Not present	
19 End Credits (3:44)	39 Medieval Dawn (End Titles) (4:32)	Edited – no new material
20 Sorcery (0:51)	40 Belly Dancer (0:25)	Shortened
Not present	29 Broken Promise (1:54)	<b>Inedit</b> – Same theme as <i>Temple Raid</i>
	30 Sonja Saves the Prince (1:13)	<b>Inedit</b> – Same theme as <i>Sonja vs Brytag</i>
	31 The Talisman Arrives (2:16)	<b>Inedit</b> – Same theme as <i>The Gate of Brytag</i>
	32b Sonja is Watched (1:04)	<b>Inedit</b> – Same theme as <i>The Gate of Brytag</i>
	37 Silence (1:05)	<b>Inedit</b> – New theme, then same theme as <i>Sonja Defeats the Queen</i>
	23b A Way Out (0:33)	First part of <i>Silence</i>
	24 Varna Getting Away (1:05)	Second part of <i>Broken Promise</i>
	22a Gedren Attack (0:06)	Intro to track 22, corresponding to the last seconds of <i>Broken Promise</i>

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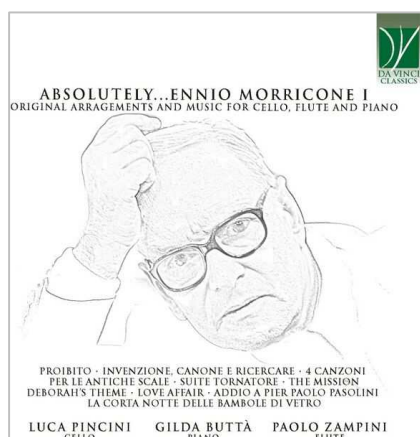
\* \*

Cinevox re-released **Occhio alla penna** (1981). In spite of the already very long programme published by them in 2007, with 27 pieces, they managed to find 2 additional ones, previously unreleased: new versions of *Occhio alla penna* and of *Due simpatiche zozzoni*, always nice to have but probably not worth buying again the whole CD, as they are quite close to the known versions and only make up 3:30 in total.

D.T.



## Original Arrangements



Gilda Buttà, Paolo Zampini and Luca Pincini continue their tribute to their cherished composer: the same team joins forces again, after the CDs “Music for piano” and the nice and dense “Film music”, as parts of the box “Io, Ennio Morricone” (2003), or separately. So half of the new CD “Absolutely... Ennio Morricone – original arrangements and music for cello, flute and piano” (Da Vinci Records) has points in common with the previous two and some other CDs, even though all the pieces are performed for the new recording. First, for piano solo, the “4 canzoni” (**White Dog**, **Stark system**, **Indagine...**, **Metti...**), is the most joyous and positive part of the whole CD. Second, the sole piece from the “Film music” project is *Gabriel's Oboe* featuring the 3

soloists. Third, the tracks that are reproductions: the ones from film versions are the well-known *Addio a Pier Paolo Pasolini* for piano solo, released several times, from Pasolini's very last film, and *Love Affair*, present on the piano CD and CD box cited above. We can add *Per le antiche scale*, present as well in a now rare CD “La musica, il cinema” (1999, containing piano and flute versions for soloists Fabbriciani – master of Zampini – and Damerini). Then, the revised one **La corta notte delle bambole di vetro** came from the same CD cited just now.

Regarding the other half, the main novelty consists in the *Tornatore Suite* for cello and piano. After *Playing Love*, only present with these arrangements on the Japanese 2-CD “Yo-Yo Ma plays EM” (2006), the 4 other pieces are totally new. **Nuovo Cinema Paradiso** with its 2 main themes, **Malèna** with its slow main theme and **Una pura formalità**. The latter, from the song *Ricordare*, was very sparse in concerts and disc versions. So this suite, very evocative, melodic is the most touching of the CD. The date of the adaptation by the composer remains unknown, but we can guess that it was first conceived for the Yo-Yo Ma project. Since he often prepares more material than is eventually necessary, or perhaps simply to fill a second CD with solo piano-cello versions, probably there still exists more unreleased versions.

*Proibito*, from 1973, a scarce piece of absolute music in that prolific decade for the cinema, was originally conceived for 8 trumpets (in overdubbing). Lately (possibly in 2019-2020), Morricone proposed to cellist Pincini to adapt it for cellos, a great mark of trust. As we are dealing with a difficult piece, beyond my skills and taste, I cannot comment on it. From 1956, *Invenzione, canone e ricercare*, for piano, is newly performed in its original version.





With *Deborah's Theme* for piano solo, the CD ends wonderfully, both for a tribute to Leone and because of its so far unreleased nature. We have heard this minimalist version a lot though, often played by the composer himself for TV shows shot at his home or at some events like the Cannes festival. But it was always very short, truncated, and here instead we get the full rendition, probably an adapted version for a CD like “Music for piano”.

The booklet, in Italian and English, written by Giovanni d'Alo' (who had also written the one for the “Cinema per archi” CD, Outhere 2017) indicates that the CD consists in a volume 1 of a collection. But we know that all depends on the audience, since a first volume of a “Morricone Assoluto” CD was never followed by a second one. So let's wait and see, and hope for more unreleased stuff.<sup>16</sup>

P.B.

## Re-releases

**Il fiore delle mille e una notte** (aka “Arabian Nights”, 1974) has been re-released by Quartet Records with the same contents as the lengthy GDM album of 2003. The two main pieces, *Tema di Aziza* and *Tema di Dunja*, are atmospheric and meditative, dominated by the harp, with a texture reminiscent of *Addio fratello crudele* (1971) and prefiguring some pieces from **Marco Polo** (1982). If *Aziza* has some dissonance brought by woodwinds and brass, *Dunja* has a melody with which Morricone would also be experimenting the same year in one of the *Frammenti di sonata* from **Allonsanfan**. These two inspiring pieces and their variations make up 7 of the 24 tracks. The rest of the soundtrack, however, is exclusively made up of solo organ pieces. If a theme like *Rituale* (also present in *Mistico* and *Misterioso*) has enough pathos to make it an engaging melody, it is nothing to say that the whole array is pretty much indigestible and will only satisfy the completists amongst us. Interestingly, a shorter program of roughly half of the runtime has been published simultaneously on vinyl, and the smart selection of pieces makes it actually easier to appreciate – a good inspiration also if you want to make a short playlist for listening to your CD.



Beat Records has re-released on one CD the 2010/2011 editions by GDM of the two **Provvidenza** movies, delicious western scores from the burlesque era (1972/1973), for a total of 75 minutes. Unfortunately, there wasn't enough space left to rectify the oversights of the GDM editions, so there are still 3 tracks missing and 2 other ones shortened from the second movie,

<sup>16</sup> Watch a live concert of Buttà-Pincini-Zampini here: <https://www.raipaly.it/video/2022/07/Concerto-commemorativo-del-Maestro-Ennio-Morricone-1627f9c1-8b47-48de-bb5e-fe4bab6e3a3d.html>

compared to the sparse pieces that had been made available on the “Western trio” CD by GDM already, in 2005.

Quite unusually, Le Chat qui fume, French label specialized in DVD/Blu-ray releases of B-movies, added as a bonus to his release of **Mio caro assassino** (as “Folie meurtrière”), not the CD with the soundtrack from that movie, as one would have expected, not even the re-release of a known compilation, but a brand new compilation from the Beat Records vaults.



On vinyl, Spikerot presents on vinyl a shortened programme of 20 pieces from **Bianco, rosso e Verdone** (1981), out of the 28 available since 2014.

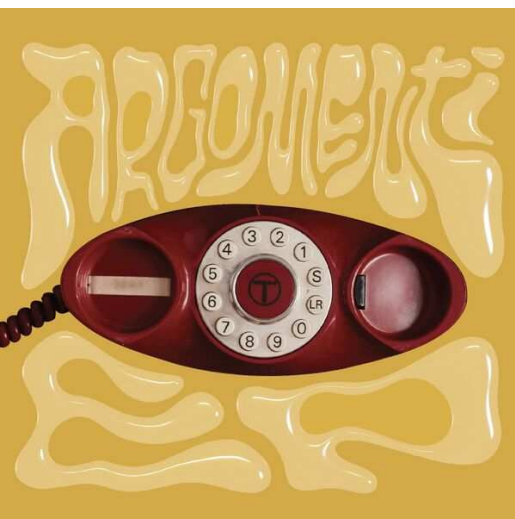
Cinevox and AMS team up to present a re-release of the **Così come sei** LP (1978), adding 3 of the 8 pieces from the expanded CD, for a total of 14 pieces. Same record labels and same principle for **L'assoluto naturale** (1969), but this time with only 1 added piece from the 1998 CD.

### Tribute Albums

This period was mainly marked by a series of tribute albums of very high quality, coming both from the alternative scene and from the mainstream one. Geeks will most likely be interested by the former category, which has indeed newly been served by two particularly engaging bands, both of which had already been teasing our senses in the past few years, and have now reached an impressive level of maturity and capacity of execution, and both coming up with 2 releases each. They are Mitch&Mitch on one side, and Calibro 35 on the other.



The Polish band, after a few noticeable appearances on Youtube, released their debut album with their Gruppo Etereofonico, called “Amore assoluto per Ennio”. Filled with rhythmic bossa-nova/erotica pieces of the Maestro’s golden period 1968-1971, it is a pure delight from beginning to end. If it features standards such as **Metti una sera a cena** or **Le casse**, it also premieres the rarely-heard orphan piece *L’ultimo*, or *Una voce allo specchio* from **La stagione dei sensi**. Their versions are so close to



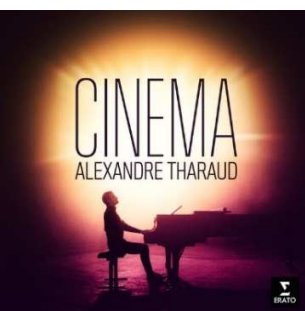
the original ones that they deserve to be labelled new performances of Morricone's tracks, not merely cover versions. All musicians are masterful, with a particular mention to the vocalisations of Magdalena Gajdzica. If you buy only one CD from the batch we present here, it should be this one. Another, shorter CD, was also published, called "Argomenti EP". It contains 5 tracks, **Argomenti** being the same as on the full album, and *L'ultimo* being an alternative version. The other 3 are completely new and add up to the already delightful list.

But I hope you will buy more, because you don't want to miss the Calibro 35 new opus, divided in 2 volumes called "Scacco al Maestro". They had already covered 4 songs of Morricone on their previous albums<sup>17</sup>, amongst reprises of classic poliziotteschi pieces by other composers. They have now included those 4 songs again, in upgraded versions, and added 17 others, with a level of mastery and audacity that is close to elation. They achieve a sound which, even though it is modern and state-of-the-art, and is exaggerating every single of the Morricone quirks, manages to remain faithful to the Maestro's own universe and boldness. Hard to single out favourites in this cornucopia of delectation, but pieces like **La classe operaia in paradiso** or *Passaggi nel tempo (Il grande Silenzio)* do stand out. Special mention as well to the songs *The Ballad of Sacco and Vanzetti* and *Ancora qui* – the latter being performed by Elisa Toffoli herself! Thanks to their cheek and attention to detail, those artists are making sure that we will continue for very long to enjoy afresh the music of our favorite composer.



From the second category, celebrated French pianist Alexandre Tharaud dedicates a full 2-CD to music from movies. Instead of adapting famous themes to his instrument, he mostly chose to play pieces that were originally composed for the piano, which makes his selection all the more interesting. He is accompanied by the orchestra of the Accademia di Santa Cecilia, conducted by no less than Antonio Pappano. Four Morricone pieces are present. If one of them was expected – **Cinema Paradiso** – the other three are real surprises as they are usually overlooked by such projects: *Il colore dei suoi occhi* from **La disubbidienza** (1981), *Dedica* from **La banquière** (1980), and *Solo per amore* from **Gente di rispetto** (1975). The renditions, sophisticated and virtuoso, are relatively faithful to the original versions. Definitely worth a listen and a sure buy if you are also into the music of the many other composers featured on this album.

D.T.



<sup>17</sup> *Indagine su un cittadino*, *Trafelato* from *Giornata nera per l'ariete* and *Una stanza vuota* from *Svegliati e uccidi* on their debut album in 2008, and *Milano odia* on "Ritornano quelli di..." Calibro 35" in 2010.



## Books



“Et pour quelques notes de plus...”: collective under Chloé Huvet's direction (Presses Universitaires Dijon, 2022). This new book is by a group of musicologists, college teachers and film music specialists. Chloé Huvet had written a book about the Williams's music to **Star Wars** earlier. Her interview (in French) by Jean-Christophe Manuceau, at the end of which she evokes the book about Morricone is available online<sup>18</sup>.

The content is dense, rich and intelligent, but affordable for the average film music listener. It is not necessary to be able to read the excerpts of partitions put as examples. 12 contributions enlighten in a transversal way EM's approach to film music, through several pivotal themes.

The first part, dedicated to experimentations, begins with an article evoking the influence of Cage and Nono on Morricone in the renewal of the codes of score writing, helped with experiments. Then, Jérôme Rossi develops the collaboration with Verneuil for 6 films, from **Guns for San Sebastian** to **I... comme Icare**. Unfortunately, in spite

of the content qualities, he didn't avoid some confusions between track titles from **GBU** and **...West**. Argento's animal trilogy is commented by Huvet, putting in light Morricone's original/new input to fear/horror music in movies.

The second part about popular music begins with the “Brasilian” music by EM (for 18 films) from **Ad ogni costo** to **La cage aux folles**. It develops the theme of a dram context but also the exotism, the sensuality, the subversion. Franco Sciannameo, already author of “Reflections on the Music of EM”, interviewed for it in *Maestro* #20, comes back to analyze the sonorisation project “Dimensioni sonore”. An interesting article on abstract titles versus musical experiments to stimulate the listener's imagination. Around several pop songs, the Morricone standards are studied to put in evidence his approach of the modern writing which enriched pop music.

The western, theme of the third and last part, inevitably comes back with its archetypes created, the parody and pastiche, having an influence even outside the cinema, thanks to the noises and timbres. Then the Leone-Morricone duo is detailed by Gérard Dastugue (author of CD booklets too) with the dilatation-contraction of time, the temporality, which is renewed to reach another psychologic, dramatic way of expression. About **The Thing**, Cécile Carayol, author of other books about film music, explores the score separated between the electronic (including Carpenter's) and orchestral sides. In this hybrid music, the role of the two categories is explained with the help of a complete score breakdown. A final article tells us about the reuse of Morricone's music in videogames, adapted and re-contextualized for an interactive mood.

The whole is well conceived and built, with pertinent footnotes, index of names cited, the summaries of the contributions (“abstracts”) and even a professional presentation of each writer. A useful and instructive book for every Morricone admirer, of course for the francophone ones able to read it.

*P.B.*

<sup>18</sup> <http://www.lebleudumiroir.fr/chloe-huvet-interview/>



## In memoriam

### Jean-Louis Trintignant (1930-2022)

Jean-Louis Trintignant was a fascinating actor. He needed very few words to exist on screen. But never as few as in Sergio Corbucci's prodigious **Il grande Silenzio** (1968), where he played the mute hero. He was very often cast in Morricone-scored movies, both in France and in Italy: **La**



**Banquière** (1980), **Il Deserto dei Tartari** (1976), **La Donna della domenica** (1975), **Le Secret** (1974), **L'Attentat** (1972), **Sans mobile apparent** (1971), **Metti una sera a cena** (1969), **Il Successo** (1963), in addition to Corbucci's western. He played in **Il Sorpasso** (1962 – scored by Ortolani but with 3 songs arranged by Ennio) because he looked like Jacques Perrin, who had left the movie for another one. As a director, he called upon Bruno Nicolai for the music of **Une journée bien remplie** (1972). Anecdotally, the music, omnipresent in the movie, had been written prior to the shooting.

A lover of pure art and fine letters, he has illuminated European cinema for decades. He faced many dramas in his personal life, losing two children (a baby, as retold by his wife Nadine Trintignant in **Ça n'arrive qu'aux autres** where Deneuve and Mastroianni were playing the couple, and his daughter Marie in a very publicized homicide by her famous boyfriend). Nevertheless, in his late years, he was saying that he had been very lucky in his life. That was typically him: unexpected and wonderful.

### Vangelis (1943-2022)

Another film music giant has gone: Evángelos Papathanassiou, known as Vangelis, died last May aged 79. He started in the record industry in Greece and created in France the band Aphrodite's Child with singer Demis Roussos, a field he never really left, teaming up later with Jon Anderson. But he became famous in the meantime thanks to his scores to Frédéric Rossif's animal documentaries,



followed by soundtrack classics such as **Chariots of Fire** (1981), **Blade Runner** (1982), or **1492 Conquest of Paradise** (1992). In many ways, he was the antithesis of Morricone. A self-taught composer, he was never able to write sheet music. In his late years, he hired a music expert to translate his music into paper, so that they could be played by orchestras. His works are essentially electronic, often including chorus/vocals, and only make use of sparse instruments. Many of his scores were nevertheless masterful compositions. To his detractors who were saying that his music was not “natural”, he was answering “*Of course it is natural, what else could it be?*” – we must admit that there is a lot of truth in this.

He was also much less prolific in terms of film music: an approximate of 50 movies in roughly 50 years. In spite of all these differences, it is not rare to find people who love both composers,

and consider them as the best 2 film music composers ever. When Morricone died, Vangelis wrote “*Dear Maestro, unfortunately we never had the chance to meet and to have a conversation. Today I am going to tell you what I had in my heart, but never had the opportunity to tell you. I always wanted to tell you, when I heard for the very first time your music, that I immediately understood your immense talent, your sense of melody and your innate capacity to touch directly with your music the soul of the people. And I have to thank you for that. I am sure that by now, you travel to the place where music and harmony were born, and I hope that this makes you very content. Farewell, Vangelis.*”

Same here, dear Vangelis, you will always be in our hearts and we hope you have found what you were hoping to find.

### Nico Fidenco (1933-2022)

A contemporary of Ennio Morricone, Nico Fidenco was a singer and a film composer whose filmography lists many directors who also worked with the Maestro, such as Tonino Valerii, Lucio Fulci, Armando Crispino or Francesco Maselli, before he moved on to focus mainly on Joe D’Amato’s flicks. He was the singer for several Morricone-arranged songs, such as *Trust Me* (1960), *Exodus* (1961), *Audrey* (1962), *A casa d'Irene* (1964), and Morricone arranged songs composed by him, such as *Stringiti alla mia mano* (1961), *Gaston* (1961), *Legata a un granello di sabbia* (1962) and even one where Fidenco was author of the lyrics: *Estate e fumo* (1962). He will be remembered for having launched, unwittingly, the vogue of the so-called “summer hits” in the early Sixties.



## Works

### Il gatto a nove code



I have to come back on what I said in Maestro #22 about **Il gatto a nove code**, i.e. that the flute version of *Ninna nanna in blu*, heard over the opening credits of the movie, had never been published, and that instead we were always getting a version where the flute was almost silenced. Well, if it is true that all the early releases of this track, namely on the General Music vinyls and the early CDs by DRG or Point Records, including more recent re-releases of those on download platforms, are very different from the film version, the Dagored album of 2000 premiered a slightly different rendition of it. Even though the flute is not yet as much in the forefront as in the film, it is definitely audible, in a much more satisfactory way than on all previous releases. Even more so in the final part of the track, where the flute makes a comeback that was impossible to notice elsewhere.

And the good news is that it is again that enhanced version which is to be found on the GDM release of 2006, as well as on several compilations, and most importantly on the new Rustblade and Quartet releases. I still believe that it is a different mix and not a different version, because otherwise those editions would most likely contain both versions. Hats off to the makers of those CDs who were able to unearth the flute in the mix, and sorry for the misleading information published earlier.

## Don't Kill God

An archive from the TV show called **Star 84** has been published online<sup>19</sup> and mentions footage from the obscure movie **Don't Kill God** (1984). The description says “*Evening of the film **Don't Kill God** by Jacqueline Manzano: Barbara Hendricks sings an opera aria, accompanied on the piano by Ennio Morricone. Jacqueline Manzano watches them then congratulates them.*” We know that Hendricks sang a version of *Jill's Theme* for that movie, or possibly *Deborah's Theme* because she sang that piece again during the Polar Prize ceremony in 2010. This may well be what is called here an “opera aria”. The version with Ennio on piano is probably specific to that TV show. It is however not clear how this video can be watched.

## Operetta

Another archive, that of the *Unità* newspaper from December 20<sup>th</sup>, 1980, mentions Ennio Morricone as composer for a theatre work called **Operetta**, written by Polish playwright Witold Gombrowicz, directed by Antonio Calenda and performed by the company of the Teatro Stabile of L'Aquila at the Teatro Metastasio in Prato<sup>20</sup>.

The first production of the play took place in 1969, at the Teatro Stabile of L'Aquila itself, in a production already directed by Antonio Calenda, with music by Fiorenzo Capri and Luigi Proietti<sup>21</sup>. But “*Witold Gombrowicz considered Operetta first and foremost a play, a parody of the form of the*



*operetta, and thus did not wish to add a definitive musical score. This is why directors have the freedom to use the music of their choice in their productions, these being traditional operatic airs or original scores commissioned especially for the piece*”<sup>22</sup>.

So it could be that the music for the 1980 reprise was by Morricone, but we have a contradiction with the November 15<sup>th</sup>, 1980, edition of *L'Unità*, which says: “*Notable, of course, the musical score, composed for the occasion, aiming with moderate irony at classic Central European examples, by Vittorio Gelmetti and Germano Mazzocchetti (the latter directs the small, valiant group of instrumentalists)*”<sup>23</sup>. This is confirmed on what looks like Gombrowicz's official web page<sup>24</sup>. We should therefore consider this alleged involvement as a

false positive, until further notice.

**TEATRO: METASTASIO**  
Via Cairoli, 61 - Tel. 0574/33.047  
Prato  
Ore 21. Il Teatro Stabile dell'Aquila presenta:  
« Operetta », di W. Gombrowicz. Regia di A. Calenda, musiche: E. Morricone, scene: N. Robertelli, costumi: A. Sanon, con P. Micol, C. Ponzoni, G. Fortebraccio, M. Monti.

<sup>19</sup> [https://gparchives.com/index.php?urlaction=doc&id\\_doc=89680&rang=19](https://gparchives.com/index.php?urlaction=doc&id_doc=89680&rang=19)

<sup>20</sup> [https://archivio.unita.news/assets/main/1980/12/13/page\\_026.pdf](https://archivio.unita.news/assets/main/1980/12/13/page_026.pdf)

<sup>21</sup> <https://witoldgombrowicz.com/en/wgwork/theater/operetta/operetta-productions>

<sup>22</sup> <https://witoldgombrowicz.com/en/wgwork/theater/operetta/operetta-introduction>

<sup>23</sup> [https://archivio.unita.news/assets/main/1980/11/15/page\\_011.pdf](https://archivio.unita.news/assets/main/1980/11/15/page_011.pdf)

<sup>24</sup> <https://witoldgombrowicz.eu/Operetta-Productions.html>



## Infinite visioni

We know that the premiere of Morricone's piece *Infinite visioni*, planned to be played at the MIDO eyewear show in 2020, had been cancelled because of the COVID (see Maestro #21 p.6). It was actually only postponed, because it has now been played in the 2022 edition of this fair. It is not known whether it was conducted by Andrea as originally foreseen – only that it was accompanied by a performance of dancers Nnamdi Nwagwu and Sofia Macinanti<sup>25</sup>. Probably the piece was not played live and a previous recording was used. We know it had been recorded for a CD/DVD distributed to Italian embassies and representations, of which we, by the way, still found no trace in the meantime.



## Non cerco nessuna

The piece *Non cerco nessuna* (1961)<sup>26</sup>, performed by Fausto Cigliano, was not yet listed as part of Morricone's oeuvre, even though it is mentioned in SIAE. Ennio is credited as composer, alongside with Cigliano. The latter also gets the credit as author of the lyrics. What is unusual, is that the record itself only credits Cigliano, and indicates that the orchestra is conducted by A. Roelens (Amleto Armando "Puccio" Roelens). Even though Ennio was working as arranger for Cigliano in those days, it is hard to ascertain that he did it here again: back then, the conductor was usually also the arranger.

Interestingly, the known record *Tiempe d'ammore* has the same credits in SIAE: composed by Morricone/Cigliano, lyrics by Cigliano. Here we know that Morricone both arranged and conducted the pieces, but they were all pre-existing songs written by Neapolitan composers. So it is strange that Morricone and Cigliano would get a composer credit. The plot thickens...



D.T.

## Duo Alternò

The Duo Alternò is made up of Tiziana Scandaletti, soprano, and Riccardo Piacentini, piano. In 2018, Morricone arranged for them his theme from *Indagine su un cittadino al di sopra di ogni sospetto* (1970), under the title *Tango un po' caricaturale*, subtitled *Nuova versione per voce e pianoforte dedicata al Duo Alternò*<sup>27</sup>. They have played it many times since then.

R.B., D.T.

<sup>25</sup> <https://www.mido.com/en/wmido/single/MIDO-2022-has-begun-begins-with-a-new-song-by-Ennio-Morricone/38765>

<sup>26</sup> <https://www.youtube.com/watch?v=re8BYrTx1os>

<sup>27</sup> You can listen to it here: <https://www.youtube.com/watch?v=0lgsYQvQrAI>



## —————IMPRESSIONS—————

# Ennio Morricone – The Keys to a Monumental Work for the Cinema

by François Faucon

translated from French by D.T.

See original French version here: <https://www.cinezik.org/infos/affinfo.php?titre0=20220926225555>



On the occasion of the French release on July 6, 2022, of the documentary dedicated to the Maestro by Giuseppe Tornatore, we propose to give here some keys to understanding the work of Ennio Morricone. From his childhood to his planetary consecration, passing through the essential spaghetti westerns of Sergio Leone, the music of Ennio Morricone remains a musical continent to explore.

The opulent Tornatore documentary opens with a small thing that says a lot. To the great Spinozian question "What can the body do?" Morricone was responding by getting up at four in the morning to do his daily gymnastics. An exercise in physical and intellectual salubrity without which it is impossible to last validly over time, when you are so long riveted to your desk to compose. An activity that he began at 11 years old and which will end at his death, at the venerable age of 91, without any real interruption. Admittedly, the Tornatore

documentary is not without pitfalls. Not everything could be said or even heard despite the archival work. A musical archipelago of such magnitude required choices. Immediately, what seems regrettable is the final quarter of an hour, against a backdrop of international congratulations. The who's who couldn't legitimately miss the occasion, with John Williams and Hans Zimmer, but the tribute is a little too obvious. Regardless, fans of this pop icon, as well as the curious, will relish. As for us, fans of the maestro for

many years, we take advantage of this tribute to present here some keys to understanding his musical work. On the other hand, we will ignore the biographical data, which everyone can easily find.

### Key #1: An Effective Melodist

The Maestro's melodies are easily identifiable, as is his inimitable style. They can be remembered by the general public and express a considerable range of emotions and situations. Thus **Le clan des Siciliens** by Henri Verneuil (1969) in which opposite destinies intersect. The melody is the result of a quite unexpected association by Morricone. The latter offers the director two themes that will soon become one, doomed to a resounding success. This is what the director attested on the set of "Rules of Three"<sup>28</sup>, at the microphone of Jacques Chancel in 1997.

In addition, Morricone excels in recuperating melodies from the classical field and anchored in general culture. In 1973 in **Il mio nome è Nessuno**, the wild bunch is thus accompanied by an arrangement on Wagner's famous theme *The ride of the Valkyries*. A pastiche theme full of irony in which the great Wagnerian orchestra is replaced by an ocarina, a piano and an indefinable instrument. It is true that the pastiche is a genre that Morricone knows very well, having handled it since he was 6/7 years old... This film is also an opportunity to highlight one of the master's innumerable signatures: the harmonic descents. In the opening credits<sup>29</sup>, the theme is shaped by the ocarina, while the voices develop their own

theme on the treble. The bass never stops descending lower and lower.

Morricone's influences are numerous: from Monteverdi to Boulez via Stravinsky. He claims the sounds of Weber's *Freischütz* as a possible explanation for his western music.

### Key #2: Music Easily Recognized thanks to the Use of Unexpected Orchestrations

Morricone's orchestrations are an indisputable trademark. The Maestro does not like large standard orchestras which sometimes sound a bit "fanfare". On the other hand, daily life is much more disparate. The result is sometimes a little rococo, in the sense of a proliferation of instruments that turns a little excessively. Not excess in the sense of a nauseous overflow but excess in the sense of pushing voices and instruments to where we are not used to hearing them, to where they are not used to go. But the result is obviously effective and constitutes a pinnacle of film music. This is what can be heard, for example, in **Vamos a matar compañeros** (1970)<sup>30</sup>. Who can use voices pushed in this way until deformation without anybody saying "What is that?".

The use of noises also appears fundamental in the work of the Maestro. Any noise interests him and he uses them as a musical element in their own right. It is a revolution in orchestration; revolution that we find even in the songs with the use of a typewriter to represent work in the factory. Thus in 1961 in the song *Io lavoro* sung by Gianni Meccia<sup>31</sup>. But it is also the accelerating heartbeat and the cries of a dying woman in **L'uccello dalle piume di**

<sup>28</sup> <https://www.radiofrance.fr/francemusique/podcasts/les-tresors-de-france-musique/regle-de-trois-avec-le-cineaste-henri-verneuil-une-archive-de-1997-r-1798504> from 10:30.

<sup>29</sup> <https://www.youtube.com/watch?v=a-tXc2PaqE> from 1:25

<sup>30</sup> <https://www.youtube.com/watch?v=pVRCbCe8HEE>

<sup>31</sup> <https://www.youtube.com/watch?v=Jfwj7lJaeu8>

**cristallo** in 1971<sup>32</sup>; everyday noises that play their own part in the films. Or the imitation of a braying mule in **Two Mules for Sister Sarah** in 1970<sup>33</sup>. But among the unexpected elements, the general public will particularly remember the whistler, symbol of this filthy cowboy so well portrayed by Clint Eastwood and supposed to counterpoint to his forerunner, portrayed by the always clean cut, John Wayne. The whistler is Alessandro Alessandroni (and not Curro Savoy, a confusion that makes Italian aficionados howl...), a childhood friend of Morricone who will bring him on **Per un pugno di dollari**. Indeed you hear him in many spaghetti westerns. Alessandroni is also known for having lent his voice to a theme with a great future, whether in **Benny Hill** or in the **Muppet Show: Mana Mana** composed by Piero Umiliani. Another unexpected manner that we hear in **C'era una volta il West**: tightening the throat of the harmonica player in order to radically modify the sound.

### **Key #3: An Avant-Garde, Experimentalist, Unclassifiable Composer**

From 1965, Morricone composed and played the trumpet in the avant-garde group Nuova Consonanza, which is by the way still active. *“Nuova Consonanza is a non-profit musical cultural association, which aims to spread knowledge of Italian and foreign contemporary music, with particular reference to the enhancement of new music. Nuova Consonanza aims to produce and distribute contemporary music in order to ensure its relevant presence in the world of music and culture, offering opportunities for encounters between generations of composers. It aims to increase the visibility*

*of the musical and performative repertoire of the present through musical and multimedia events, debates, conferences, publications and recordings, didactic seminars, workshops for schools, conferences.”*<sup>34</sup> Morricone joined this group in 1966, at the age of 38. *“The music we made was improvised from targeted exercises: we did months and months of improvisation on very specific parameters, we recorded ourselves, in the evening we listened to each other again and again. We criticized each other. It was very careful”*, explains Ennio Morricone in an interview<sup>35</sup>. What he cannot do in the cinema can be expressed here through unceasing improvisation. Their first record was released in 1964, under the title "Gruppo Improvvisazione Nuova Consonanza". This musical experience should in no way be considered secondary, on the contrary it constitutes the heart of one of the master's two major musical paths: musica assoluta (absolute music) and musica applicata (applied music). The first one is resolutely atonal, dissonant music, based on improvisation, experimentation, serialism<sup>36</sup>. The second is intended for the cinema, a music that the Maestro says is constrained by the image and reserved for an audience of average culture. The experiments with the trumpet made by Morricone in this group – and many other elements too – can be found in particular in the music of **Danger Diabolik** in 1968<sup>37</sup>.

### **Key #4: The Fusion of Musical Genres**

But one of the most important keys to Morricone's work lies in his ability to merge

<sup>32</sup> <https://www.youtube.com/watch?v=D9XiS6l-868>

<sup>33</sup> <https://www.youtube.com/watch?v=NNbLE5Eznu0>

<sup>34</sup> <https://www.nuovaconsonanza.it/>

<sup>35</sup> <https://www.youtube.com/watch?v=dqvAhBJ99wA>

<sup>36</sup> [https://www.youtube.com/watch?v=vZGTaBI7U\\_Y](https://www.youtube.com/watch?v=vZGTaBI7U_Y)

<sup>37</sup> <https://www.youtube.com/watch?v=HUHRraHZN5Q>

the two musical styles mentioned in the previous paragraph.

Let's take two examples: **Peur sur la ville** in 1975<sup>38</sup> and **The Untouchables** (more particularly *Machine Gun Lullaby*<sup>39</sup>) in 1987. In the first example, we can hear an ostinato in the bass, a hauntingly repeated motif. The high-pitched whistled theme is applied music. It is that of the nocturnal thug (or the commissioner portrayed by Bébel, with unorthodox methods to say the least). The middle part is very dissonant and belongs to absolute music. The superimposition of these two themes in two such different registers which ultimately become one, symbolizes the struggle between Belmondo (a sort of French-style Harry Callahan) and Minos, the one-eyed serial killer. All for an excellent B-movie characteristic of a Sunday night from a now bygone era. In the second example, we can hear two distinct themes: the nursery rhyme (the buggy on the stairs) and the dissonant/atonal ornaments (absolute music) symbolizing the danger that the killers of Al Capone will cause to the baby.

In each example, the union of the two musical motifs provides dramatic tension. In the same scene, we see two antagonistic worlds coexist: childhood and banditry. In a previous article<sup>40</sup>, I mentioned the theme of utopia specific to this type of musical superposition. Taking disparate or even opposing musical elements and making them a coherent whole to musicalize existences, for better or for worse, evolve in the same plane of existence: this is the Morriconian musical utopia. It results in the emergence of dissonance in the melodic.

### Key #5: The Importance of Mixing

Morricone writes the score directly on paper, in order to verify the harmonic verticality. In his office, computers have no place; the old manners applies here... But his film scores were not composed to be performed in concert. These are pieces resolutely at the service of the film. So much so that on the set of Sergio Leone's films, the music is played while the actors act in front of the camera. Performing them in concert frequently requires re-orchestration. For the cinema, the different instruments are recorded separately before being mixed. A frequent practice which is not the prerogative of the Maestro but which responds, here in particular, to a logic of feasibility. Roland Joffé's **The Mission** (1986) is a film that brings the composer back to his Catholic faith. We hear a profusion of soundscapes: the singing of the Guarani, classical music evoking the nobility of the 18<sup>th</sup> century (harpsichord), religious music from the Counter-Reformation<sup>41</sup>. All elements gathered in the final track of the film: **On Earth as it is in Heaven** (where we find again the harmonic descents mentioned in the first part). One wonders what Morricone will have written more magnificently than that... But then why is this track never performed in concert? We usually hear the main theme repeated on the oboe but that's all. Simply because it is an impossible track to perform live. Only a mixing desk can make it audible. Indeed, how could an oboe (and harpsichord) get along so distinctly with, behind it, the full London Philharmonic with choir, ethnic choir, classical and ethnic percussion? It is therefore necessary to resort to mixing to

<sup>38</sup> [https://www.youtube.com/watch?v=YX\\_ZfgjgrL4](https://www.youtube.com/watch?v=YX_ZfgjgrL4)

<sup>39</sup> <https://www.youtube.com/watch?v=OyOmDdij33U>

<sup>40</sup> <https://www.youtube.com/watch?v=OyOmDdij33U>

<sup>41</sup> Read here my article about this movie:

<https://www.cinezik.org/infos/affinfo.php?titre0=20161124133348>



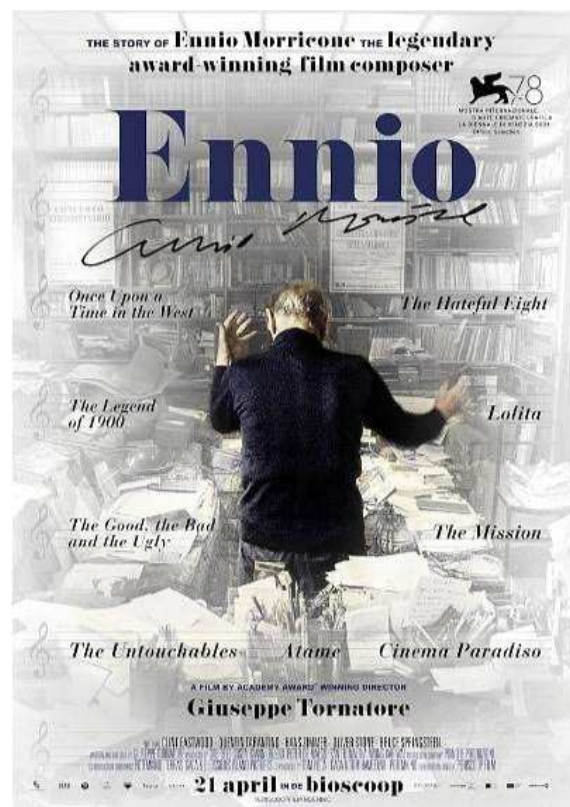
artificially rebalance the voices. Or proceed to a re-orchestration of the orchestral accompaniment so that the performance becomes possible.

### Key #6: Music that Knows When to be Silent

In nowadays cinema, in particular in Hollywood, a two-hour film ought to demand music for at least an hour and a half... The relevance of the whole does not necessarily gain from this, unless you want to find a way to hide scriptwriting weaknesses... Morricone, for one, knows how not to compose. This can be heard in Tornatore's **The Best Offer** (2013). The music is so discreet that it willingly goes unnoticed, as in the sequence where Geoffrey Rush delivers his verdict on a canvas which is in reality only a copy of Veliente. It is when the expert lays down his implacable verdict that the music stops. From this point, the music becomes useless, considering that the word of the expert is the only music necessary.

Morricone has been able to craft over the decades an inimitable musical style, allowing him to differentiate himself from the competition. There would be other keys to address. His ability to constantly question himself in order to avoid routine, considering that a new language is always possible. Recognition will come late, after a failed Oscar for **The Mission** in favour of another film that everyone has forgotten. A missed occurrence recognized as such since... Among the keys, it is also necessary to point out his wife, Maria Travia. By the Maestro's own admission, without her, Morricone would never have existed. Such an amount of work inevitably assumes someone else is taking care of the house and

the four children (not to mention whatever we don't know...). It would also be necessary to approach his work capacities which pushed him to agree to work on several films per year, sometimes at the cost of a few distractions. **Red Sonja** (1985) is an undeniable musical success, but for a film duly listed on the Nanarland website! A theme taken up for the credits of the show **Franck Ferrand Raconte**<sup>42</sup>. What remains to be discovered from Mr Ennio Morricone? After the Tornatore documentary, pretty much everything since we continue to dwell on spaghetti westerns...



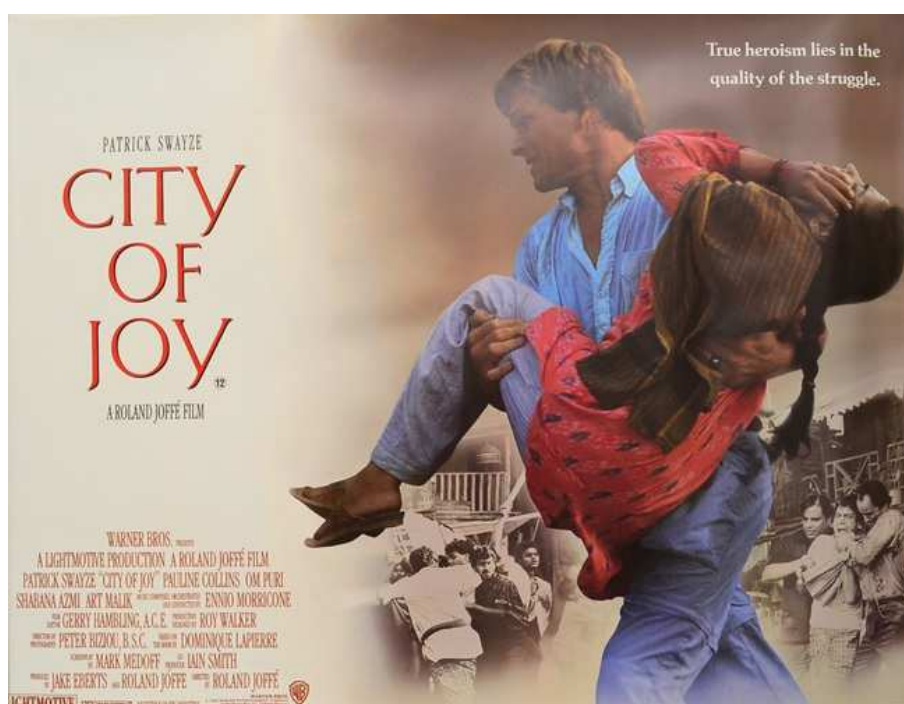
<sup>42</sup> <https://podcasts.apple.com/us/podcast/franck-ferrand-raconte/id1434297164>

## FILM REVIEW

# City of Joy

## The Lonely and the Family, Widescreen

*by Patrick Boustier*



In 2022, the film **City of Joy** celebrates its 30<sup>th</sup> anniversary, having been aired for the first time in April 1992 in the USA, and later in other countries. A good opportunity to detail it, for the music, unusual and moving, and because this film is the most ignored among the Joffé-Morricone collaborations. However it is visually awesome and ample, with an interesting plot based upon a best-seller book, and contains numerous musical inedit.

The film didn't find the public and even was an unexpected big loss for the producers. In 2019, Pathé, the distributor for France and some European countries, led a restoration of the film, under the director's supervision. Including an interview with the director as an exclusive extra, it is included in a new francophone video release, with both a DVD and a Blu-Ray. For the latter, the team added some footage, without new scenes, so that the time reaches 2h14 instead of a theatrical release (present on the DVD support) of 2h08. The addition consists in few material, making the scenes a bit longer throughout the film. Besides this anecdotic point, the picture restoration, cleaning and very careful enhancing, is the most important input. Another originality of this Joffé-Morricone collaboration: we are dealing with the sole contemporaneous subject.

## The Book

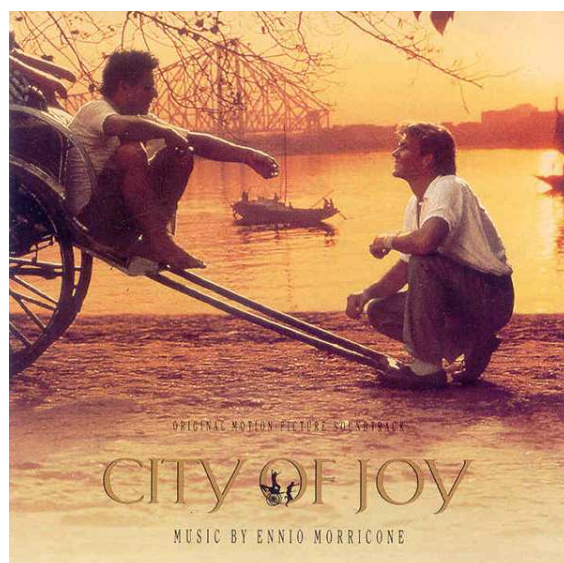


The best-seller written in French by Dominique Lapierre (*“La cité de la joie”*, Robert Laffont editions, 1985) has been translated in many languages and is widely known. It actually tells the story, based upon real facts, of priest Paul Lambert coming in India in order to make charity and aid for the poorest people of shantytowns/bustees. He meets Indian Hasari Pal. This whole first part of the book wasn’t adapted in the film. It focused on the second part, involving a young American doctor, just after his studies, who wants to do something really useful before installing in his work. Save this detail and some others, the film adapted rather respectfully this second part.

## The Score on CD

At the time of the CD release, the listeners were surprised by the new sound, a mix between the composer's habits and the Indian accents. There are 6 themes grouping 20 tracks. Two orchestras recorded their own part of the score, as the CD credits

respective soloists for each of them. Thanks to the instruments cited in the booklet, we can guess what tracks were recorded by what orchestra and musicians. These are only suppositions based on the presence of: Indian instruments, choir, viola, credited to the London recording, adding to it the action/danger pieces, which sound more “London” than “Rome”.



For London: *City of Joy*, *Hope*, *Calcutta*, *To Calcutta*, *To Roland*.

For Rome: *The Family of the Poor* (1, 2, 3), *One Night by Chance* (1), (2), *A Surgeon in Despair*, *Godfather of the Bustee*, *In the Labyrinth*, *Crack Down*, *The Labyrinth*, *The Worms Turns*, *Bustee Day*, *Monsoon*, *The Birth*, *For a Daughter's Dowry*.

Another remark about instruments. With two pairs of synth players, the electronic is unusually frequent in the score, although not always noticeable. Of course in *Hope*, *For a Daughter...*, but also in action tracks like *Godfather...* or *In the Labyrinth*, for gimmicks or more present colours.

The “main” theme used for the end titles, *City of Joy*, in a major key, reprises more or less the idea of an epic piece with choir (after *On Earth...* from **The Mission**, and



before **Una casa bruciata**) and syncopated sounds, giving an impression of majesty and dynamism. *Hope*, a curious mix of Indian and New Age flavours, is indeed a great piece, which astonished the film music audience in 1992. It was the first time that sitar and Indian style was so moving, touching, instead of being atmospheric and strange like in many scores by Morricone. Perhaps it was made for the CD only because it is not used in the film, and was too long for the scene, so replaced by another version. The CD oddly mentions *One Night, by Chance* (2), as track 9, whereas this track actually uses the *City of Joy* theme, in a beautiful, slow, soft rendition for clarinet, delicate and moving, by a young Stefano Novelli. The last published variation, *Monsoon*, with its rapid and joyous tempo and tone really represents a jewel of the score. Again, the published version was probably recorded for the CD, much longer and adding Mauro Maur's trumpet in the second part.



The second theme, *The Family of the Poor*, is the most featured and is very present in the film, through many variations. It represents of course Hasari and his family,

the emotions, doubts and hope for their new life. These are the nicest pieces of the whole score, mainly on the recorder (performed by Laura Pontecorvo) or on other flutes (on piccolo in G by Paolo Zampini). The theme appears in a totally other form in *For a Daughter's Dowry*: very slow and sweet, somehow New Age-like, an evanescent piece foreshadowing some tracks of *Lolita*, another young girl, even if the latter has more matter and flesh. What is remarkable here (and noticed upon the CD release) is the delicate mix between the (very soft) electronic and the flute and the child voice (probably a boy), alternating in a nice balance. At last, *The Birth* returns to a rendition more conform to the three *Family* theme versions, but slower and more fragile. And again, these two tracks weren't used exactly as such in the movie, as they are longer on the CD and very probably arranged for it. No less than 7 tracks belong to the theme, i.e. a third of the CD.

On the contrary, the theme *One Night, by Chance* (1), for Zampini's bass-flute and soft orchestra, has a single presence on the disc. This sparse appearance, even if we count the variants in the film, only 3 very short ones, seems to reveal something about Max, his loneliness, his thoughts.

A large group of tracks, for the action, menace, violence, danger, makes up the most difficult part, with a total of 6 tracks, again the third. A half of them, often long, incidental, installs some suspense and aren't really enjoyable, even for an average film music listener: *Crack Down*, *The Labyrinth*, *The Worm Turns*, *Bustee Day*.

More varied and listenable, *Calcutta*, *Godfather of the Bustee* and *In the Labyrinth*, describe the action, in a more affordable manner, dynamical, thanks to different tempos and ruptures. *Calcutta* might be a difficult track for some of us, as it contains a lot of Indian instruments and

brings a sort of saturation, an intended characteristic because it illustrates oppression in the film. But the other two are really worth listening, for their special colours. *Godfather of the Bustee* as the most rapid and eventful of the whole, takes a sort of Mafia style full of scansions, menace and danger growing in intensity, typical to the composer. *In the Labyrinth* features a lot of ambiance tones, tempos and moments in its 3 parts.

*To Roland*: The closest pieces to Indian music (but not sure that Indian people would agree!) are *To Calcutta* and *To Roland*. The first « to » is understood as « towards », as it briefly illustrates the exodus of the family only, so very sparsely used. Less difficult for an occidental ear is *To Roland* – and its « to » means a dedication of course<sup>43</sup> – not conceived for the CD as it is present in the film. Indeed a more tender and touching piece concluding fittingly this Indian story.

### **Ethnic, folk music: the cleared up role of Maestro Richard Blackford**

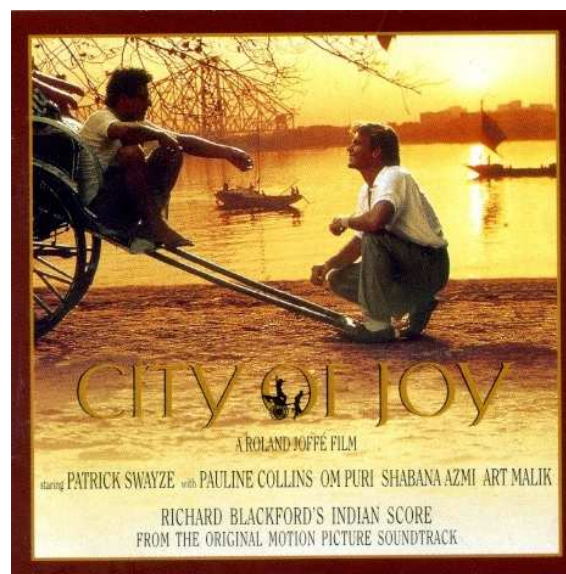


The musician and composer Richard Blackford isn't an unknown personality in the music universe, as witnessed by the list of his œuvres and film music, and his own website<sup>44</sup>. But back in 1991 (aged 33, i.e. 30 years less than Morricone), he collaborated for this

film through several roles, as mentioned on the CD where he belongs to the list of performers, for the synth, with the other players within the London Orchestra, as well as “musical editor”, which is more technical and vague. More importantly, he is credited

in the film as “musical supervisor and original folk music”.

The Epic CD content, filled with Morricone music only, with 2-3 tracks very influenced by Indian music or style and instruments (and apparently, for non-specialists, respectfully), proves that Morricone acquired some knowledge in order to write in this style. It gives us some clues to separate the genuine ones by the score composer and the ones supervised/prepared /selected by Sir Blackford. The latter pieces, traditional or folk Indian music are often heard low, in the background, in streets for instance (see below, “Film score” chapter). 7 tracks were counted, maybe more, mainly in the beginning and the end of the film.



But more consistent information was found, in the form of a separate CD for the “Indian score” from the film, published by Audiorec Classics (ACCD 1025, UK, 1992). As far as we know, it is the first time that a score additional to a Morricone's was so complete and published on its own. With 16 tracks, it runs 53 minutes. The track titles confirm the scenes in which non-Morricone Indian music is heard. The most narrative/

<sup>43</sup> I express with this title also a personal dedication to my father Roland, who after his withdrawal, traveled a lot, saw extreme poorness and magnificent beauties.

<sup>44</sup> <https://www.blackford.co.uk/>

illustrative piece, not source, is actually *Max's Rickshaw Ride*, in two scenes at 27:50 onwards, when Hasari tries out a rickshaw driving Max, indeed not in the Morricone style or manner of writing. Maybe a piece like *Hope* was planned for use and finally cancelled. The other Blackford's Indian pieces are often heard in streets, in the background at low level. A piece is heard much louder for the small ensemble of musicians playing in the streets just before the wedding ceremony, near the end of the film: maybe *Street Busker Song "Madhkari"*, according to the title. Some titles such as *Dawn on the Ganges*, *Amrita's Wedding* (Hasari's daughter), *Kamla's Song* (his wife), *Hasari Alone*, *Anouar's Song* (the invalid man), *Poomina's Flute* (Poomina is a secondary character), *Nimtollah's Song* (a character not listed), are directly linked to characters or scenes. Another title, *Calcutta Monsoon* ending the CD, is more intriguing because it corresponds to a scene of Hasari driving with joy and hope in Calcutta under the strong rain, scored by a Morricone's unreleased version of *For a Daughter's Dowry*, suggesting some try-outs were conceived. Other titles, more vague or without direct identification very probably served as background and source music: *Beggars Song "Streets of Calcutta"*, *Calcutta Dreams*, *Midnight in the City of Joy*, *Holi – Festival of Colours* (surely *Holy – Festival...*), *Fisherman's Song*, *"Dawn" Raga*. All the CD tracklist proves that it isn't in the film's chronological order. The CD has different credits for the pieces composed and arranged by Maestro Blackford as a complete work and the ones arranged and conducted by him, certainly based upon traditional or popular Indian music.

All the other instrumental unreleased music, easier to identify, can be ascribed to Morricone.

## The Score in the Film

(For those who wish to get the complete film score breakdown, here it is:

<https://drive.google.com/file/d/1DO-7WzNJ7uYDBi8rzcAPFCCVKc5sfxpO/view?usp=sharing>)

This summary of the film scenes mainly puts forward the unreleased pieces – which are numerous.

The movie opens on a prologue in which American surgeon Max Lowe (Patrick Swayze) is performing surgery on a young boy, on an unreleased electronical sound continuum (2:16), but there is nothing left to do for the poor boy. It makes Max remember his angry father, who firmly used to command him to become a doctor, on a part of *A Surgeon in Despair*.

Main titles: far away, in India, a family leaves a village: Hasari Pal (Indian cinema star Om Puri), a broke farmer, his wife (Kamla), his daughter (Amrita) and two young boys. The beautiful pictures by Peter Biziou show Calcutta, its bridge, then the train arriving at the station, on a welcome fanfare (1:13).

## Deep down



Downtown, Hasari gathers information, asks for some work, without success. Then he rents an apartment and they install with great



satisfaction. But soon, they are violently chased out by the real owner and his men (*Calcutta*, and a short slow variant of *Godfather of the Bustee*, 0:30). Max has just arrived in Calcutta too, and soon a young prostitute woman offers her services to Max's door, who refuses. But they chat together, and later by night they go to a bar. Meanwhile, the Indian family, in the street, is trying to sleep (*The Family of the Poor* (3)). As Max gets out the bar with the woman, he is violently threatened by a man, determined and fierce. Hasari, hearing the shouts and punches, intervenes to defend the victim, Max warmly thanks him. The day after, Max accompanied with Hasari, meets Joan (Pauline Collins), a nurse heading the dispensary, which takes care of poor people, thanks to temporary visits of medical volunteers and doctors. She explains to them the life and the situation there: the whole location is a shantytown/bustee called "City of Joy". Max has no project and surely not about this dispensary, so he comes back with Hasari driving him in a rickshaw. The course is followed by joyous, somehow popular music with Indian accents, evoked above about additional music credited to Blackford (0:42, and later for 1:03). Just before, *In the Labyrinth* expresses the menace, still vague, of the Mafia men led by Ashok Gathak (Art Malik), already seen earlier in and outside the bar, actually the Godfather's oldest son. By now, the ambiance remains normal, and Max continues his walk in Calcutta.

One night, an invalid, leprous man (Anouar) arrives at the dispensary, to ask for help for his wife to give birth. During the scene, after a suspense part, a new variant of *The Birth*, actually a solo flute over a soft orchestra on the theme *The Family of the Poor*, moves towards a positive resolution (1:10). Later,

Hasari and Max go to Godfather's villa, in order for Hasari to be hired as a rickshaw driver.



### More money

Max decides to stay among these people, feeling useful and filled by real life concerns, under *One Night, by Chance* (2) for clarinet and orchestra, actually on the theme *The Family of the Poor*. Max and Pauline have to come at the Godfather's home according to his "invitation", as he wants to impose increasing fees on them. The fat and ageing man, to justify his price for the "protection", explains the habits and the mentality of the local society and his own role into it. This is the reason for the order of the society, which remains stable because of a burden, not too heavy, put on every worker, accepted by everybody... A suspenseful, mysterious track supports this scene, enhanced with a solo recorder (0:53).

Back to the City of Joy, people there, including Hasari, renovate their shantytown, on a different version of *Hope* (0:46), with a leading sitar or guitar family instrument, fresh, almost naive. Hasari has a stable work as a driver and doesn't want to have problem with the Godfather (called, like his son, "Baboo", by the employees). However, there is a debate, a controversy between the Indian people there, about the line to adopt: to pay or to resist...



### An Indian story

The Godfather's son likes neither Hasari nor Max, so with his men he organizes menaces and traps for them, illustrated by variants of *In the Labyrinth* and *Crack Down* (1:25 + 0:50 + 0:37). He even blocks Hasari's daughter Amrita and mutilates her face. A battle follows because of the logical anger and rage of the Indian people (ending by *To Roland*) whereas Max carries the girl to the dispensary. The people's rage is violently repressed by the Mafia, so Pauline shouts to Ashok: "We'll pay! We'll pay!...". Between these two sequences, a very beautiful version of *The Family...* with Ottaviano underlines Hasari resuming his work as a driver. Max does his best to heal the wounded girl. But the Indians progressively think they are exploited and Max encourages them to fight the insane system.



Hasari and other Indian people meet again the Godfather's son in order to keep their jobs. But because his opposition towards the Mafia habits, Hasari loses his work whereas he planned to earn money for his daughter's

marriage. He stays inside the City of Joy and begins not to feel well (*For a Daughter's Dowry* in a very similar, less elaborate take, based on the electronic and strings part, without the sung part, 1:44).

A short scene allows to hear the first variant of the sparse theme *One Night, by Chance* (1), for recorder and Indian instruments, alas running 0:21 in the film: Max offers a rickshaw to Hasari. Several moments of tension and violence follow, on *Crack Down*, in fact used a lot, and *Godfather of the Bustee*, for his ambulance driving the old man. His son Ashok has already decided to increase the fees, and this provokes struggles among the poor of the area. Hasari being seen as a sort of "leader" of this social movement is on trial, but the judge (a woman) condemns him only to a penalty, immediately paid by the many poor people there.

One night in the shantytown, falls a very intense rain, making people get out, on *Monsoon* but in an unreleased version without trumpet, more spontaneous and shorter (1:05). Again under the rain another rendition of a tension/danger motive with Pan flute, coupled with a strings part for a bridge, and ending by another, unpublished version of *The Family...* (1:15).

Amrita knows a young man and they want to marry. Hasari comes to the young man's parent's home to ask their acceptance of this marriage, in spite of a difference of social class. No positive or negative answer is given, but it is suggested to Hasari he should earn more money. And a bit later with a bigger motivation, his work goes well, he now has no doubt that his daughter will marry. For these two scenes, *For a Daughter's Dowry* is used in an unreleased,

similar version (2:10), and then *One Night... (1)* in the published one.



For the last time, Hasari and the Godfather's son, now leader after his father's passing, meet, ending again in violence. This time, Hasari doesn't give up and reacts in beating strongly his enemy, concluding in shouting to him on the ground: "*No more, Baboo!...*". An interesting new track here consists in a suspense-tension piece full of scansion and a part using *The Family...* theme (1:56).

### Here for the wedding

But the people in the City of Joy have other thoughts in mind for the moment: Amrita's wedding, in preparation. A quiet evening takes place in the shantytown. Besides Hasari's two boys, Hasari, ill, resting on a bed, thanks Max for all he made for friendship, on *One Night... (2)* for clarinet, interrupted by the crowd outside who acclaims him. It is followed by a very short but nice unreleased variant, on clarinet also featuring Indian instruments, in a scene about Max's medal he lost in the battle, leaving it to the boy.

The wedding provides the occasion for a small ensemble of Indian musicians to play walking in the main street of the City of Joy, and later for the ceremony itself with many people present. Hasari, tired, is still ill, but manages to appear as fine as possible for his family and the guests. Max, who wants him to take some rest, incites him to leave with

him. Hasari accepts but wishes to do it discreetly. *One night, by Chance (1)* but only its background without bass-flute, illustrates with delicacy the care, the friendship.

The camera shoots the big gathering of people: final scene and beginning of the end titles on *City of Joy*. Afterwards, the long closing titles continue with a totally new piece again, yet well-known to the connoisseurs. We are dealing with a sort of medley made of 4 parts on known themes (2:38). It begins with *The Family of the Poor* for flutes and orchestra, choir, then a part of *For a Daughter Dowry* whose sung part is nicely entangled with *The Family...*, then the counterpoint of the latter, and a new reprise on *For a Daughter's Dowry*. A very nice conclusion. Here and there, throughout the film, ethnic, source music is heard (by Sir Blackford) in streets, bar, restaurants, etc.

Comparing to the initial CD running 58 minutes (not totally present in the movie), the unreleased material heard in the movie reaches a total of 23 minutes. Since Morricone usually writes at least the double of what is present in the film, it opens the door to a double CD, if a label would like to make it.



### A British film?

As a result, the whole film is almost constantly filled up with music, in order to



provide many impressions. However, it is a curious mix of flavours between Indian (the location/subject and a part of the technical crew), very British (Joffé and his team, including Blackford, India as a former colony), somehow American (Swayze and his character's country) and European ones (the French book, the Italian main composer). Does such a patchwork explain the lack of audience and the less-known reputation among Joffé's films? Perhaps, but the new video support shows a restored film enjoyable to watch and pleasant, soft to the eye and the ear.

**Link for 10 tracks from the unreleased music (for private use only):**

<https://drive.google.com/drive/folders/1zl0hi9zdcwDX4vqvEjfesnNHbOmPA6sL?usp=sharing>

### Testimonial by Roland Joffé

The director speaks, in good French, for the exclusive interview on the Blu-Ray extra.

He tells he was obliged to meet a Mafia leader, in order to be able to shoot in streets and places without oppositions. Furthermore, Joffé reveals that he was accused, arrested, for having allegedly spent time with young girls. Of course it was absurd and wrong, but it created troubles and wasted time for nothing. *“It can be explained by the fact I visited brothels in order to see how it was, for the film...”*, says Joffé. Then, the director declares that the film was accused of having killed a journalist... Such wrong and extreme assertions only show the great defiance and maybe a feeling of inferiority from some Indian people towards an Occidental film.

On other sides, about the film itself and the shooting, Joffé adds: *“I wanted to represent the real life, hard, dangerous. And also to depict a completely new life for the doctor. [...] The actors were taken into a whirlwind. I made them – the Indians and the others – perform some improvisations.”*

About the film music, Joffé says some more words on Morricone: *“After my proposal to Ennio to score the film, he answered: ‘I never went to India, I am not Indian, why choose me?’ I replied: ‘Because if I hire an Indian musician, it would be mechanical, with some automatism.’ Joffé adds: ‘I wanted an Italian emotion, to speak about India.’”*



## —————ARRANGEMENTS—————

# Some Additional Identifications for Rita Monico?

*by Patrick Ehresmann*

The RCA Italiana had released many pop songs on singles during the Sixties. It is quite challenging to identify which ones were actually arranged by Ennio Morricone, during the time he was working under contract with RCA as musical arranger. The main source of information comes from the credits mentioned on the record sleeves and labels. However, such information is frequently incomplete, and even sometimes ambiguous.

Apart from the name of the composer, which is always mentioned, the producer may be credited too, a role that varies from financing the record's production, to taking some more artistic involvement in the final sound. The producer is frequently a composer or a musician. The orchestra conductor is sometimes mentioned as well, but not always. However, the arranger is very rarely credited.

To confirm such statement, I made some statistics based on 160 songs re-released in 2001 in a 10-CD box set called "ARC Collection (Tutti I successi originali)", a selection of the most popular hits previously issued as singles between 1964 and 1970 by the ARC label, a subsidiary of RCA specifically dedicated to the pop songs category. Of course, this is only a sample of RCA's huge production from the Sixties, but it gives a rather good idea about which artists were most active at the time, and how frequently their names were credited.

The choir is often mentioned in accompaniment to the singer; I Cantori Moderni di Alessandroni is the most frequent one (x38), followed by 4+4 di Nora Orlandi (x8).

The producer is mentioned 82 times (50%), which confirms the power of decision of this person, making sure his name appears among the credits. Franco Migliacci is the most frequent one (x11), followed by Carlo Rossi (x9), Gianfranco Reverberi and Ruggero Cini (x8 each).

The conductor is mentioned 73 times (46%). Ennio Morricone is by far the most frequent name (x22), followed by Ruggero Cini (x10) and Luis Enriquez (Bacalov) (x7). However, the arranger is only mentioned 9 times (less than 1%). Out of the 22 tracks conducted by Morricone, only one is also crediting him as arranger: *Una stanza vuota*, sung by Lisa Gastoni, included in the soundtrack of Carlo Lizzani's movie **Svegliati e uccidi**, released in 1966. By the way, the movie opening credits are also stating "*Musica ENNIO MORRICONE diretta dall'autore*". One must remember that it was in 1965 that Ennio Morricone, overwhelmed by the increasing solicitations from the cinema industry, took some decisions to reduce the workload. First, he reduced his activities as arranger for songs that were not composed by him. Then, he started to ask his colleague Bruno Nicolai to wave the conductor's baton in his place while he was remaining in the recording booth with the sound engineer to control the final product. This is confirmed by the statistics mentioned above: out of the 22 tracks apparently conducted by Morricone, 9 were recorded in 1964, 7 in 1965 and 6 only in 1966. Thus, the fact that Morricone was mentioned as the actual conductor for the **Svegliati e uccidi** recording should be considered as exceptional for 1966. Maybe this is the reason why he was also credited as arranger on the record's label, as this may have increased his wages. After all, out of the 22 songs from the CD box that are crediting

Ennio Morricone as composer, there is no reason why the other ones would not have been arranged by him too, as we know that he never left to anyone else the duty of arranging his own compositions.

We can therefore suspect that more songs benefitted from Morricone's arrangements than what is known today, especially for the period before 1966.

Let's take as an example the songs performed by the Italian singer Rita Monico. According to the official Morricone musicography, a rather short chapter is dedicated to her, limited to two ARC singles released in the Sixties (plus two more songs later in the seventies). The first one contains the song *La regola del gioco*, and the second one contains *Non è mai tardi*, combined with *Gocce di mare, gocce di sole*.



### First record: Thrilling (La regola del gioco)

*Thrilling* was released in 1965 as a single, reference AN4068. This song, subtitled *La regola del gioco*, is credited to Bardotti-Musy-Morricone. It is part of the soundtrack for **Thrilling**, a movie in 3 episodes directed by Carlo Lizzani, Ettore Scola and Gianluigi Polidoro. The movie's opening credits are stating "*Musiche di Ennio Morricone dirette da Bruno Nicolai – Edizioni musicali "DINO" Roma-Milano*". The A-side record label specifies "*Rita Monico; Ennio Morricone, la sua orchestra e "I Cantori Moderni" di Alessandroni; Produzione: Lawrence Whiffin*". Here, we get a first ambiguity. What does "*Ennio Morricone and his orchestra*" mean? He did not own an orchestra. Does it mean that he was conducting it? The movie credits say otherwise, mentioning Bruno Nicolai instead. It would be doubtful that Morricone

waved the baton for this song only, while Nicolai did it for rest of the score. Everything was most likely recorded all together, including the base of that song (that tune is heard with various arrangements in the same score), and Monico's voice was added later.

Who was the producer? According to some limited information available on the internet, Lawrence Whiffin (1930-2012) was an Australian composer and orchestra conductor who spent part of his career in France and Italy. He had worked for the RCA Italiana in the sixties, his name appears 4 times as conductor and 5 times as producer among the selection from the ARC 10-CD box.



The B-side contains another song performed by Rita Monico, *Quando tu vorrai*. Here, the label states "*Rita Monico; con orchestra e "I Cantori Moderni" di Alessandroni; Produzione: Lawrence Whiffin*". It is quite interesting that "*Rita Monico with*

*orchestra*” does not specify who conducted it. There is a strong possibility that Ennio Morricone was not only the conductor, but also the arranger. Without any official proof of it, this song definitely sounds “morriconian”. The intro with a tuba solo is reminiscent of the track *Clumsy and sentimental* that Morricone composed 17 years later for the movie **So Fine**. Then, the choir accompaniment, the strings arrangement, everything reveals Morricone’s involvement.



### Second record: *Non è mai tardi*

This one was released shortly later in 1965 as it bears a higher reference number AN4088. Here, the record labels are clearer regarding the credits for both songs *Non è mai tardi* and *Gocce di mare, gocce di sole*. They state “Rita Monico; Ennio Morricone, la sua orchestra e “I Cantori Moderni” di Alessandroni; Produzione: Lawrence Whiffin”.



Similarly, the credits mention Morricone as the conductor, without specifying whether he was the arranger too. However, those who are familiar with Ennio’s catchy way of arranging pop songs of that time will recognize without any doubt his unique style, although he was not the composer of those songs.

### More Songs?

Three of these songs were also released in 1966, plus a different one, on an RCA Victor EP in France (Ref 86.532 M) simply entitled Rita Monico, meant for letting the French public discover this young singer: *Non è mai tardi*; *Gocce di mare, gocce di sole*; *Di sera*; *Thrilling (la regola del gioco)*.

Here, the labels state for songs 1, 2, 3: “Accompaniment Lawrence Whiffin, his orchestra and “I Cantori Moderni””. The last song is credited to “Ennio Morricone, his orchestra and “I Cantori Moderni” di Alessandroni”.

This time, Lawrence Whiffin is not credited as the producer but as the conductor. One could suspect a mistake from the French translator, since it contradicts what the second Italian single was stating, clearly crediting Morricone as the conductor.





What about the song *Di sera*? One can recognize some similarities in style with the other songs. Although it does not sound as obvious as for *Quando tu vorrai*, Morricone could have arranged this song too. Of course, the orchestra that RCA used at the time had a typical sound from the era; for certain songs, it would be hard to tell for sure whether it was Morricone, or Bacalov for example, who arranged them. However, one can safely exclude Lawrence Whiffin from the potential arrangers, by comparing with other tracks composed by him that can be found on the internet: his musical style is not particularly original or sophisticated, but rather easy listening. He used to work for Dalida (*Petit homme; Dans ma chambre*) and Marisa Solanas (*Per un'ipotesi; Vestita*

*di Lino*) for instance. In comparison, Morricone had demonstrated a more ambitious style, even when arranging pop music, that made him easily recognizable and most wanted as arranger.

*Di sera*, had initially been released as the B-side of an earlier ARC single, ref AN 4028, in 1964. The A-side of this single contained another song, *Se tu non mi vuoi*, which unfortunately is not available on the internet to listen to.



The label on both sides says “*Rita Monico; Lawrence Whiffin, la sua orchestra e “I Cantori Moderni”*”; *Produzione: Lawrence Whiffin*”. There, Whiffin appears both as conductor and producer. This is possible, Whiffin could have been the conductor while Morricone was the uncredited arranger.

Did Morricone participate in more Rita Monico singles after 1965 for the ARC series? One can find another single released in 1966, ref AN 4105, containing the songs *Sere Vuote* and *Nata per amare te*. The first song can be found on the internet, and honestly, although the arranger's name is not mentioned, it contains some typical Morricone trademarks, such as the crescendo intro of the orchestra, the strings arrangement and some counterpoint melody. The second song can be found on YouTube, but there, one cannot recognize Morricone's style. The record's labels state on both sides "*Rita Monico, Ruggero Cini e la sua orchestra. Produzione L. Whiffin*". Ruggero Cini (1933-1981) was a pianist, composer, arranger and conductor. Thus, Morricone could have been the arranger of the first song, while Cini was the arranger of the second one.

These are only hypothesis, of course. The SIAE database is not helpful regarding the arrangements, unfortunately. One should search among the RCA archives, hoping to find more information regarding who truly did what for each of these recordings.

### The Seventies

This quick overview of the Monico/Morricone's collaboration would not be complete without mentioning two more songs from the mid-seventies. *Leggenda del futuro*, released on a United artists single UA 36022, was used in the 1975 TV documentary **Pianeta donna** directed by Carlo Lizzani and Rocco Claudio Nasso. Another one was heard in the 1977 movie **Il mostro** directed by Luigi Zampa, which unfortunately has remained unreleased until now. However, its music is well known since it shares the same orchestral base as the track *Malinconia Serenita* published as B-side of the Beat record BTF 102 single of this soundtrack, where Edda Dell'Orso's voice sings the melody in place of the song's

verses. This song is heard during one of the movie's scenes, which is also used to illustrate the front sleeve of the record: the character played by Sydne Rome sings it during a session in a recording studio, but one can easily recognize Rita Monico's actual voice. Such statement is confirmed by the following mention among the movie end credits: "*La canzone: Se piangi, che fai? di Federesco-Morricone è cantata da Rita Monico*". Interestingly, the words from this title ("Se piangi, che fai") are not present in the two verses heard during this short scene, and the sound engineer announces a different title prior to starting the take: *Ballata del mostro*.



### List of songs involving EM-Rita Monico in the Sixties

#### According to the official credits

- *Non è mai tardi*
- *Gocce di mare, gocce di sole*
- *Thrilling (la regola del gioco)* (also composer)

#### Possible arrangement by EM

- *Quando tu vorrai*
- *Di sera*
- *Sere vuote*

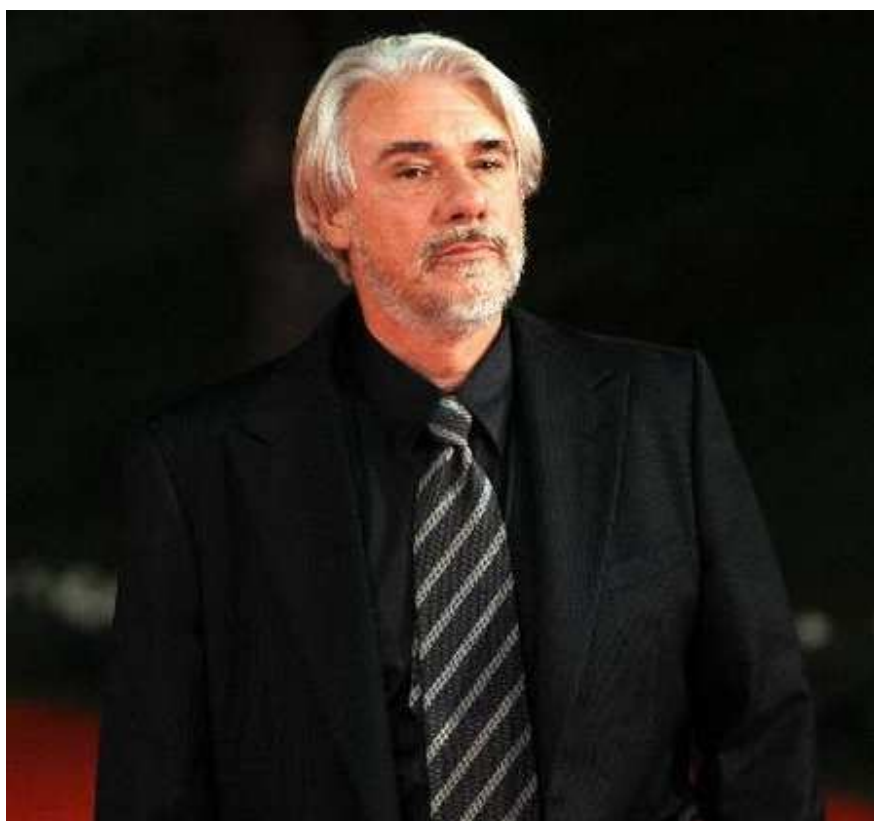
#### To be checked when available

- *Se tu non mi vuoi*

## ———PORTRAIT———

# Ricky Tognazzi

*by Didier Thunus*



The idea of this article came from a brief contact I had with Ricky Tognazzi (thanks to Mark Dance), intended to lead to an interview. It didn't materialize however, in spite of the affable personality of the director. After two missed opportunities, I decided it wasn't meant to be – at least for now.

Ricky Tognazzi's association with Ennio Morricone started much earlier than people may think, as explained in the documentary he himself made about his father Ugo Tognazzi, called **La voglia matta di vivere** (2022)<sup>45</sup>, to celebrate the 100<sup>th</sup> anniversary of Ugo's birth day. Indeed, the young Ricky actually went in 1961, aged 6, on the set of

Luciano Salce's **Il federale**, the first movie ever scored by Morricone. The two of them most probably didn't meet though at the time.

Ricky Tognazzi started as an actor, side by side in several films with his father, as a child but also later as an adult. However, he also managed some level of emancipation, playing roles in many other movies, in Italy but also in America. His ascendance had predestined him to such a career, so it didn't

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<sup>45</sup> The title means "The crazy desire of living" and comes from the title of Luciano Salce's **La voglia matta** (1962), with Ugo Tognazzi and music by Morricone.



come as a surprise. Nobody must have expected him however to become a director, as well as a screenwriter. Tognazzi seems to have realized he wouldn't make that giant step behind the camera just as a normal continuation of his path, and was smart enough to engage in solid directing classes in the UK.



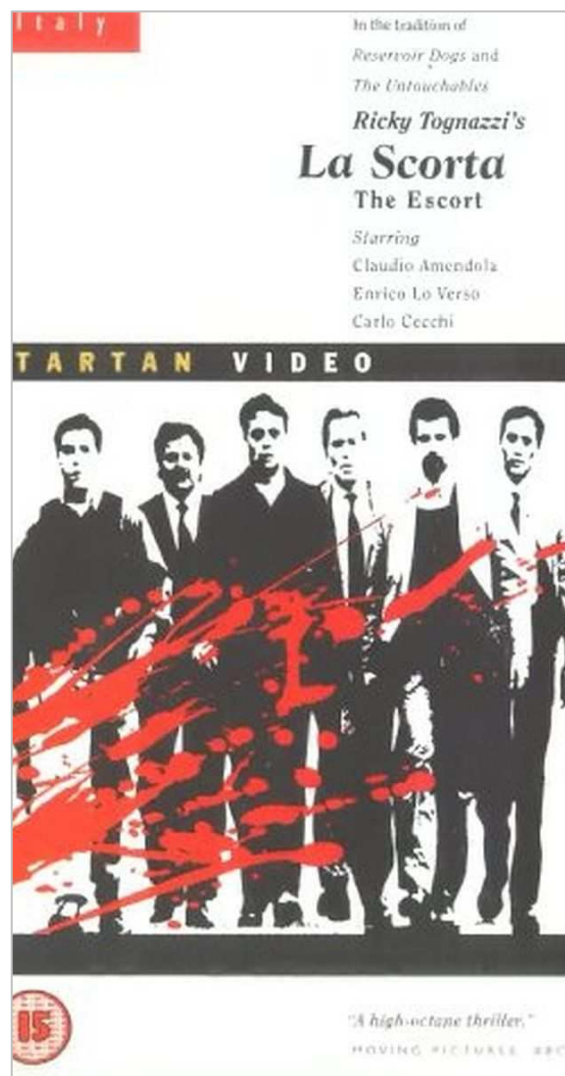
His first movie as a director was a comedy, very hard to find these days, but the second one, **Ultra'**, a drama about football supporters, was directly a big success. Tognazzi was showing that he was to be taken seriously as a director. The music was signed by Antonello Venditti, ex-husband of Simona Izzo who was about to become Tognazzi's wife. Venditti is a popular Roman songwriter who will work with Morricone in 1997 on one song, *Ho fatto un sogno*.

### La scorta

Then came **La scorta** in 1993, about a group of bodyguards hired to protect a judge investigating the mafia, presented at the Cannes film festival. This marked the first collaboration between the director and Ennio Morricone. The music is magistral, solemn, moving, even if it has some of the **Piovra** trademarks of the Maestro (as in *Autobotte*, *Autobomba* and *Cercare e ritrovare*). It is monothematic but manages never to get boring. It also reuses the 4-notes motive from **La donna della domenica**.

The movie was also successful and confirmed that Tognazzi very much intended

to be amongst the major Italian directors of the Nineties. It already reaches quite a high level of directorial maturity.

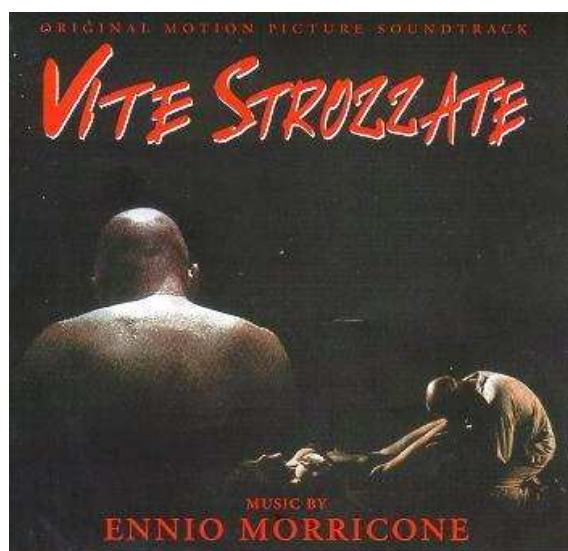


### Vite strozzate

**Vite strozzate** follows 3 years later. If **La scorta** was explicitly related to the mafia, **Vite strozzate** is more implicit, referring to what Morricone calls *L'altra piovra* in his track titles. It portrays "normal" people who happen to face corruption in their daily life, and are embarked in horrific situations. **La scorta** could remain "exterior" to the viewer, a real cinematic experience, whereas with **Vite strozzate**, the audience is more concerned and more uncomfortable with the

events. This may explain why the movie was less successful.

For the first time, Tognazzi is also credited as screenwriter. Previously, this role was ascribed to Simona Izzo, who had become his wife in the meantime.



Morricone's music for this movie is really engaging, except maybe for the opening theme, which is a bit off-putting. Some people may overlook the score if they give up on the first cue. It is also quite a mystery why this specific track was called *Città coloniale*, for a movie that is very rural, very Roman – it has nothing to do with a colonial city. Seeing this title and the cover image, not knowing anything of the film itself, I really thought the movie was of the same kind as Montaldo's *Tempo di uccidere*, which Morricone had scored a few years before and where Tognazzi himself played a major role, next to Nicolas Cage and Giancarlo Giannini.

For the rest, the piece called *Città coloniale* #2 – same title but a very different theme though – is absolutely brilliant, with its steel guitar arpeggios and its intense development, best heard in *Morte di un antiquario*, whereas the theme *Vite strozzate* is very appealing. The instrument playing

the melody for the latter is quite unusual and hard to identify.

It is surprising to see a French actor, Vincent Lindon, in the leading role – a very Italian character. It's a bit like in the Sixties when it seemed to the Italian producers that in order to have a respectable actor or actress, he/she had to be French (e.g. Alain Delon, Jean-Louis Trintignant, Jacques Perrin, Annie Girardot, etc) – a trend that was broken by Tognazzi's father Ugo and the likes of Marcello Mastroianni, Nino Manfredi, Vittorio Gassman or Alberto Sordi, who proved that Italy had nothing to envy to France, and who sometimes managed themselves to have roles in French movies.



*Vite strozzate* is by the way in total contrast with a future role of Vincent Lindon, in *Ma petite entreprise* (Pierre Jolivet, 1999), where his character always finds funny ways to get his company out of troubles, whereas here he finds only tragic ways for making things worse for his business.

## Falcone

Ricky Tognazzi then made a high profile TV movie called **Falcone**, about judge Giovanni Falcone, starring American actors (Chaz Palmintieri and F. Murray Abraham). Everything was in place for another Morricone gem, but it seems that this was not the plan and the music was provided by American Michael Tavera.



## Canone inverso

Let's move on to a climax in Tognazzi's collaboration with Morricone: **Canone inverso**. The movie itself is about music, based on Paolo Maurensig's successful novel. There is no question that the production needed a top class composer for this film. It had to be the best of the best, and Morricone accepted to take the challenge.

The *Finale di un 'concerto romantico interrotto'* is an absolute highlight of Morricone's whole career. There is such an energy, such a classicism, such a perfectionism. For the needs of the movie, it had to sound classical and virtuoso. Any other director would have reused existing classical pieces, but Tognazzi dared to ask

an original piece to Morricone, who was perhaps the only composer in the world able to reach such level of credibility.



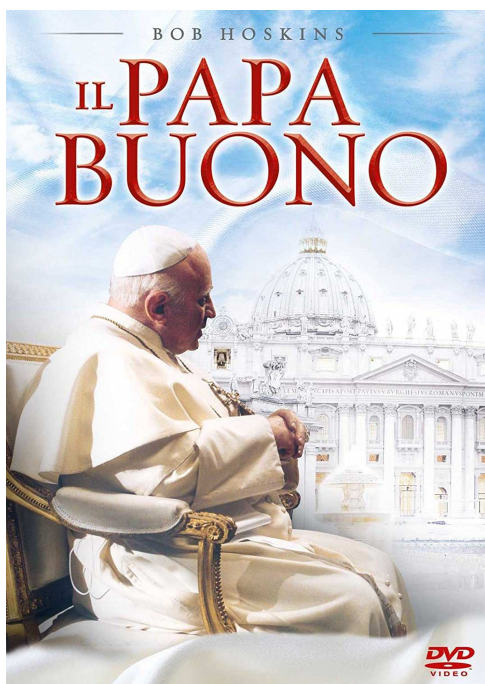
The main theme *Canone inverso* is more subdued, intimate – inspired by Morricone's own **Mio caro assassino**. My favourite version of it is *In bicicletta*. The score overall is a perfect mix of film scoring and diegetic music, and the movie is probably the one that best realizes a merge between the music with the images. It must have required a continuous cooperation with Morricone before, during and after the movie, as well as with the soloists Gildà Butta, Gabriele Pieranunzi, Franco Tamponi and others.

Debussy's *Clair de lune* is also used a lot in the movie. Morricone had to accept to use an existing piece, and provided his own version of it – an absolutely delightful one.

The film offers a nice prolongation to Tornatore's **Leggenda del pianista sull'oceano**, with the omnipresence of Morricone's music on- and off-screen, and the magnetism of French actress Mélanie Thiery. It was rightfully endowed with several David De Donatello and Nastri d'Argento awards.



## Il papa buono



But there is yet another "plat de résistance": the TV-movie **Il papa buono** about pope John XXIII. A very ambitious project where a lot of research and preparation must have been necessary. The music is, again, absolutely astounding, with a wonderful main title theme and many gems across this very rich soundtrack. I also love the theme *Amicizia*, which has a very profound melody.

We know that Morricone is a pious man, and must have come into the project not only as a composer but also as a spiritual man.

The casting works very well: in most biopics, only rarely do we have the impression that it could indeed be the same person when 3 actors have to play the same character at 3 different ages. This is nevertheless the case here.

Tognazzi also play a role himself, like in many of his movies, as Monsignor Tedeschi. Morricone wrote a very simple theme for this character, unfortunately unreleased: 3 long notes, repeated several times. In spite

of the abundant CD release, there is still a lot of unreleased music from this very long movie.

The piece *La crisi di Cuba* is absolutely remarkable, reminiscent of some of Morricone's works from the Seventies. He reused it in another form in **L'isola** in 2012.

## Tutte le donne della mia vita

Simona Izzo managed to convince Ennio again to write the score to **Tutte le donne della mia vita**, written by both Tognazzi and herself, and directed by her. It is a comedy, much lighter than the movies discussed above, with a bunch of popular Italian actors of the period. The music is very pleasant and there is a remarkable thing, that had never happened before: Morricone's popular song *Se telefonando* from 1966 plays a major role on the soundtrack. He also had to have it performed by another singer of course.



Another remarkable fact that never happened elsewhere<sup>46</sup>: the Italian download

<sup>46</sup> It actually just happened again with **Quando l'amore è sensualità**

album has one more track than every other release.

### Parallel Projects

Tognazzi was also part of the many Italian directors who co-directed two social documentaries: **12 novembre 1994** and **Un altro mondo è possibile**, curated by Francesco Maselli. Morricone's name is associated to both projects, but there doesn't seem to be any music in the latter, whereas the former is nowhere to be found.



When Ennio started to reduce drastically his contributions to movies, Tognazzi started a very durable collaboration with Carlo Siliotto as composer, and more recently with Paolo Vivaldi. In **La voglia matta di vivere**, the latter seems to have been inspired by Morricone's theme to **Love Affair**. He also reused the theme from **Frantic** for a Paris sequence, and of course of **La cage aux folles**. We know that Vivaldi is a fan of Morricone as he recently

performed some of the Maestro's pieces live<sup>47</sup>.

Ricky Tognazzi played a prominent role in Rob Marshall's **Nine** – some kind of musical version of Fellini's **Otto e mezzo** – as part of an amazing international cast. In terms of screen presence, he certainly beats most of the stars as he plays the role of the producer who accompanies the director (Daniel Day Lewis) throughout the movie, whereas the big names are there for just a couple of scenes. It is known, and confirmed by the SIAE database, that Ennio was the first choice of composer. The music ended up being written by Andrea Guerra, within a wealth of songs by Maury Yeston from the eponymous Broadway show of 1982. Ennio wrote a few pieces that were not used, but that are suspected that have been played live under the title *Ostinato ricerca di un'immagine*<sup>48</sup>, which could indeed be another title for that plot.



Coming back to the idea of a biopic on Morricone alluded in the preface of the present issue, I believe that its ideal director would be Ricky Tognazzi. It could Tornatore of course – but he has already made the documentary. Tognazzi has proven to be very at ease with ambitious biopics, and knows Ennio very well. I wonder what he would think of that idea...

<sup>47</sup> [https://www.youtube.com/watch?v=3qMI5FOE\\_Pw](https://www.youtube.com/watch?v=3qMI5FOE_Pw)

<sup>48</sup> <https://www.youtube.com/watch?v=fnz2I4pFQAU>

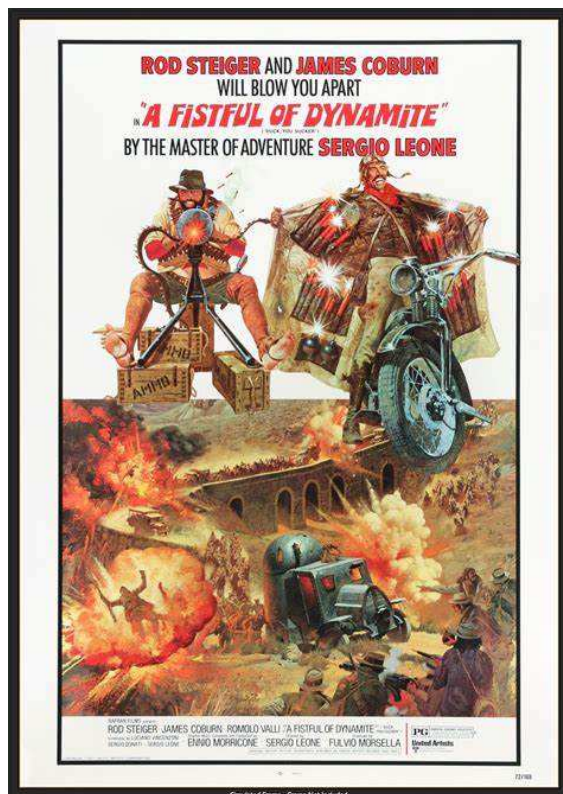
## ARTWORK

# A Fistful of Dynamite

by Steven Dixon

Sergio Leone's fifth and final western as director was titled **A Fistful of Dynamite**. It's Mexico 1913. Juan Miranda (Rod Steiger), a scruffy Mexican peasant believes only in his family and robbery. Sean Mallory (James Coburn), a revolutionary, believes only in dynamite. When the two men meet and join forces the result is highly explosive!

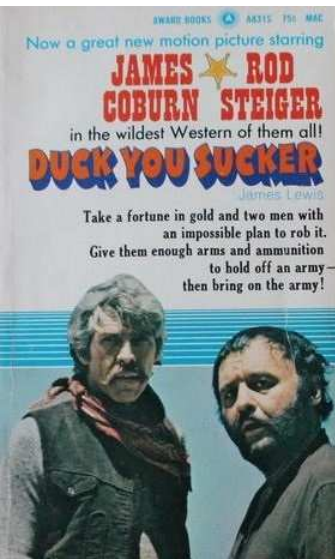
To compliment this storyline, artists from all over the world gave their take on this highly charged political western. The Italian title for the film was **Giù la testa** which translates as "Head Down". For the Americans, director Leone had chosen **Duck You Sucker**, as the word 'sucker' is a popular Stateside abbreviation. This was later changed to **A Fistful of Dynamite**, a more acceptable title to cash in on the Clint Eastwood success of **A Fistful of Dollars** (1964).



As we all know, explosive titles mean explosive art. The brilliant James Bond artist Robert McGinnis (now aged 96) was commissioned to create what I believe is the best poster design ever from this action western and can be simply analysed. The top of the poster is witty and rather jocular; we have the barefoot Steiger's character surrounded by boxes of ammunition. The highly animated bandit is happily blasting away on his gatling gun. Next to him an equally excitable James Coburn flashing his arsenal of pocketed sparking dynamite (obviously not a short fuse). In fact according to an interview with the artist, a friend of his posed for that iconic Coburn posture on his motorcycle in Greenwich USA. The artist took photographs and worked from these with slight adaptations for the period. The lower part of the poster boasted the film's biggest selling point. It's no secret **A Fistful of Dynamite** is a rather slow western, painfully dreary at times with often unnecessary lengthy dialogue. So it was important to pack the poster with as many action sequences as possible.

On much of these posters we notice one particularly prominent action sequence, namely the bridge battle. Upon the posters of Leone's 1966 western **The Good, the bad and the Ugly**, the Civil war battle scene graphic was used as its main selling point – and sold the film quite well. The artist's use of gouache paint, great to work with because of its easy to use gummy texture has eye-catching bright reds and oranges. McGinnis as artist did use some artistic licence in this design because the armoured truck never actually reached beyond the bridge. According to an interview, McGinnis says his original final graphic as used on the original US poster got lost along the way, possibly destroyed.





An interesting seldom seen USA **Duck You Sucker** advance poster with a literary read up on Leone's earlier westerns and a montage of photos can also be added to the list of advertising material from the States.

The British poster, commonly known as a Quad and presented in horizontal format, partially uses McGinnis's original outline, yet injects a rather pleasing oversized hand clutching three sticks of dynamite emerging from the explosions.



Later when Coburn starred in the action western **A Reason to Live, a Reason to Die** (1977), artist Tom Chatteral must have been inspired by what McGinnis had done for the British **A Fistful of Dynamite** quad. This absorbing visual also differs from the rest as it is rendered in both colour and black and white, always an interesting combination to use.

The UK and US posters and other advertising material, including most European ones display much comic amusement. But not all designs adopted this style. The film **A Fistful of Dynamite**, although tongue-in-cheek cannot be labelled in the comedy film genre like the 1970s **Trinity** series or the **Provvidenza** films. Rodolfo Gasparri's large style Italian poster from 1971 is filled with mainly dark tones, bleached browns and eggy yellows. The faces are cold, gritty and weather beaten.



A lot of Gasparri's work for Italian western posters adopt this bleak dark style, but for reasons only known by the distributors, a more witty approach was utilised on all but a few of the Italian designs. We must remember the early

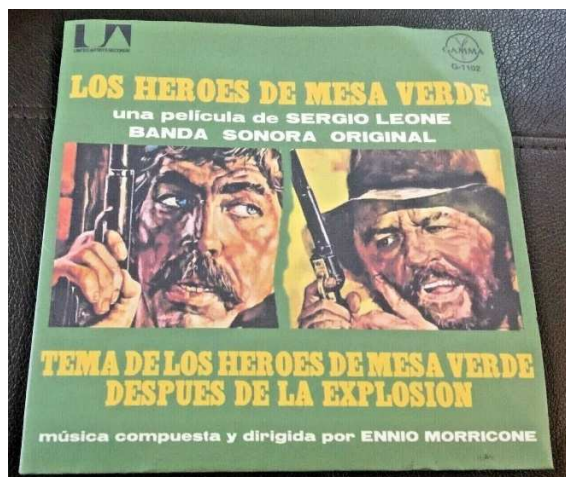




1970s was a period in time when Italian westerns were fast becoming victims to the satire and slapstick. Apart from Gasparri's dark and moody illustration, two other separate rugged 'character posters' of Coburn and Steiger were produced for the film.

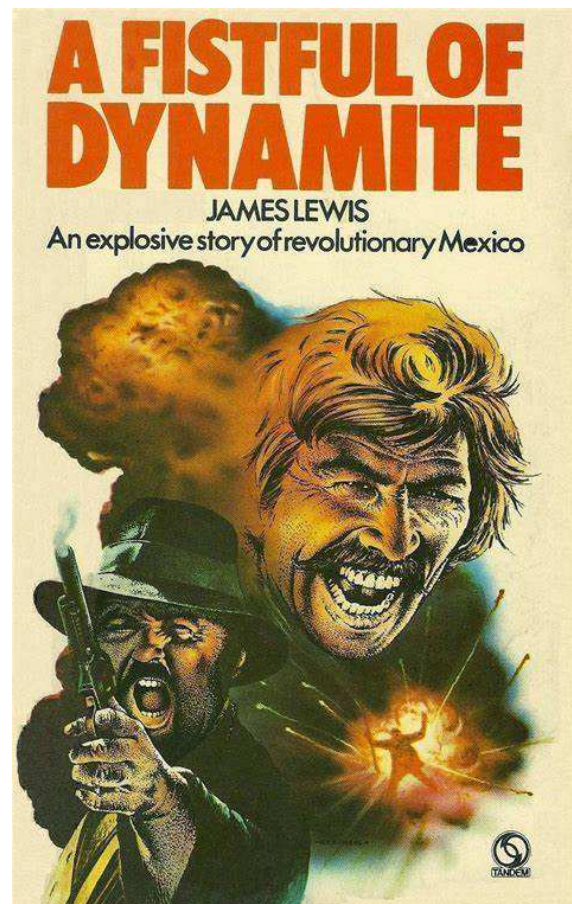


Interestingly these images were also chosen to sell a very rare 1973 single record originating from Mexico titled 'Los Heroes De Mesa Verde'(G-1102 B UA), which sold on Ebay for £686 this year .It's the only time these twin images were presented together.



Locating new art from this film is always a pleasure so thank goodness for the paperback film tie-in book series. The earlier **Dollar** westerns tie-ins had some fantastic new visuals upon the covers and this one did not disappoint.

The 1972 *A Fistful of Dynamite* paperback came in both photo cover and illustrative format. Film adaption was written by James Lewis, but the artist is uncredited. Whoever designed this cover could have fallen victim to copying the style of the original US 1-sheet. So it was very pleasing to see a sketch that inspires a bit more debate about Coburn's character. We know dynamite was his life, he lived and breathed, it was part of his make-up. The artist has emphasised this to great effect: the massive explosion morphing from the roots of Coburn's hairline is an interesting technique to use, plus it is also very relevant to his character. The artist has even made a point of deliberately painting Coburn's face and the explosions from it in the same fiery and volcanic colour. A truly original technique and very engrossing.



Now let us have a glimpse at the Japanese poster from 1972. Like most Japanese works a real



treat for the eye, a photo bonanza filled with explosions, colour and adventure. We note James Coburn on his motorbike, though in truth the angle is distorted in such a way it appears he is flying through the air as if he is performing a spectacular Evil Kneivel-style jump. Elsewhere on the poster there are depictions of both battle scenes and the familiar gatling gun heroics.



An equally exciting poster is from Taiwan, a piece of art keeping in the tradition of Coburn displaying his many pockets of dynamite. This famous cinematic pose was utilised on a lot of posters, though this one is so vibrant thanks to the fantastic use of mainly just twin primary colours – red and blue. And of course Coburn's shirt is so dazzling and alive.



From France and Belgium, cinema posters were advertised as *Il était une fois... la révolution* ("Once upon a time the revolution"), a title

homage to Leone's previous western *Once Upon a Time in the West* (1968). Admittedly, the French poster keeps it rather simple, a photo of each character over a blistering sunset backdrop, nicely replicated on the original French LP (RCA Victor 443 039, 1972) and, in part on the LPs "A Fistful of Dynamite" (UA UAS 29345, UK 1972) and "Duck You Sucker" foldout (UA GP 81, Japan 1972).

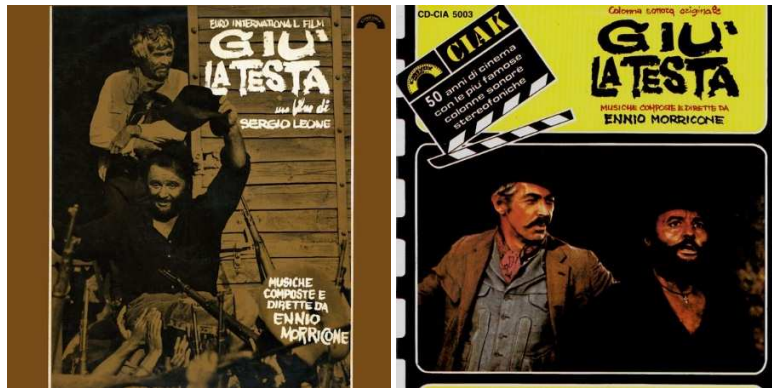


In Germany came *Todesmelodie*. This country had a panache for the photo poster treatment but did produce a diagrammatic work in 1972 in 3-D style. There are so many sequences literally bursting out from the poster: the firepower of Coburn and Steiger, the opening stagecoach sequence and the bridge shattering into little pieces.

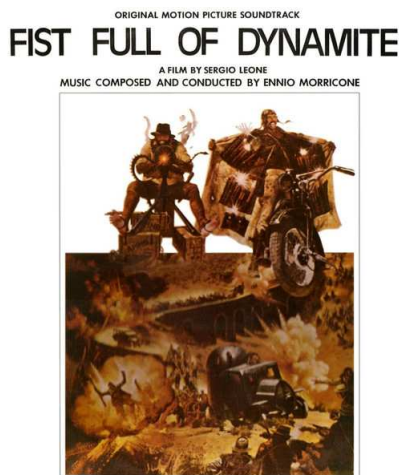


When we look at the huge array of LPs from the early 70s and 80s there were certainly plenty to choose from. It was one of those titles that was so popular it demanded many repeated releases.





On the Cinevox Label the Italians issued the album first in 1971 (MDF 33/50) then again in 1974 and 1976, all presenting the same art – Coburn and Steiger on a train coach as they are greeted by a large crowd of revolutionaries. The colour has been bleached out of the photo leaving a kind of faded brown wood effect. In addition Cinevox of Italy produced a fourth LP in 1980 (CIA 5003), this time with brand new photo art. “Giù La Testa” text is displayed in jet black. There is also a Ciak label clapperboard on the cover, a trademark design they used on their albums at the time. Many will remember the very first CD of this soundtrack back in 1987 (CIA 5003) which replicated the LP of 1980.



The famous Robert McGinnis craftsmanship was used on so many LPs from around the world, even as far as Australia. On this UAL 34661 version from 1972, the film title was made up of four words instead of three. The Australian

album actually reads “Fist Full of Dynamite”, instead of “Fistful of Dynamite”.

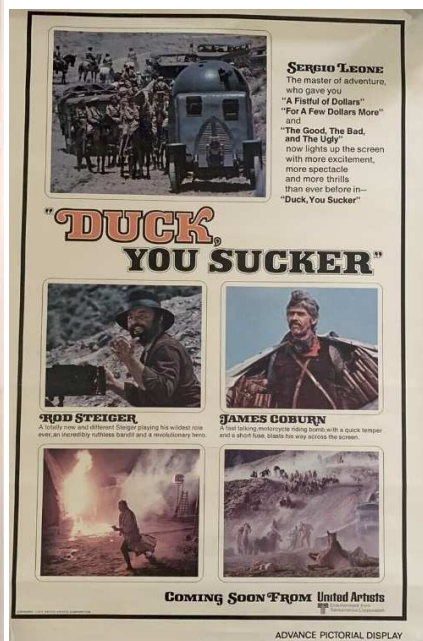
In 1982, under the French title “Il était une fois... la révolution”, Cinemusic provided an ideal image of the two main characters presented in a burned-out tone. In addition to this the lettering appeared to be worked in the style of American artist Jackson Pollock, famed for his "drip technique" of pouring or splashing paint on flat surfaces.



When vinyl made a miracle comeback in the late 1990s, Dagored of Italy gave us “Giù ta testa”. This Summer of 2000 title had a solo photo of Steiger back in action with his trusty gatling gun.



And the art of “A Fistful of Dynamite” on album didn't die there. Further LPs emerged, this time transferring the art to the actual disc itself, something Morricone collectors could only dream of back in the 1970s and 1980s. An amazing orange and gold coloured edition from 2015 and a crystal clear vinyl from the EU came in 2020. The cover of the latest one takes us back full circle to the original earthy brown coloured Cinevox edition.





## —————SCORE REVIEW—————

# Le ore dell'amore

The Ghost of Ennio

by Didier Thunus



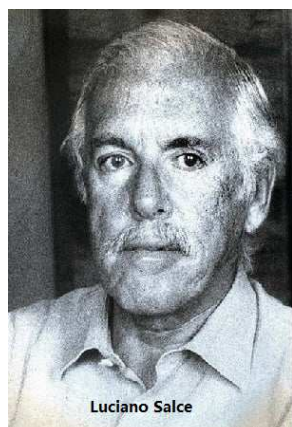
The release by Decca of the compilation "Boom! Italian Jazz Soundtracks at their Finest (1959-1969)" could have been a non-event for the Morricone fans, as it contains only one piece by the Maestro (the widely available *Agosto jazz* from **La voglia matta**, 1962), had the CAM Sugar operators not published a very intriguing message on their Facebook page<sup>49</sup> upon the disc's release. CAM, bought over by Sugar Music a decade ago, was the original publisher of the score to **Le ore dell'amore** (1963), a movie by Luciano Salce (1922-1989) starring Ugo Tognazzi, with music by Luiz Bonfá (1922-2001). Only a 4-tracks EP had been released back in 1963, until Decca asked them to provide the whole soundtrack in 2021, of which one piece, *Coppia in crisi*, was taken for the "Boom!" compilation.



*"Not everybody knows, though, they say, that the score sees the uncredited contribution of Maestro Ennio Morricone who arranged the compositions and conducted the orchestra in the sessions at the International Recordings studios in Rome. Our minds were blown away when we came across his voice in between takes while working on the master tapes for this release." The CAM people have been editing the Maestro's music for decades, so they sure can recognize his voice when they hear it. This is not mere speculation, we can take this as a fact.*

<sup>49</sup> <https://www.facebook.com/CAMSugarMusic/posts/525340015905494/>





Luciano Salce

The website of Ansa Cultura goes on and writes that "*Morricone is the uncredited arranger and conductor of the entire soundtrack of **Le ore dell'amore** (1963), a film about relationships outside of marriage, in which the bossa nova of the song Coppia in crisi stands out, played by Luiz Bonfá*"<sup>50</sup>. It is not clear whether this statement was extrapolated from CAM's declaration, or if it brings new information, but it is worth noting how it extends Morricone's contribution to the whole score and downgrades Bonfá's to a mere performer.

In absolute terms, the involvement of Ennio Morricone in this project wouldn't have come as a surprise at the time. The Maestro was Salce's resident composer between 1959 (with the theatre plays **Il lieto fine** and **La pappà reale**) up until 1966 (with the movie **Come imparai ad amare le donne**). 10 projects in total, the director even writing lyrics under the pseudonym of Pilantra for Morricone songs in other movies, only calling up on other composers when his producer demanded it<sup>51</sup> or for the segments he was directing in the then fashionable multi-part movies<sup>52</sup>. Another exception was very noticeable however, when in 1963 Salce called Luiz Bonfá to provide a jazz-flavoured score for **Le ore dell'amore**.

The Brazilian guitarist and composer was at the height of his fame at the time, a few years after the rousing success of the soundtrack to **Orfeu negro** (1959), to which he contributed with Antônio Carlos Jobim. The two men were the shapers of the Bossa Nova style that was conquering the world, culminating with a triumphant Carnegie Hall concert in November 1962. Bonfá developed a unique way of playing the guitar, performing melody, rhythm, and bass simultaneously, making his instrument sound like an orchestra. He was using unconventional guitar chords and syncopation of traditional samba. Luciano Salce, a self-proclaimed expert of Brazil and of its music<sup>53</sup>, couldn't have overlooked this new talent, and it is no wonder that he wanted a bit of it in his own film. So he



he hired Bonfá, who provided the score and was credited everywhere as sole contributor: in the movie credits, on disc, in the SIAE database and in all movie encyclopaedias. Nobody was paying attention to this anymore, until the CAM people heard that familiar voice on the master tapes...

So, did something go wrong? Or did everything work according to plan? We will never know. Fact is that this so far undisputed credit is now to be analysed from the perspective of CAM's and Ansa Cultura's statements. We must remember that



<sup>50</sup> [https://www.ansa.it/sito/notizie/cultura/musica/2022/04/27/da-bacalov-a-morricone-il-jazz-per-il-cinema-anni-60\\_ff4bad59-06a7-46c8-b6bf-d6b2e71a5ba0.html](https://www.ansa.it/sito/notizie/cultura/musica/2022/04/27/da-bacalov-a-morricone-il-jazz-per-il-cinema-anni-60_ff4bad59-06a7-46c8-b6bf-d6b2e71a5ba0.html)

<sup>51</sup> cf. Dino De Laurentiis refusing Ennio's composition for **Le pillole di Ercole** (1960)

<sup>52</sup> Armando Trovajoli for **La sospirata** in **Alta infedeltà** (1964) and Luis Bacalov for **La moglie bionda** in **Oggi, domani, dopodomani** (1965).

<sup>53</sup> See Maestro #22, p.22.

Ennio Morricone was nobody at the time. He had gone uncredited on many projects already, such as the **Nati per la musica** radio shows for which he worked night and day to provide arrangements in all styles on short notice. He was a working hand, on the job, employed by RAI and RCA on a schedule and providing for his family on a meagre salary. So if he was called upon to salvage this or that score, especially for the benefit of a friend, he was just doing it. And if he was told that his name would not appear at all, he was happy as long as he was getting the money. Ennio said himself that he sometimes had to be a ghost writer from the mid Fifties, citing a few examples<sup>54</sup>. His only dream was to ever make it to some level of fame with his serious, "absolute" music, and to move away once and for all from this tedious business of popular music and film score.

**Le ore dell'amore** is one of Luciano Salce's best movies<sup>55</sup>, picturing the vicissitudes of a couple navigating between a married life and parties and extra-marital temptations and intra-marital experiments. It is literally jam-packed with music. The protagonists are either dancing to rhythmic jazz-infused pieces, or talking in long dialogue scenes underscored by solo guitar music. There must easily be more than one hour of music heard in the movie, a quite outstanding total for an Italian intimistic black-and-white movie of the Sixties. Hindsight, it is very unlikely that Luiz Bonfá would have agreed to come up with such an amount of music for some Italian production he knew nothing about, taking care of all the work down to writing every single note, whereas he was called from every place in the world for prestigious ventures.

He had worked already on several film productions, mostly in Brazil. But even then, he was sharing the credit with other musicians, officially this time, and not only on the aforementioned **Orfeu negro**. For his first three scores, between 1954 and 1956, he worked with veteran Lyrio Panicelli, a fully accomplished film composer. In 1962, he co-signed with Nicea Martins the score to **Sócio de Alcova**, and contributed, in his first Italian appearance, to Gianni Ferrio's score to **Copacabana Palace**. Only once was he left on his own, with **Os Cafajestes**, also 1962, but the score appears to be very minimalistic and maybe even improvised. Let's face it: as gifted and exceptionally talented he may have been, Luiz Bonfá was never a film composer. So why would he suddenly become one for **Le ore dell'amore** – because this is what was expected from the composer of that multi-faceted score. It must have appeared early on in the project that someone else had to be involved. Salce is a humble person, not one that would demand unreasonable efforts from his collaborators, knowing they had better things to do than satisfy his whims. Himself as a Bonfá fan must have preferred that the Brazilian musician went on enriching his repertoire with the music style he was excelling in, rather than lose precious days on laborious tasks where his added value was questionable. We have a good example of Salce's humility in how he decided not to work with Morricone anymore: after the composer had taken a bigger-than-life stature with **Il buono, il brutto, il cattivo** (1966), Salce told him that he was no longer going to call him for his own modest productions. "*You are a sacred and mystical author*, he said, *I am a comic*."<sup>56</sup> He may have regretted this later, seeing that Morricone went on



<sup>54</sup> Morricone, De Rosa, "Inseguendo quel suono", Mondadori, 2016, p.33.

<sup>55</sup> Watch it here: [https://www.youtube.com/watch?v=iB3M\\_sbxYrA](https://www.youtube.com/watch?v=iB3M_sbxYrA). Note Salce's cameo at 1:06:00.

<sup>56</sup> Morricone, De Rosa, op.cit., p.39

contributing to low-profile comedies (such as **Anche se volessi lavorare che faccio** in 1972, where Salce himself plays a secondary role, or Bolognini's **Sarò tutta per te** in 1978, starring Ugo Tognazzi and included in **Dove vai in vacanza**, whereas Salce was directing another segment, **Si buana**, scored by Frizzi-Bixio-Tempera). The two men remain good friends however.

It is worth noting that 3 tracks from the **ore dell'amore** EP, *Ilha de coral*, *Domingo a noite* and *Bossa nova cha cha*, can already be found on the album "Luiz Bonfá Composer of Black Orpheus Plays and Sings Bossa Nova, with Lalo Schifrin and Oscar Castro Neves" recorded in December 1962<sup>57</sup>. Schifrin is credited as arranger. The movie having been released on March 1<sup>st</sup>, 1963, it seems that Bonfá was working for the 2 projects in parallel. The arrangements are however slightly different on the Brazilian LP compared to the CAM EP, so it is not clear if Schifrin deserves a credit for the movie as well. Nevertheless, this is the closest the two legends of film music – Schifrin and Morricone – would ever come to working together.



As an example of these differences in the arrangements, the song *Domingo a noite* includes a female voice, probably Maria Helena Toledo, who also gets co-composer credit in SIAE. Toledo was Bonfá's wife at the time, involved in many of his projects. It is probably also her voice that is heard over the *Le ore dell'amore Titoli* and *Finale* pieces. The *Domingo* piece is present, deprived of its vocal part, on the CAM EP, on the Decca album (as *Sacrofano bossa nova*, with an added simplistic intro on cymbal), and in the movie. Therefore, it is not only Morricone's name that has been forgotten in the credits: Toledo's was as well. In reality, on the CAM EP, all 4 pieces are ascribed to Bonfá-Toledo on the disc itself. There seems to have been a clear

editorial choice by the film producers: Bonfá's name was to appear on its own in the film credits, in order to pass a clear message, to capitalize on his popularity, and not to obfuscate it by adding any other detail.

The fact that there exists versions that are specific to the movie is confirmed by the observation that 2 of the pieces, *Domingo a noite* and *Bossa nova cha cha*, appear twice in SIAE, with different titles, once associated to CAM, once not. *Ilha de coral* however appears only once, associated to CAM – which is strange because it was first published on that earlier Verve album.

The CAM EP of 1963 contains those 3 pieces, plus another one, called *Maretta*. Maretta is the name of the main female protagonist of the movie (played by French actress Emmanuelle Riva). So at least this piece seems to have been written specifically for the movie. It is actually the same piece as *Le ore dell'amore Titoli*, heard over the opening credits. Note the presence of a fifth piece associated to the Bonfá/CAM pair in SIAE, called DOBRADO ALEGRE. It cannot be found anywhere, and could correspond to one of the other guitar pieces heard on the album and/or in the movie.

The Decca release of 2021 contains 17 cues: 8 guitar pieces (sometimes solo, sometimes with drums/percussions accompaniment) and 9 party pieces (much more elaborated in terms of

<sup>57</sup> Published by Verve records.

[http://kanji.zinbun.kyoto-u.ac.jp/~yasuoka/Bonfa/compositions.html#Domingo\\_a\\_Noite](http://kanji.zinbun.kyoto-u.ac.jp/~yasuoka/Bonfa/compositions.html#Domingo_a_Noite)



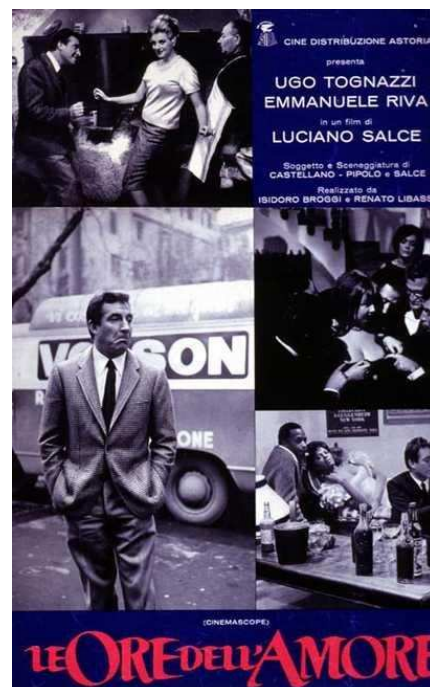
orchestrations). The movie contains about 11 of those pieces, plus a wealth of other music, ranging from additional guitar solos, different party pieces, more source music (classical/orchestral, probably pre-existing), and an experimental piece mixing sounds effects and distorted music, heard during a long dream scene<sup>58</sup>. What is amazing is that there is so much music on the album not heard at all in the movie. For a project where it seems to have been complicated to assemble all the score material, this is quite unexpected.

I see 3 possible scenarios as to how the things must have developed during the elaboration of the score to **Le ore dell'amore**. I omit the so-far predominant postulate according to which Bonfá did it all on his own, because this is no longer a possibility. We also don't include a scenario whereby Morricone would have arranged Bonfá's guitar solo pieces, as implicitly stated by CAM and Ansa Cultura. Their orchestrations are simple enough not to require work beyond writing the notes down and performing them. So whomever wrote them must also have arranged them.

Scenario 1. Bonfá wrote all the pieces, and Morricone had to arrange and conduct the ones amongst them that were not guitar solos, i.e. all the party pieces. This is the least shocking hypothesis, because it was not unusual at the time to overlook the arranger/conductor in the credits. Bonfá could have just sketched those melodies on a piece of paper and passed them on to Ennio for further elaboration. It could well be the case, based on the presence of a sixth Bonfá/CAM piece in SIAE called simply LE ORE DELL'AMORE. We know that the SIAE database sometimes has generic entries that cover several pieces collectively written for the same project. The latter could however also correspond to just one additional piece written by Bonfá for the movie. Scenario 1 is close to Ansa Cultura's assertion, that Morricone was the arranger and conductor of the entire soundtrack, and Bonfá was a performer, except that, extrapolating from this assertion, the 2 artists would have worked together, Bonfá being part of the orchestra. It is doubtful however that he would have needed Ennio at all for the guitar pieces, which are his specialty. So let's forget about the extrapolation and consider that this scenario more or less covers Ansa Cultura's views.

Scenario 2. Bonfá wrote, arranged and performed all the guitar pieces, and Morricone wrote, arranged and conducted the party pieces. This scenario is probable, because the two men would just have gone about their "normal" job. But in this case, Ennio clearly deserved co-composer credit, or at least composer of what is commonly called "additional music".

Scenario 3. Bonfá composed one piece and donated a few others to Salce. Morricone then had to come up with all the rest, including the guitar pieces that are not in SIAE or on the CAM EP. In this case, he would have had to adopt the style of Bonfá. We would then be close to ghost writing, but not yet of the worst kind because the credited composer did perform relevant work.



<sup>58</sup> Even if the score contains a piece called *Sogno* ("Dream"), that specific piece is not heard in the movie, unless it contributed to the sounds making up the dream sequence, but this is impossible to say.

The scenarios are summarized in the following table:

		Official credits		Scenario 1		Scenario 2		Scenario 3	
		Composer	Arranger Conductor	Composer	Arranger Conductor	Composer	Arranger Conductor	Composer	Arranger Conductor
Guitar pieces	On CAM EP	Bonfá		Bonfá(-Toledo)		Bonfá(-Toledo)		Bonfá(-Toledo)	
	Other			Bonfá	Morricone	Morricone	Morricone	Morricone	
	Party pieces								



For us fans who are always eager to listen to new Morricone music, we can safely enjoy the party pieces as being genuine Morricone cues, produced in the midst of his early arranging/composing years. Their style is beyond any doubt very similar to the many dance pieces he was providing at the time, for the movies of Salce, or the likes of **Diciottenni al sole** or **I malamondo**. This is compatible with all 3 scenarios, and a normal deduction from CAM's discovery. For music lovers in general, the whole score is a very fine album to listen to, crafted by an accomplished artist and an up-and-coming one – a remarkable association indeed, that would deserve much more exposure than it has ever gotten, like the Chet Baker / Morricone one, or the ones with Chico Buarque and with Astrud Gilberto.

The titles on the album don't seem to have been chosen wisely. Some pieces have the same title, with a numbering as expected, but they don't correspond to the same theme. Actually, it seems that, apart from the two *Party borghese*, which are indeed the same theme, and *Una coppia borghese* #2 which reuses the theme from *Leila* (and not from *Una coppia borghese* #1), there is no other case of reuse. Even the 3 pieces called *Le ore dell'amore* do not share a common theme – the second one being even a party piece. And the third one, suffixed *Finale*, is used in the second part of the movie, not at all in the finale. That one, by the way, is most likely a genuine Bonfá piece, because of the presence of Toledo's voice, and could correspond to the LE ORE DELL'AMORE entry in SIAE, mentioned above. The pieces called *Maretta e Gianni* are also very diverse: if the first three are guitar pieces, the fourth one is a party one. And if the first one is indeed heard in the movie in a scene where Maretta speaks to Gianni (Ugo Tognazzi), the second one illustrates a sequence where she speaks to another man. The other two are not in the film.



The table below summarizes the information found across the different sources, that have helped this research.

Dur	Decca CD (2021)		CAM EP (1964)		SIAE	editor	Type	Sequence in movie
2:23	01	<i>Le ore dell'amore (Titoli)</i>	B1	<i>Maretta</i>	MARETTA	CAM	Guitar	1
2:03	02	<i>Party borghese</i>					Party	2
3:54	03	<i>Maretta e Gianni</i>					Guitar	3
2:54	04	<i>Una coppia borghese</i>					Party	
2:46	05	<i>Le ore dell'amore</i>					Party	5
2:35	06	<i>Sacrofano Bossa Nova</i>	B2	<i>Domingo a noite</i>	DOMINGO A NOITE NOITE DE DOMINGO	CAM IMP	Guitar	11
2:22	07	<i>Maretta e Gianni #2</i>					Guitar	8
1:50	08	<i>Leila</i>					Party	6
1:13	09	<i>Jazzato twist</i>					Party	4
1:28	10	<i>Una coppia borghese #2</i>					Party	7
1:25	11	<i>Sogno</i>					Guitar	
1:44	12	<i>Maretta e Gianni #3</i>					Guitar	
1:34	13	<i>Party borghese #2</i>					Party	10
1:34	14	<i>Routine matrimoniale</i>					Party	
1:25	15	<i>Maretta e Gianni #4</i>					Party	
1:26	16	<i>Coppia in crisi</i>					Guitar	
1:19	17	<i>Le ore dell'amore (Finale)</i>			ORE DELL'AMORE (?)	CAM	Guitar	9
Not included			A1	<i>Ilha de coral</i>	ILHA DE CORAL	CAM	Guitar	
			A2	<i>Ao cair do sol</i>	AO CAIR DO SOL BOSSA NOVA CHA CHA DOBRADO ALEGRE (?)	CAM Universal CAM	Guitar	
Many other pieces heard in the movie							Guitar	?
							Party Guitar	...





## —————SCORE REVIEW—————

# I motorizzati

## The Motorists

*by Steven Dixon*



As the title suggests, this early Morricone scored film from 1962 is filled with small tales of Italian motorists. A man wins the prize of a deluxe motorcar for being Number 1 million citizen to purchase one in Rome. He wisely decides to stay pedestrian and duly narrates tales of why he has decided to keep his feet off the pedals and firmly on the ground.

Made by Jolly Films who later produced **A Fistful of Dollars** (1964), this dainty little black and white comedy was made by young director Camillo Mastrocinque. He produced the teenage beach party comedy **Diciotenni al sole** that year, but here was targeting a much older audience. As an automobile

advertising tool **I motorizzati** had the opportunity to show off and sell cars to the cinemagoer through the many ranges of Alfa and Fiat vehicles which appear constantly throughout the film.

Unlike other comedy anthologies such as **I maniaci** (1963), the stories here don't just stop and start. They intermingle, embroil, and in some cases form some kind of conclusion. There are tales of a serial insurance defrauder, a misdirecting traffic warden, a young lady who has a habit of crashing into anyone and anything. And a tale of an elderly man who leaves a cinema after watching a frightening horror film to find a dead woman in the back seat of his

car. Along the series of adventures there are crashes, mayhem, carnage and cons.



**I motorizzati** has a solid Italian cast in Nino Manfredi, Ugo Tognazzi and Walter Chiari, plus the famous Italian slapstick comic favourites Franco Franchi and Ciccio Ingrassia who play a pair of cheeky tire thieves. Not all episodes are all that bad, some just reappear a little more often than most. Luckily the man to come to the rescue is Ennio Morricone who has produced a very charming original score. The music will give a lot of people a lot of pleasure. Morricone sticks within the barriers of the comedy genre – much like he had in Mastrocinque's **Diciottenni al sole**. The music is very light with ample portions of situation comedy, pop and twist music. He seldom fringes into other forms of musical categories.

Morricone had a batch of strong trademarks that are readily evident in his early comedy works. Delightful titles such as **Le monachine** (“The Little Nuns, 1963), but let us not forget the extensive variety of arrangements he had worked for artists like Edoardo Vianello and Gianni Morandi.

In fact two of the main hit songs from **I motorizzati** were sung by these artists. The main titles are presented in cartoon form and are accompanied by the Morricone composed *Corri Corri* (“Run, Run”), a very renown and quite amusing Gianni Morandi tune from 1962. It was co-composed with Pilantra (pseudonym of director and songwriter Luciano Salce), a big **Diciottenni al sole** collaborator with Morricone on *Go-Kart Twist* and *Nicole*. Morandi sung on them both too. I did observe in part, the *Corri Corri* main title song has a different arrangement to the one presented on vinyl. This one has a euphoric series of trumpet blasts.

Further on we hear another impressive Pilantra/Morricone collaboration in *Twist dei vigili* for singer Edoardo Vianello. And it's every bit as good. Vianello was the beach-party specialist with his Summery super speedy vocals – this was his special ingredient. Add into the mix traffic warden whistles, a really groovy beat and charming comic chorals.







Both songs were issued on a film-photo single by RCA Italiana (PM45-3162) depicting on the front the crazy traffic warden and a scene from one of the car journey episodes. As well as film credits on the sleeve, the disc also lists both tracks as coming from **I motorizzati**. When Gianni Morandi put out his very first album in 1963, simply titled “Gianni” (RCA PML 10351), the credits for *Corri Corri* fail to mention the film.

Away from the vocals and one of the greatest appeals in the film are the wide range of tiny tunes Morricone has created to illustrate the stories. The most reoccurring theme in glowing burlesque style is used during sequences when the narrator binds the stories together. Of course there are plenty more to enjoy, including multiple instrumentals of the *Twist dei vigili* vocal and a theme which resembles Gianni Morandi's dizzy *Il primo*

*whisky* (Merchesi/Beretta/Bertolazzi – Arrangement: Ennio Morricone).

Further into the film, there are parallels to the **Arabella** soundtrack from 1970; echoes of the Martian march theme from *I Marziani* hanno dodici mani (“Martians Have Twelve Hands”, 1964); a tender Mexican-styled guitar western theme. There is also one very dark theme tucked away within the soundtrack in the scene when a gentleman finds a body in his motor car. Thinking the woman is dead, he attempts to dump the body in various ways, finally discovering the woman who had accidentally stepped into his car had just fallen asleep. Morricone's eerie thumping piano and experimental non-thematic sounds was a brand new approach for a such an early film, especially a comedy. These sounds are more recognizable in the Italian slasher films of the early seventies like **Gli occhi freddi della paura** (“Cold Eyes of Fear”) from 1971.

In conclusion, I must mention the poster art for this film. Some of the comedy posters from Italy, especially for these anthology films were absolutely first class. Most of the designs for this film concentrate on sexy woman and car chaos, worked in a humorous cartoon style like those saucy seaside postcards or the popular cheeky 1960s British **Carry On** comedy films.

Note: **I motorizzati** (1962) is not be mixed up with the multi-sequence highway code comedy film **Le motorizzate** (1963) which also stars Walter Chiari and is directed by Marino Girolami with music by Carlo Savina.





## DOSSIER

## Gestazione – The Ballet

by Frédéric Durand

translated from French by D.T.

See original French version here: <https://drive.google.com/file/d/1AeIPiXhLY5am0ZNcEuNlyz9MK0BZWm5D/view?usp=sharing>

Final salute on January 14, 1984, with from left to right Pierre Lacour, Évelyne Mangeard, Ennio Morricone, Joseph Lazzini (behind), Estela Erman and Daniel Ogier (Archives of Estela Erman, with her permission)

Let's have a look back at what was a defining experience for Ennio Morricone: the French creation of his ballet *Gestazione*. While the idea of this article has been close to my heart for a long time, it is only in 2020 that I was able to get in touch with the son of the choreographer and, curiously, it is the morning of the July 6th that he replied to me, even before the demise of the composer was announced.

Thanks to Richard Lazzini<sup>59</sup>, who kindly shared with me the archives of his father and gave permission to reproduce them here. A big thank you for their testimonies to Estela Erman<sup>60</sup>, Pierre Lacour, Evelyne Mangeard and Daniel Ogier<sup>61</sup>. Thanks also to Michel Dubédât, Florence Mothe, Aimé Nouailhas and Monique Simonoff who helped me in this project.

<sup>59</sup> <https://www.facebook.com/JosephLazzini> Richard Lazzini created his own recording studio Altis Productions of which he was producer and artistic director for more than 30 years. Sculptor but also composer, he winked at Morricone in one of his scores for a western and the latter then said to him: "It's very good, I can call on you for my western film music!".

<sup>60</sup> <https://www.facebook.com/estela.erman>

<sup>61</sup> <http://danielogierledecorateur.blogspot.com>

## Ennio Morricone and the Ballet

We all remember the images of the character of Deborah in **C'era una volta in America** rehearsing her dance steps on the famous piece *Amapola*, composed in 1924 by Joseph M. La Calle and arranged by the Maestro. But like his master Goffredo Petrassi<sup>62</sup>, Morricone has on several occasions truly devoted himself to music for ballet.



While his colleague Nino Rota created the show **La strada** on September 2, 1966<sup>63</sup>, taking a lot of music from different films by Fellini, a first ballet was performed with the music that Ennio Morricone had composed for the soundtrack of the film **Un uomo a metà** in 1966. The original sheet music was not spotted by Sergio Miceli and if this music was indeed taken from Vittorio De Seta's film, it was considered by Ennio Morricone himself as part of his catalog of concert works, in opus 14<sup>64</sup>. It is actually *Requiem per un destino*, a "choreographic action" which premiered in January 1967 in Perugia<sup>65</sup>, by the Teatro del Balletto di Roma<sup>66</sup>, in a

choreography by star dancer Pieter van der Sloot, sets and costumes by Vittorio Rossi. On June 17, 1967, a performance filmed for television by Fernanda Turvani was broadcast live on Rai 2 from the Teatro Morlacchi in Perugia<sup>67</sup>. The ballet was also revived in various European countries. Its theme is summarized in Radiocorriere as follows: "*A madman, admitted to a clinic, relives his sad past and his own inability to express any feeling for a woman*"<sup>68</sup>. According to Sergio Miceli, the idea of transposing the cinema to the theatre and the title of the ballet came from the choreographer<sup>69</sup>.

Ennio Morricone and Alessandro De Rosa spoke about this first experience<sup>70</sup>:

*"- I was able to experiment more in art cinema. I was writing more complex music, not necessarily tonal, and I felt more free. Sometimes I took such a liking to it that I wrote a lot more music than was asked of me. But in the case of **Un uomo a metà**, the commercial failure of the film made me realize that I had exaggerated and that my music had contributed to diminish the public's enthusiasm.*

*- Did you feel responsible for it?*

*- Yes, and I decided to emancipate the music from the images. It allowed me to return to the theatre, where my music had not been played for ages. The choreographer Pieter van der Sloot put together a ballet, a genre in which I had never had any particular interest, but which, in this context, made its use more honest and more legitimate."*

<sup>62</sup> *La follia di Orlando* in 1943 and *Ritratto di Don Chisciotte* in 1945.

<sup>63</sup> He also composed the ballets *Rappresentazione di Adamo ed Eva in un atto* in 1957, *Acì e Galatea* in 1971, but also *Le Molière imaginaire* in 1976 and *Amor di poeta* in 1978 for Maurice Béjart.

<sup>64</sup> "Morricone, la musica, il cinema", Modena, Ricordi Mucchi, collection "Le Sfere" n°23, 1994, page 361.

<sup>65</sup> "Ennio Morricone. Inseguendo quel suono. La mia musica, la mia vita", Milan, Mondadori Libri S.p.A. page 258.

<sup>66</sup> Probably the Compagnia del Balletto di Roma founded in 1960 by Franca Bartolomei and Walter

Zappolini, director of the Scuola di Ballo del Teatro dell'Opera di Roma.

<sup>67</sup> Radiocorriere #24, June 11-17, 1967, page 76.

<sup>68</sup> Ibid., page 77.

<sup>69</sup> Op.Cit. page 215.

<sup>70</sup> Op.Cit. pages 257-258.

Before being a member of the jury of the 37<sup>th</sup> Cannes Film Festival in May 1984, during which Sergio Leone's **C'era una volta in America** was presented outside of the competition, Ennio Morricone will have the opportunity to collaborate in France on a second ballet.

### Creation of the Ballet

This idea for a new ballet was born from the friendship between the Roman composer and the French choreographer of Italian origin Joseph Lazzini. The son of the latter thinks that they had met in Italy when Lazzini had been director of the Teatro di San Carlo in Naples, for two or three years. Which was confirmed by dancer Estela Erman<sup>71</sup>: she remembers that it was during the production of the ballet **E=mc<sup>2</sup>** for which the team had stayed for six months in Naples<sup>72</sup>. Actor Fabio Testi, who played in many films scored by Morricone, had come to see the show and she believes that it was through him that the meeting of the composer with the choreographer took place. Joseph Lazzini then had contracts for creations in various theatres in France, Italy and elsewhere.

This is how the Grand Théâtre de Bordeaux called on him, and Lazzini proposed for the 1983-1984 season the "world premiere" of *Gestazione*, with the couple of star dancers Estela Erman and Pierre Lacour, accompanied by the entire corps de ballet [see list in French version].

<sup>71</sup> Phone conversation on July 19<sup>th</sup>, 2020.

<sup>72</sup> An article from L'Unità dated January 25<sup>th</sup>, 1980, mentions this ballet whose music was by Alexandre Mossolov.

The performances took place on January 14-15, 1984 in the Jacques Thibaud room of the André Malraux Conservatory in Bordeaux, then directed by Jacques Pernoo. It was more exactly a "ballet show" in co-production with the school of Bordeaux and the French television channel FR3, during which *Gestazione* was followed by the creations in Bordeaux of *Trois*<sup>73</sup> and *Concerto en fa*<sup>74</sup>. The rehearsals had been carried out in the same place, for about twenty days. Other performances were planned, but it seems it was Gérard Boireau, director of the Grand Théâtre, decided there would be no follow up.



Excerpts from the program (Archives of Évelyne Mangeard, with her permission)

<sup>73</sup> Music by Vangelis and choreography by Joseph Lazzini.

<sup>74</sup> Music by George Gershwin and choreography by Wladimir Skouratoff, director of the Ballet de l'Opéra de Bordeaux since 1970.



Joseph Lazzini, French dancer, choreographer, teacher and ballet master (1926, Nice - 2012, Paris), made his debut in 1945 at the Nice Opera Ballet, very quickly offering his first choreographies. In 1948-1953 he worked at the Teatro San Carlo in Naples where he opened a class for boys. In 1954, he founded the ballet of the Théâtre Royal de Wallonie in Liège and the Academy of Dance which he directed until 1957. After a year in Toulouse in 1958, he directed from 1959 to 1968 the Compagnie de l'Opéra de Marseille, before creating his own company in Paris in 1969-1972, the Théâtre Français de la Danse, which performed in the hall of the Champs-Élysées. He was then invited as a choreographer at the Opéra-Comique, the Opéra de Paris and in major foreign companies such as the Bolshoi, the Metropolitan Opera in New York, the Teatro Colón in Buenos Aires, the Liceu in Barcelona, the Fenice of Venice, in Warsaw, etc. Choreographing classical works or creations, he has worked with Ludmilla Tcherina or Jean Balillée, among others. On his death, Michel Pezet, vice-president of the General Council of Bouches-du-Rhône, delegate for Culture, hailed him as "a dance revolutionary who knew how to introduce modern techniques to make it a complete show \*".

His creations include *Le chasseur maudit* (1955), *Hommage à Jérôme Bosch* (1961), *Illuminations* (1962), *Suite transocéane* (1963), *E=mc<sup>2</sup>* (1964), *Eppur su muove* (1965), *Metabole* (1968), *Ecce homo* (1968), *Cantadagio* (1972), *Patchwork* (1974), *Mobiloballet* (1977), *Version de Casse-Noisette* (1978), *Gestazione* (1984), *Version de La fille mal gardée* (1987), *La prison* (1988), *Fatum* (1994), *La nuit transfigurée* (1998)

\* <https://www.maritima.info/depeches/culture/marseille/14484/deces-du-danseur-et-choregraphe-jospehlazzini>



## The Argument

On one of the documents in Joseph Lazzini's file kept by his son, it is stated that the idea for the ballet was by Ennio Morricone. The composer explained it to Alessandro De Rosa<sup>75</sup>: *"A young poet friend of my children, Emanuele Giovannini, had written a text on the return of a man to the womb of a woman and mistress at the same time, thus becoming his child again. I found the text very good, despite the young age of the author, and it made me want to write a piece on the symbiotic mother-son bond."* He also told Donatella Caramia<sup>76</sup>: *"Gestazione indeed represents the symbiotic union between mother and son, but it is also "Gesto-Azione" (gesture-*

*action), enriching the text with the possibility of mime and ballet. So much so that it has been performed several times in dance form in several cities, including Rome and Bordeaux. I particularly remember with pleasure the performance of Bordeaux, where we expressed very well in the choreography this very special union, this charge of closeness between mother and son."*

The music of Morricone had indeed already given the opportunity for a first ballet in Verona on May 6, 1983 at the Teatro Filarmonico, under the musical direction of Daniele Zanettovich, with the corps de ballet of the Arena of Verona<sup>77</sup>. But the composer had little appreciated the choreography of Giuseppe Carbone, *"where a pregnant woman danced on a step of three. Which had nothing to do*

<sup>75</sup> Op. cit., pages 315.

<sup>76</sup> La Musica e oltre. Colloqui con Ennio Morricone, Brescia, Editrice Morcelliana, 2012, page 38.

<sup>77</sup> Sergio Miceli, op. cit., page 365.

*with my idea, he admitted. When I saw it represented in Venice, I told him that he had misinterpreted certain meanings. He promised me to review his choreography, but I'm still waiting for him. Later, two excellent choreographers, Joseph Lazzini in Bordeaux and Virgilio Sieni in Naples, proposed a new version having understood everything from my original idea.<sup>78</sup>*



If the composer had thus remembered the version given in Bordeaux, it is also because he was personally very involved in the conception of the ballet. He had provided the choreographer with details on what he had wanted to express in his music. A text bears witness to this, with this annotation by Lazzini: *"I had asked Ennio to write to me his idea of his music and what he thought:*

*GESTATION IS: Dying and living in it - and then again: Prayer - love - return to the mother - THE MOTHER WOMAN - sensuality - eroticism - mystical moment -*

*spirituality - purity - eternity of love - loss of the sense of passing time - concentration of the infinite in an instant and dilation from one instant to infinity - immobility - immobile dynamism - evolution in the static - philosophy of the eternal - oriental concept of time (India-China) - protection in love from the misfortune of the world - not knowing, not seeing, not hearing - but knowing, seeing, hearing in HER (the woman mother) - supreme moment - song of life - to find oneself there after having cancelled oneself there - thought no action - and so many other things still, not said here, but clearly, those said, accessible.*

*GESTATION IS NOT: Naturalism - science of birth - flowers that bloom - children that are born etc... etc...*

[See copy of the note in French version, p.8]

It was therefore a creation by Joseph Lazzini for Ennio Morricone and the dancer Estela Erman, his star artist for ten years, trained by his wife. Didn't the choreographer write to the composer in a letter translated into Italian by the dancer: *"I wrote an argument that I think you will appreciate, on Estela's personality"*? Morricone was very attached to their vision and the ballet was the result of a work uniting two great creators on the same wavelength. The title is very symbolic...

For his part, Joseph Lazzini had written in the program:

*A possible definition of **Gestation** could be that which is given to the period during which the primitive chaos is ordered in the privileged directions, everything being in the form of radiations (which would shed new light on the word of Genesis according to which, the light appeared in the first times of Creation).*

*The creative artist, whether he is a musician, painter, choreographer, or director, in the image of Nature, with*

<sup>78</sup> Alessandro De Rosa, op. cit., page 318.

*which he identifies himself in his approach (gesture - action), carries within himself a time of elaboration made up of definite and indefinite elements, where chance itself comes into play, and which he will try to order by linking the phenomena to each other, in order to give them the configuration that conforms to his dream.*

*The painful stage of gestation during which the mutation takes place from the initial chaos to the knowledge impregnated with the original acquisitions of the personality, ends with a rush towards the external environment: it is, strictly speaking, Creation, in the conceptual sense of the word which is to draw from nothingness. On another, broader level, it is also Love, which is the projection of oneself towards others and symbolized by the woman, the primary matrix.*

*But for the creator, before this parturition occurs, as long as the fruit of Genesis remains unknown, there remains the eternal anguish of the artist before the infinity of the cosmos, in search of the absolute perfection of life, of which no creature is the perfect image. Because the perfect image of Life is Life, multiple, which emerges and unfolds constantly, carried by the current of time.*

In a note, he returned to this question of time: *“The choreographer, like any creator, identifies with and carries within himself a time of elaboration filled with imprecise, fleeting images while waiting to find their final form. Find in oneself the image or its reflection. Gestation = Period.”*

The argument of the ballet is the eternal theme of the struggle between Good and Evil, Life and Death. Estela Erman represented Love, Life, which arrived with a spaceship and extra-terrestrials (some kind of cocoons) to fight against Pierre

Lacour who embodied Evil, the Devil; and it was of course the victory of the Good, symbolized by the Woman, over the Evil/Male. Another document in the file develops the idea of the ballet:

Characters: The Woman, The Gestation, The Man. "The Calls of Life"

This ballet is a reflection on becoming.

1<sup>st</sup> TABLEAU: The Woman - Gestation.

A follicle bursts, a promise is born, and everything begins...

Out of need for love, gestation entered into life. Under the purple, soft, enveloping vault of the universe, the sky contemplates through transparency and reflection the unique prospective of the sacred.

Rising from the depths of space, the cosmos, the universal, penetrates the creative thought and pushes it to the awareness of the world and its expression. Supported by an extraordinary balance, matter united to light stands like an evolution before society. Naked, motionless, eyelids closed, the Woman, like a poet, symbolizes Love, creation and fulfilment. Her gesture is a desire to extend an act to infinity and to concentrate in this vital and metaphysical act the infinite and the unreal. What could be more intoxicating, more delicate, more profound?

2<sup>nd</sup> TABLEAU: Man - The Calls of Life

But the Man is superimposed on the Woman. The man postpones pregnancy. Is it for fear of giving oneself? The anxiety of becoming appears.

In the fullness of Gestation, shapes, words, scales, colors mingle and merge with emotional reflexes. The symbiosis reveals a leitmotif: joy, that of creation, therefore of “poetry”: universal language. Subjected to the moral reflection that paralyzes him, Man walks on the spot. He is moaning alone in the crowd, but he seeks this isolation to avoid dispossession



of himself. He indulges in anxiety and the temptation to abort, still enjoying his sacred pride.

In unheard-of forms “The Assaults of Life”, the destructive needs of his inner self assail him. By losing this wholeness he knows that he is losing himself and feels it as a possible decline. His meditation becomes heavier and heavier. To be born – is it living ?

3<sup>rd</sup> TABLEAU: Man

The Man plunged into uncertainty wonders!... Should we accept to live, to continue like this until infinity? or should the other be refused? Must one die out in one's proud ego? Should we accept instinct? Must we reject it in favour of the sterility of non-being?

FINAL: The Woman - The Gestation - The Man

Under the sparkling yellow vault, while the Gestation hesitates between one and the other, the Woman and the Man meditate!...

“Why did God get lost in creation? »

## The Text

As in the version from Verona or Venice, the text by Emanuele Giovannini was incorporated into the performance of the ballet given in Bordeaux. The original text was of course in Italian. It had been published in Rome in March 1983 in “Nella rabbia ignara”, by Remo Croce Editore. The cover, made by Luciano Guidobaldi, was illustrated with a drawing by Andrea Morricone whose father took care of writing the presentation of his friend's collection of poems:

*My 18-year-old son Andrea had long asked me to read the poems of a friend, his age and school colleague.*

*Not out of negligence, but for work reasons, because I would not have liked to read them distracted by other commitments*

*and therefore hastily, I had always postponed. Then finding myself having to look for a poetic text for the performance in Verona of my composition "Gestazione", which was to be performed with a choreographic action by Pippo Carbone, I had the idea of reading these poems to possibly commission their author the text I needed. It was a strange idea, also because I did not know how to solve the need for a text for music born without the need for literary additions, which later became necessary as a support for the scenic action.*

*So, finally, I read the poems of Emanuele Giovannini and found them to be extraordinarily beautiful and mature, to the point of not seeming to be the work of a child.*

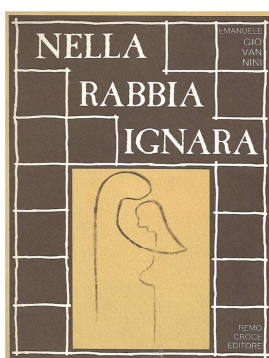
*I immediately decided to ask him to write the text in order to apply it to the theatrical performance of "Gestation".*

*Emanuele was happy and accepted. He came back two weeks later with a text which provoked, despite its beauty, a long discussion during which I explained what my music needed. Emanuele (to whom I unwittingly give a respectful “you”), returned after another two weeks with the text. Text that I found very beautiful and right for "Gestazione". The second version was therefore accepted and readers of this booklet will find it together with the first.*

*I believe, finally, that if Emanuele takes care of his certain vocation, he will certainly be (even if he is already so young) a poet of value. From this moment, I will decide, breaking my timid hesitations, to give him an informal “you”.*

The first version of the poem, dated February 10, 1983 and dedicated to the author's mother, is printed on pages 49 to

51. The second text follows on pages 55 to 57 with the modifications requested by Ennio



Morricone [See French version, p.12-14].

The French text for the Bordeaux version had been translated almost literally by Joseph Lazzini himself. It was said in silence, without music, by Anyl Floriane according to the program, but some verses were also declaimed by Estela Erman while she performed her dance [See French version, p.15-17].

Emanuele Giovannini's work also contains on page 58 a poem that he dedicated to Ennio Morricone [See French version, p.17-18].

### Choreography and Scenography

It is very difficult to detail here the entire unfolding of the choreography of the ballet without having attended its performances or without having been able to watch the video that had been made at the time. In fact, in an article in the newspaper Sud-Ouest<sup>79</sup>, it is indicated that the performance on January 15 would probably be filmed by FR3. And this was indeed the case since Sergio Miceli speaks well of a video cassette in the personal archives of Ennio Morricone<sup>80</sup>. The dancer Pierre Lacour, still in contact with the Grand Théâtre, inquired whether the video had been kept<sup>81</sup>. Unfortunately, for lack of space, all recordings dating from before 2000 have been discarded. For my part, I questioned the INA, the French National Audiovisual Institute, but the images do not appear in their archives either. Finally, it would seem that the only tape that has stood the test of time is the one kept by the composer.

The program speaks of an "*audio-visual and choreographic and scenic evocation*"

of Joseph Lazzini. If today not a show, including in the theatre, is put on without the contribution of video, at the time this practice was rare and the choreographer was a precursor in this. During the ballet, films were shown on the back wall of the Jacques Thibaud room of the Bordeaux Conservatory, which was then ultra modern and had a large stage. These films probably came from the personal collection of Lazzini who had an impressive number of films in 8 or 16 mm in the cellar of his house. He also edited his ballets like small films, with an extraordinary sense of music to create atmospheres. From that point of view, they were getting along well with Morricone. The program indicates that the many slides which were also projected had been produced by Christian Chadefaud of the Photo-club ATSCAF (Tourist, Sports and Cultural Association of Financial Administrations). Lazzini was also known as an avant-garde and a specialist in the use of lights, even without the technical means of today. It was therefore a spectacle of images and lights to which the Bordeaux spectators attended.

Daniel Ogier, author of the costumes and sets for the ballet, César for the best decoration for the film **Molière** by Ariane Mnouchkine in 1978, has no document on this achievement. "*Unfortunately, he explained, Joseph's work technique was so improvisational until the last moment, without taking away from his genius, that I have no traces of this production.*"<sup>82</sup> However, some of his drawings have been kept in the choreographer's file. Having rediscovered these documents, the artist clarified: "*You should know that the work with Joseph could change until the last moment and that I materialized it with*

<sup>79</sup> "Lazzini à Lainé" par Florence Mothe, Sud-Ouest, January 14, 1984.

<sup>80</sup> Op. cit., page 365.

<sup>81</sup> Phone conversation with Richard Lazzini on April 8, 2021.

<sup>82</sup> Mail from July 20, 2020.

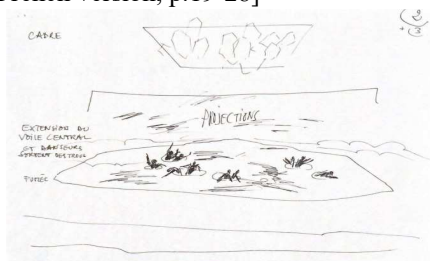
*quick notes without making real advanced models. That's why most of the models for this ballet are very simple compared to what I usually do.”*<sup>83</sup>

According to an estimate sent on November 8, 1983 by Daniel Ogier to the director of the Grand Théâtre de Bordeaux, the costumes, made by the Studio ARCOTEC workshop for a price of 8000 francs, included a dancer transformation costume (the central character) at 3000 francs, a dancer's costume (the character of Evil, all in black, and whose face was heavily made up), 4 identical suits for two men and two women, 32 combinations for the corps de ballet (twenty women and twelve men), the whole for 5000 francs.

With the conduct registered by the choreographer (lighting plan and sequence of slide effects, film and machinery) and the album of around 50 photos given to Estela Erman at the time of the ballet performances, without her knowing the author, the drawings of Daniel Ogier however allow to give “*an idea of the evolution of the choreography around the idea of a gestation by tearing of the membranes, transparencies of amniotic liquid. Birth through the holes, evoked by fabrics that fly away and revolve around the characters.*”<sup>84</sup>

### Reconstitution Attempt

[See French version, p.19-28]



Drawing by Daniel Ogier (archives of Joseph Lazzini, with the authorisation of Richard Lazzini)



Archives of Estela Erman, with her authorisation

About the performance of the choreography itself, Estela Erman says that for her it was very difficult to dance. She came from classical and it was “*a very big challenge to get used to the sounds, to feel this music*”, but it was “*a great pleasure to do it, very moving*”<sup>85</sup>. For her, she embodied a very current character with a very descriptive choreography: she was the pure being from another world for the creation of Humanity in the darkest of miseries, rising towards the continuous light. She only keeps “*good memories, of pure creation*”. A ballet that marked her so much that she posted a short video on July 8, 2020 to pay tribute to the deceased Ennio Morricone<sup>86</sup>. The dancer now lives

<sup>85</sup> Phone conversation on July 19, 2020.

<sup>86</sup> See here:

<https://www.facebook.com/estela.erman/videos/2673232829585931>

<sup>83</sup> Mail from March 27, 2021.

<sup>84</sup> Ibid.



in Argentina where she has opened several dance schools with the Lazzini method.

For his part, Pierre Lacour<sup>87</sup> remembers that if from the technical point of view, the choreography was not so difficult to execute, the couple adage work<sup>88</sup> was extremely complicated, including for the corps de ballet. There was no melody in the music, only reprises, musical effects. It was a total creation, not at all classic, “pure Lazzini”.

### Re-elaborated Music

When Estela Erman heard that Ennio Morricone wanted to write some music for her, she immediately thought of his film scores like **Le professionnel**, i.e. very expressive melodies, therefore great for dancing. It was going to be marvellous to interpret... But when the composer invited her to his home in Rome, Via Aracoeli, with Joseph Lazzini, he then confessed to them: “*My passion is contemporary music*”, the real art, explaining that the music for the cinema was the other side, the commercial aspect. And he had had them listen, from a mixing board installed in a studio in his palace, to what he had composed: it was something else completely! It was very modern, with very special sounds and chords that he felt inside him.

In the catalog produced by Sergio Miceli, the piece *Gestazione*, opus 23 whose original sheet music had not been located,

is dated 1980 and lasts 23:23<sup>89</sup>. The score was published by Suvini Zerboni in 1982. This concert version was developed for female voice and instruments (piano, harpsichord, tam-tam), pre-recorded electronic sounds of Hammond organ or electronic harmonica<sup>90</sup> and string orchestra ad libitum (fourteen violins, five violas, five cellos and three double basses). Miceli specifies, however, that Morricone said he would have preferred to delete the indication ad libitum. A recording of the work took place in May 1982 at the Studio Forum, in Rome, by the RCA Italiana Orchestra conducted by Franco Tamponi, with the soprano Gloria Banditelli, Luigi Sagrati on the viola and Franco Petracchi on the double bass (duration 24:00).

The dedication given to it by the composer is as follows: “*Alla donnamadre nella rabbia ignara*”, i.e. “To the woman-mother, in unconscious anger”. A theme already addressed on the Philips album “Mireille Mathieu sings Ennio Morricone”, released in the fall of 1974. In one of the two songs created especially for the French singer, *La donna madre*, the words of Alberto Bevilacqua were quite similar of the idea of the ballet [See French version, p.30].

Among the letters exchanged between the composer and the choreographer, the one from Joseph Lazzini, translated into Italian by Estela Erman, tells us that they had first thought of associating with *Gestazione* the composition *Totem*

<sup>87</sup> Telephone interview on March 1, 2013. For the record, I personally knew Pierre Lacour when he was a dance teacher for an association in my town. I was then totally unaware of his collaboration with Morricone, of which I was not yet a fan.

<sup>88</sup> In classical dance, the adage is a series of ample movements performed at a slow tempo by a couple, such as arabesques, with the introduction of lifts; it is meant to achieve a harmonious combination between the two partners.

<sup>89</sup> Op. cit., page 365.

<sup>90</sup> The composer will say to Alessandro De Rosa, op. cit., page 315: “*I had used a post-Synket synthesizer, but I do not remember its name. It was able to create a pedal on which, little by little, something else was grafted. Sergio Miceli had even paraphrased the Bible when analyzing my piece: “In the beginning was the pedal”. In a way, he wasn’t wrong...*”.

*secondo* for five bassoons and two contrabassoons (1981)<sup>91</sup> or the 23-minute piece *Altri, dopo di noi* from the film **La tenda rossa** (1969) whose title corresponded well to the theme of the ballet (“others, who will follow us”).



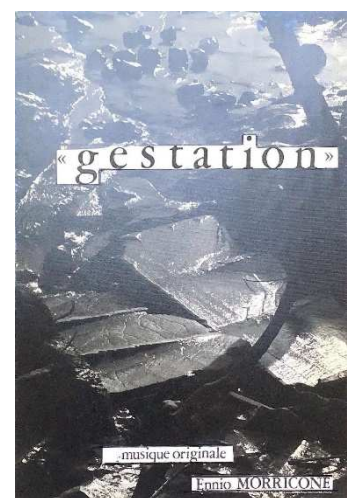
Choices quickly abandoned, probably because the orchestrations were too different, to finally opt for *Requiem per un destino*, the dissonant music used for Morricone's first ballet<sup>92</sup>. So, with the 24 minutes of *Gestazione* and the 23 minutes of *Requiem per un destino*, the ballet spanned a total of 47 minutes. “*Ideal duration for television*”, added the choreographer. “*I am very satisfied with this solution and find it much more homogeneous than with the insertion of Totem secondo. Thanks.*” wrote Ennio Morricone in his response of November 27, 1983. [See full letter in French version, p.32].

<sup>91</sup> Both tracks having been released in June 1982 on the LP RCA Red Seal RL31650 “Gestazione / Totem secondo”, produced by Ennio Morricone.

<sup>92</sup> Its recording by the Orchestra e Solisti Unione Musicisti di Roma, under the direction of Bruno Nicolai, had been published in the double LP General Music 33/01-02 Ennio Morricone in 1970, the first publication of non-filmic works by Morricone. Its first release in stereo version will take place in 2012 in the CD GDM 4217 **Un uomo a metà**.

Rehearsals and show were accompanied by a recording of the music since the Jacques Thibaud room could not accommodate an orchestra. But the soundtrack that was broadcast, now kept by Richard Lazzini, contained very different music. Sergio Miceli simply talks about the insertion in the central part of the music of *Requiem per un destino*<sup>93</sup>, for choirs and orchestra, but in fact both works had been completely reworked and re-edited by Joseph Lazzini. A document also attributes to him the “musical editing” of the work. However, throughout the development of the ballet, it was really Lazzini and Morricone together who worked on the music in relation to the choreographic argument. This was the result of many exchanges between the two creators, especially on the phone. Joseph Lazzini and Estela Erman also went to visit Ennio Morricone in Rome to make adjustments to the music in relation to the choreography. In turn, Lazzini had also received at his home, in Chennevières-sur-Marne, Morricone and the dancer. And it was precisely in his furnished studio that the choreographer did the editing from the recorded music. Also, as indicated on what seems to have been the poster for the show (see below), Ennio Morricone's music was indeed “original music” by virtue of its new editing, the work having never been performed in this form before.

The music of *Requiem per un destino* begins with a part rich in percussion instruments, followed at 3:46 by the progressive insertion of synthesizer and strings. At 6:10, a theme with oriental colors makes its appearance.



<sup>93</sup> Op. cit., page 315.

This theme was included in the piece *Meditazione orale* in 1970<sup>94</sup>, composed for the hundred years of Italian unity when Rome became the capital. More surprisingly, it also appears in the first minute of the piece *Rivoluzione contro* from the film **Giù la testa** in 1971 (as well as between 3:54 and 4:24). This part ends with violent descending glissandos from the strings. The second part at 11:38, more discordant and completely incoherent with the first, relies on the solo viola, with a phrase in a Bergian style. At 16:13, the oriental theme is heard again, then the glissandos at 18:30. The female chorus only comes in at 21:53 and stretches to the end.

Regarding the musical structure of the piece *Gestazione*, Ennio Morricone had explained to Donatella Caramia<sup>95</sup>: “*Gestazione was born from the love I have always had for Frescobaldi's Ricercare cromatico and my passion for the 3 sounds. I have indeed proposed here, with a slight variation*<sup>96</sup>, *its series of 3 notes. The result is a fascinating work endowed with a duplicity from the ambivalent choice of title. [...] Also the structure of Gestazione travels on different but complementary paths. On the one hand, there is the central core of the three sounds – B flat, A natural, C flat – a snake of 3 sounds which advances irregularly, slowly but at the same time in a "reasoned", clear way. On this structure,*

*a voice is inserted from time to time. This voice represents the voice of the mother. This is the sign that the child already perceives in the first months of his life, in his mother's womb. The 1<sup>st</sup> part, which is longer, is therefore motionless on this structure of three sounds, a "little snake which travels". With the 4<sup>th</sup> sound, which I announce later, the piece reaches a more obvious point of expressiveness."*

He had been even more specific with Alessandro De Rosa<sup>97</sup>: “*A "swarming" constructed of a few sounds would become the genetic core of a living form, a musical organism in formation. [...] Despite the very simple initial idea, the work had its share of difficulties and I had to submit it to many changes during the creation phase. I started to write the piece starting from a string orchestra and a woman's voice, not forgetting the symbolic duplicity that this implied. So I built the voice on the 3 notes of my famous Frescobaldi series: A, B $\flat$  and C $\flat$  (written this way because I prefer to interpret these pitches enharmonically), notes which insisted on a single range. It was the core of the piece, it represented the voice of the mother from which were born little by little the other instruments which gave life to the organism."*

The author deduced that it was the DNA of the song, to which Morricone replied: “*Exactly. I had thought of spermatid fluid (it's a confession, I never told anyone) and I had even imagined that the foetus could hear these 3 sounds inside the mother's uterus and that the sounds would form the identity of the foetus. I added to my basic idea two instrumental groups with different functionalities: a harpsichord and a piano would improvise on a given material – always on the 3 sounds –, while gong and synthesizers would constitute a*

<sup>94</sup> This background music accompanying the poem read by Pier Paolo Pasolini is in fact made up of a fragment of each of the parts of *Requiem per un destino*.

<sup>95</sup> Op. cit., pages 37-39.

<sup>96</sup> In his note, the author writes: “*The series of 3 sounds chosen by Maestro Morricone – B flat, A, C flat – replaces the original series of Frescobaldi only in the last note (Frescobaldi's scheme was: B flat, la, si) for purely graphic reasons ("I prefer to see three different sounds written")*”.

<sup>97</sup> Op. cit., pages 315-317.



range<sup>98</sup>. The mix of this track and the improvisation points produced a kind of pedal on the same pitches that I had used to build the voice. This one intervened constantly, but in an irregular way, while insisting on this same texture.

The string orchestra made its entrance with color effects that highlighted both the voice and the mobile, but static, pedal: thus, from the strings in pizzicato, rubbed and struck with the wood of the bow, we were moving towards a gradual organization.

At the same time, the voice introduced 2 new notes (F sharp and F) to the first 3, each a semitone apart. I wanted the organism to form partly from itself and partly from the mother, before adding several incisive and cutting exclamations from a double bass and a viola, always based on the generating notes of the cell of Frescobaldi. Very quickly, the string orchestra pronounced more complex and impetuous phrases until the climax which resulted in silence. A pause, a few words from the string orchestra. And at the end of the piece, a new note appeared, the natural E, thus concluding the series of Frescobaldi played by contrary movement.



Expert from the programme:  
presentation of the composer  
(archives of Évelyne Mangeard,  
with her authorisation)

*It was then that after  
poring over the title, a  
new interpretation  
occurred to me. The*

*“Gestazione” is of course the period of pregnancy, but the title brings together two other words: gesta – gesture – and azione – action –, movement, action and reaction. I then had the idea of a dance of gestures, a mix between mime and ballet. The screamed and heartbreaking musical phrases that emerged from the silence testified to the mutation experienced by the organism, its identity. Throughout the work phase, I hesitated, I wondered about the symbolism. The relationships between the different identities were and remain ambiguous.”*

In an article dated December 9, 1983, which is part of the ballet file, entitled “Lazzini with Morricone” and signed A. M., the choreographer warned: “You are going to discover an unknown Morricone [...]. The real, the deep, the one he dreams of being, ultimately, as a musician, as he himself says.” In his letter translated by Estela Erman, he asked the composer to send him before his arrival in Bordeaux his CV, a photo, but also a text in which he wanted to “demystify the Morricone of westerns”. Morricone answered him in his letter of November 27, 1983: “As regards the demystification of Morricone, author of cinematographic music, I would not like to exaggerate. Everything should come naturally. Moreover, the catalog of my work (which I would like to publish in the program for the two evenings) speaks clearly to those who do not know, or do not know enough about my activities; and also the curriculum.” The program indeed retraced, with great modesty, the non-filmic work of the composer.

### Reception of the work

The only article that related the event in the local press seems to have been that of Florence Mothe in “Sud-Ouest”, published on January 14, 1984 during

<sup>98</sup> An annotation recalls: “The note introduced by the synthesizer is a natural C. A note that is not part of the generating scale.”

rehearsals. If the journalist is in the wrong place for rehearsals and performances, evoking the Entrepôt Lainé, a center of contemporary Bordeaux culture at the time, she writes:

*“Gestatione [sic] could have used the title of the work of Jean-Louis Bory: “All born of a woman”. It is about the whole feminine universe, this lunar world summarized through a ballet that describes the creation of love and art but also the continuity of life. A continuity of which the woman herself is a victim since, mother of men, she also becomes one of good and evil. All the myths are intertwined in this ballet and it is not by chance that Enio [sic] Morricone, Italian composer, makes hell and paradise overlap.”*

No trace in the major regional daily of an article on the reception given to the ballet. It must be said that this avant-garde had somewhat confused the Bordeaux public whose ears were still unaccustomed to this type of music. About the rehearsals, Monique Simonoff, who was a great friend of Wladimir Skouratoff and who gathered for me the testimony of some participants, says: *“I know that the dancers laughed a lot while putting on this ballet because of the very particular costumes, replaced at first by garbage bags, and because of all sorts of funny situations.”*<sup>99</sup> And according to the memories of some, some spectators would have even left the room before the end of the performances, not having appreciated the “noises” heard in the music. On stage, Estela Erman did not notice it. For her, *“it was wonderful”*<sup>100</sup>. Out of his time like all geniuses, Joseph Lazzini was a great visionary, always ahead, therefore sometimes misunderstood.

If in his letter of November 27, 1983, Ennio Morricone wrote that he would certainly come on January 14 and 15, hoping to be able to attend the rehearsals before, the dancer remembers that he had come alone very briefly because he was busy with other projects, but that he absolutely wanted to be present. He then told her he wanted to create another ballet for her: he saw her coming out of a pile of pigs, with her mouth full of light, ascending, as if a better world where purity rose from human misery, like the lotus flower emerging from the mud. But this new idea will only remain at the project stage. For his part, Pierre Lacour remembers that the composer had travelled to Bordeaux to attend the “colonelle” (penultimate rehearsal, with the costumes), the general (last rehearsal) and the first performance after which they went out together. But in fact, he left the next day. The dancer evokes *“an extremely discreet, extremely kind man”*<sup>101</sup>. Daniel Ogier also testifies: *“I have a vague memory of Morricone passing through during rehearsals [...] Of Morricone I have the image of someone who always spoke in Italian with Joseph, with his small glasses, short in size. He was quite elegant and discreet. Joseph for his part was a verbal delirium, the complete opposite of Morricone, and did not hesitate to call me at 2 or 3 in the morning to tell me his ideas.”*<sup>102</sup>

Subsequently, the disc recording of *Gestatione* was broadcast on May 26, 1987, between 9:30 and 10pm, on Radio uno, in the program **Musica notte, musicisti di oggi**<sup>103</sup>. The first performance of the concert version, without text, was performed only on February 21, 1989 during the 44<sup>th</sup>

<sup>99</sup> Mail from July 6, 2020.

<sup>100</sup> Phone conversation on July 19, 2020.

<sup>101</sup> Phone conversation on March 1<sup>st</sup>, 2013.

<sup>102</sup> Mail from July 20, 2020

<sup>103</sup> Radiocorriere n°21, May 24-30, 1987, page 126.

chamber music edition of the Istituzione Universitaria dei Concerti in the Aula Magna of the La Sapienza University of Rome. An entire concert was dedicated to Ennio Morricone, including the creation of *Totem secondo*, with Ottorino Malavasi, Alfio Poleggi, Pasquale Sabatelli, Marco Dionette and Eliseo Smordoni on bassoons, Guido De Vincentis and Fabio Morbidelli on contrabassoons; *Gestazione*, by the Orchestra da Camera di Padova e del Veneto conducted by Antonio Ballista, with soprano Alide Maria Salvetta; the creation of *Tre Scioperi*, with the Coro di voci bianche dell'Arcum, directed by Paolo Lucci. The images of these versions of *Totem secondo* and *Gestazione* were broadcast on April 15, 1989, between 11:10 and 11:45am, on Rai 3 in **Omaggio a Ennio Morricone**<sup>104</sup>.

Sergio Miceli evokes a new collaboration between Joseph Lazzini and the composer<sup>105</sup>: *Volo in abisso*<sup>106</sup>, an undated choreographic action inserted at the end of a first catalog of Morricone's concert works entitled "Opere" and provided to the Istituzione Universitaria dei Concerti di Roma in 1989. Being a montage of pre-existing music taken from **Mosè**, **The Heretic**, *Totem*, etc., made by Morricone himself, the latter had not wished to include it in the catalog raisonné of his works produced by Miceli. In the file of Joseph Lazzini's *Gestazione*, a letter from the composer can be found, addressed on November 1, 1988 to Agostino Saccà who was the vice-director of Rai 2 from March 1987 to June 1989. If he spoke again about the performance of *Gestazione* given in France "*with a lot of talent, fantasy and modernity*", we learn that the

ballet *Volo in abisso* had been produced by the Balletto di Napoli with the dancer Mara Fusco. Having learned that Saccà had expressed his interest and sympathy for his ballet, Ennio Morricone suggested that he be filmed for television. No action seems to have been taken.

[See copy of the letter in French version, p.39]

The friendship between the two artists has not faded over the years, as witnessed by a fax sent by Ennio Morricone to Joseph Lazzini on January 29, 2001 in which he still evoked his choreography for *Gestazione* as "*a memory that cannot be erased*".

[See copy of the fax in French version, p.40]

### Origine of the poem "Inseguendo quel suono"

Among the abundant *Gestazione* file kept by Joseph Lazzini, one piece particularly caught my attention: a text by Ennio Morricone for the ballet, dedicated to "Stella e Joseph". In his letter of November 27, 1983, the composer nevertheless wrote: "*The poetic text that I sent you, I do not believe it is useful and I hope you will not regret it*". No doubt he already considered it too personal...

[See copy of the letter in French version, p.41]

Because this text, we all know it today, amputated from its second verse "*nella rabbia ignara*" (in unconscious anger) – which surprisingly became the title of the collection of poems by Emanuele Giovannini. It is indeed the poem "Inseguendo quel suono" (in search of this sound), chosen as the title to his official biography in the form of interviews with Alessandro De Rosa, thus becoming a symbol of Morricone's work. The text was first published there in the Italian version

<sup>104</sup> Radiocorriere n°15, April 9-15, 1989, page 122.

<sup>105</sup> Op. cit., page 350.

<sup>106</sup> Richard Lazzini did not find a file on this ballet in his father's archives.



in 2016<sup>107</sup>, then in the French translation two years later, pages 664 and 666:

[See copy of the letter in French version, p.42]

When Alessandro De Rosa asked the composer if he had written texts to set them to music, Ennio Morricone replied: *"I only wrote one text, in 1988, which I then set to music: a poem dedicated to my wife, Maria. I immediately put it to music, the piece is called Echi. I remember very well when I composed this text"*.<sup>108</sup> De Rosa then pointed out to him that sound was, in this specific case, a presence, and the composer had acquiesced: *"Yes, a fundamental presence, and however much I have sought it for all these years, it still stimulates me, it makes me breathe. My love for Maria is so strong, it's been so long since she chose me and accepts me as I am."*<sup>109</sup>

If there is no doubt that this text was written for his wife, mother of his four children, Morricone was therefore mistaken about the year of writing of his text since he had it himself dated 1982 at the time of the ballet *Gestazione*. The music was not done right away, contrary to what he said, since the score, opus 36, is dated July-August 1988<sup>110</sup>. This piece for female (or male) choir and cello ad libitum was premiered on October 27, 1988 during a chamber music concert organized on the occasion of the 60<sup>th</sup> anniversary of the Groupe de Recherche et d'Expérimentation Musicale, at the Complesso Monumentale del S. Michele in Rome, in the Sala ex Stenditoio. It was performed by the Coro Femminile "Aureliano" conducted by Bruno Liquori

Valenti, with Stefano Pezzi on cello. But perhaps Morricone already had the will to put his text to music in 1982.

If obviously Ennio Morricone will no longer compose for the ballet, but rather incidental music for plays, including until the very end of his life with **Ci sono giorni che non accadono mai** by Valerio Cappelli, his music for film was and still is often used for ballets, from *Eurydice est morte*, ballet in one act by Birgit Cullberg created on January 22, 1968 in Örebro in Sweden with the music of **The Battle of Algiers**<sup>111</sup>, until the competition **La Danza sulle note di Ennio Morricone** organized with the Freefall Dance Company during the Festival del cinema di Spello on June 18, 2021<sup>112</sup>.



<sup>107</sup> Op. cit., page 348. In 2015, it was published in the booklet of the CD "Bambini del Mondo" for the recording of *Echi* (album produced by Morricone himself for Musica e oltre s.r.l.).

<sup>108</sup> Ibid., page 348.

<sup>109</sup> Ibid., page 348.

<sup>110</sup> Sergio Miceli, op. cit., page 370.

<sup>111</sup> "Dictionnaire de la danse", curated by Philippe Le Moal, Paris, Larousse, 1999, page 450.

<sup>112</sup> <https://www.lanazione.it/umbria/cronaca/festival-del-cinema-dalla-danza-per-morricone-alla-consegna-deipremi-1.6496953>

