

THE ENNIO MORRICONE ONLINE MAGAZINE

Maestro

ENNIO MORRICONE



THE WESTERNS OF 1967 *50th Anniversary*

60 YEARS OF MUSIC *The Paris Concert*

MAURIZIO GRAF *When Morricone Chose My Voice*

THE SIXTIES IN RADIOCORRIERE *Applied Music for the Television*

QUARTO CONCERTO *The Organ Rules*

...and more

THE 60 YEARS OF MUSIC TOUR
THE CZECH NATIONAL SYMPHONY ORCHESTRA

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Table of Contents

Preface: Maestro, Lei può essere riguardato ancora dal cinema e la TV	3
In breve.....	5
Old News.....	10
50 th Anniversary of Italian Western: The 1967 Morricone-Scored Westerns.....	13
The "60 Years in Music" Tour: The Paris Concert, September 21st, 2017	18
The Sixties in Radiocorriere, Part 3: Applied Music for the Television.....	26
Maurizio Graf: When Morricone Chose My Voice	34
Jimmy Fontana	37
Canto Morricone Part Deux	41
Giorgio Carnini: Part 2	45
Quarto concerto: The Organ Rules.....	57
Collectors' Corner.....	59

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Back cover: Design by Yves Swolfs, for the cover of the album "Amos", volume 4 from his series "Durango". The character of course looks like Tomas Milian (1933-2017) as Cuchillo in Sollima's westerns. All rights reserved. Use and reproduction forbidden without authorization. © Soleil editions.

—————PREFACE—————

Maestro, Lei può essere riguardato ancora dal cinema e la TV

(Maestro, you still can be involved in the cinema and TV)

by Patrick Bouster

Almost no new projects for our composer since our previous issue 6 months ago. And the few recent news (please read the next section) make us fear an “empty” year 2017, as far as new assignments are concerned, like the year 2016 was.

Nonetheless, the Maestro is still active and in full control of his craft, at his 89th birthday, on 10th of November this year. The cinema seems to not raise his interest anymore contrary to the decades before. He even stated in an interview that he won't write new scores, apart from the one for known directors like Tornatore, explaining that the process became complex and boring, and specially the contract aspects (see another interview on the same subject in the News section).

But the cinema, the TV, need his severe glance, his demanding signature, his multi-talented style. To remain cultured, full of references, of high level quality, the cinema needs the memory of venerable masters like him. Sometimes, some films use excerpts from old scores in order to enrich their purposes, like the most recent title cited in the News.

We can suggest with great humility to the Maestro, to consider some valuable projects, which would be enhanced by his signature. No need to make an entire score, one theme, a couple of tracks would be nice enough to give a very special, pertinent touch. Let us cite some possible titles, among many other ones unknown. **I beati Paoli** is the first to come in mind: the series project presented by Tornatore was announced, but not developed yet, based to the lack of information on the net. We don't know if Morricone has been or will be hired for it. Of course we think it is the case, even if Tornatore himself doesn't direct. Second title: **Colt**, the series inspired by a late Sergio Leone project, produced by his children's Leone Film Group. Headed by no less than Stefano Sollima, excellent director of **Romanzo criminale** and **Gomorra**, and son of Sergio Sollima. In memory of Leone, and in spite of the genre (a sort of western, but not only), why not create only the main theme of the series? It would be enough for the public to make this transition. Third title: **Ultimo 5**, but let us quickly add it would be the worst one. Surely Raoul Bova and his producer dream to get again Morricone as a strong part of the whole series, but the latter has nothing to prove after the musical apotheosis of 4th season. Regarding the public television, RAI expressed the wish, after a controversy with the composer (see News in Maestro #11), to hire him to score a prestigious miniseries, but nothing was announced yet, surely because of lack of budget.

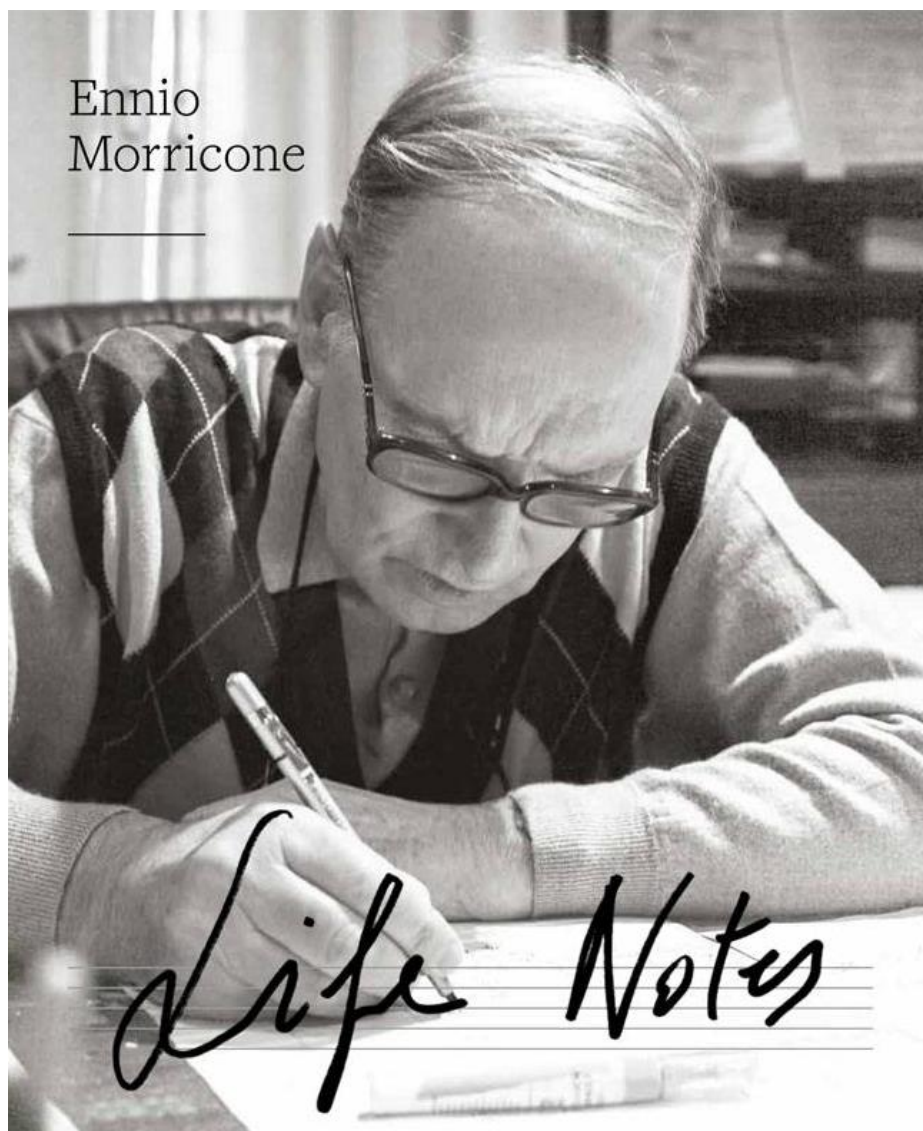
Maybe TV is no longer the good format for the Maestro, because of the numerous themes to write. And the recent years prove that cinema instead was prominently back in his filmography. In this line, I can't help but cite Clint Eastwood, just not understanding why not even a single theme was written, from time to time, for one of the movies by this excellent, versatile director, taking into account the mutual respect and admiration.

For once, we publish 6 months after the previous issue, but not because of a lack of news. First, to prepare good articles and make some researches takes time. Secondly, we have to remain exceptional in order to keep the quality and the readers' interest. Last but important reason, our contributors are also engaging in

other activities in order to avoid the risk of saturation and to keep some life balance. So after having thought about that, we decided to publish a new issue every 5 months, apart from some exceptions.

This issue is indeed exceptional in content. You will find surprising information in the Old News. Frédéric Durand continues his travel inside Radiocorriere, with applied music for TV, surely the most interesting and instructive part, rich in information and discoveries. The second part about Giorgio Carnini contains a new interview, including an additional part about the organ, rich in information about unknown collaborations, as long as the one in the first part. As a fine addition, Hervé Bouchot remembers Morricone's complex concerto for organ, assigned to Carnini. Steven Dixon, specialist of the arrangements, discusses the works for Jimmy Fontana and wrote a column about bootlegs. The westerns of 1967 are commented, again for the 50th anniversary, through rather rare interviews from DVDs with some creators and for once, less-known movies are evoked. Our friend Laurent Perret, Morricone specialist and connoisseur of Cosma and others as well, accepted to share his impressions on the Paris concert of 2017 and more, a welcome article since the concert reviews are too sparse here. At last, our new guest is very welcome: Henry Stanny, our very dear film music expert, well-known in the FSM forum as "Morricone". He wrote there some reviews of his home event, a concert dedicated to Morricone with soloists, adapted for this issue.

This dense content will hopefully make up for the delay. Coincidence made it that it is published around the 10th of November. Good reading. Buon compleanno, Maestro.



-----NEWS-----

by Patrick Bouster (P.B.), Didier Thunus (D.T.) and Richard Bechet (R.B.)

In breve

New Movies

Tornatore Projects

During the press conference of the "Cinema per archi" project (see "New Releases" below), Ennio Morricone said a few words about his upcoming projects with Giuseppe Tornatore: *"I receive so many proposals. To the American directors I tell them to come to Italy first, in order to talk about the soundtrack and later for the recordings. Fortunately, they don't do it and give up, otherwise I would be stuck. As for Italian directors, however, I cannot say yes to everyone. But I say yes to Giuseppe Tornatore: I'm working with him for the music of his next movie and for another job."*¹ We can be reasonably sure that the movie in question is **Geek**, and hopefully the other project is the TV-series **I beati paoli**, both already mentioned in Maestro #13. But it could also be the documentary **Lo sguardo della musica**, however the latter has probably much less demand in terms of music as we expect to hear essentially pre-existing music.

By the way, some news appeared about this documentary. Tornatore said: *"I always wondered what sort of documentary I would make about Ennio. And now, not only do I feel the time has come to realize my dream, but I also feel I have a good idea on how to do it"*². Big names are said to have taken part to the movie: Dario Argento, Bernardo Bertolucci, Bruce Springsteen, Joan Baez, Marco Bellocchio, Liliana Cavani and Vittorio Taviani. The film is due November 2018, on the occasion of Ennio's 90th birthday. Definitely a date to look forward to next year.

The following was found on the Facebook page of "Giuseppe Tornatore - Centro di documentazione" (thank you Mathias): *"Let's try to recap what Giuseppe Tornatore could give 2018. The documentary dedicated to his friend Ennio Morricone **The Glance of Music**, the pilot episode of the TV series **I Beati Paoli**, a documentary about Dolce & Gabbana and we also hope the new film. Challenging year!"*³.

D.T.

A Rose in Winter

The imdb.com page of Joshua Sinclair's **A Rose in Winter** tells us: *"We are editing the film in Rome with Roberto Perpignani."* Nice info, after all the trouble about the project, it gives hope for a 2018 release.

The credited cast now includes Zana Marjanovic, Alice Krige and Franco Nero, amongst others.

Au revoir là-haut

Directed and starred by Albert Dupontel, this awesome film just released (French release last



¹ <http://news.cinecitta.com/IT/it-it/news/55/71201/rota-morricone-e-piovani-insieme-in-un-cd.aspx>

² <https://www.screendaily.com/news/more-details-revealed-for-tornatores-ennio-morricone-doc-exclusive/5123482.article>

³ <https://www.facebook.com/Giuseppe-Tornatore-Centro-di-documentazione-814725821922127/>

October), reprises a piece by Nino Rota as well as one Morricone track for two scenes: *Morale ipocrita borghese* from **Stato interessante**. Well-known as *Suspicion* (because of its flavour of **Indagine...**) in the RCA-BMG library CD series and various compilations including "The EM Chronicles", this ironic, catchy track suits very well one of the characters whose awful acts are revealed by a diligent but odd ministry employee. Christophe Julien who composed the original score, although being rather young, already made a good number of scores since 2000, and this one is particularly well elaborated, fitting the purpose with variety, brightness and intelligence.

P.B.

Olympic Hymn

Rome used to be candidate to welcome the 2024 Olympic Games, but cancelled the project because of the financial crisis sequels. To sustain it through a song, the organizers called the lyricist Mogol and Morricone for the music. In an interview⁴, Mogol confirms this information: "About sport, I wrote with Ennio Morricone what should have been the Rome 2024 Olympic hymn. How could the capital administration take the decision to renounce to the Games?" The result was found only on a video of a Mediaset news broadcast⁵.

Let us say that the song, made for the big audience develops a tiny melody repeated through a cheap arrangement (with electronics). The band BTWINS on their Facebook page mentions that they sang the hymn.

R.B., P.B.

New Releases

More than 5 months later, only a small number of CDs appeared, nearly all being reissues.



State of Grace

First, soon after our issue #13, **State of Grace** was published by Quartet (QR 282). It takes the American habit of presenting the original score including the unused and alternate tracks, and the original album, in a double CD. An artificial way of avoiding to have one single CD, because the film versions are often identical to the album ones. Anyway, we are dealing with a very nice release, an integral one. The composer did work a lot for this film although very little was kept in the soundtrack. So the CD 1 with the original dark score, 70 minutes long, is hardly listenable in one go, and simply not enjoyable by a good number of us.

Let us begin with the tracks very different from the original ones and the most enjoyable ones. On the *Terry Noonan* theme, with a new treatment, we get *Be Up to The Angels*, *Pier 84* part 2. The main theme (*Hell's Kitchen*) newly appears only inside *Judas Cop*, with concert flute and

⁴ <http://ildubbio.news/ildubbio/2016/10/28/mogol-non-ho-fantasia-nelle-mie-canzone-racconto-la-vita/>

⁵ http://www.video.mediaset.it/video/tg5/servizio/ed-ecco-l-inno-dei-due-grandi-maestri_652485.html

bass flute and some very short cues glued to other ones. The nicest gift among the new material consists of course in *The Social Club*, melodic, joyous, on the *Marisol* theme from **Un sacco bello!** Even the mandolin unexpectedly adds an Italian flavour to the piece.

Then 2 pieces of resistance are now featured in their genuine length: *Mott Street* and *The Confrontation*. Justice is given to these strong, great pieces between nightmare and outburst of violence. Besides these tracks, some film versions seem to be identical to the album ones but present perceivable differences, and deserve some attention. *Hell's Kitchen* film version is slightly longer version with the electronic sound mixed lower. *The Meet* is *The First Date* but without flute in its first part. *Bronx Drug Deal* has more bass sound with bassoons and removed the Sax comparing to the album version: the whole appears less aggressive, more attenuated. *State of Grace* film version doesn't have the violin line. *Bring Me His Rat Head* is a version similar to *The Backroom*. The other similar versions belong to the fascinating, haunting “*Kitchen* suite”, which deserves to be analysed below, as it is both fascinating and emblematic of the score. We understand now that this suite was made for the CD, adapting some film versions (in the explanation below, we will call a, b, etc. the cues from *The Kitchen* suite as featured on the original CD). First, *The Kitchen (Film Version)* (slightly adapted in *The Meet* part 2) is cue a with electronic effects removed. *Bushmills* and *Make Stevie a Saint* are identical to the part b and c. *New Jersey* actually is the part d, which was unnoticed until now (at least by us). The part e isn't present as such on the CD 1, but through a very similar version: *The Kitchen (Jackie's revenge)*, while part f is absent from CD 1. The final part g is actually *Back Alley*, with the piano part. So the suite features a complete, richer material comparing to CD 1. The other tracks on the CD, not mentioned, are suspense or anecdotic ones.

The release was an event in the small film music world because the wait for a complete Morricone score was high, after a long period without exciting expanded CDs. The last one was **Sahara** by the same Quartet Records. Logically, the label quickly sold the 1 000 copies. This edition is enriched by an exclusive long interview with director Phil Joannou, young at the time of the film shooting. He is very laudatory about Morricone and the score, which seems very curious and too polite after having cut and removed many tracks from the movie. Indeed few music was kept for the final cut, although fitting very well the plot and the pictures (chiefly the elaborated *Mott Street*, *The Confrontation* and *The Shootout*).

Other Releases

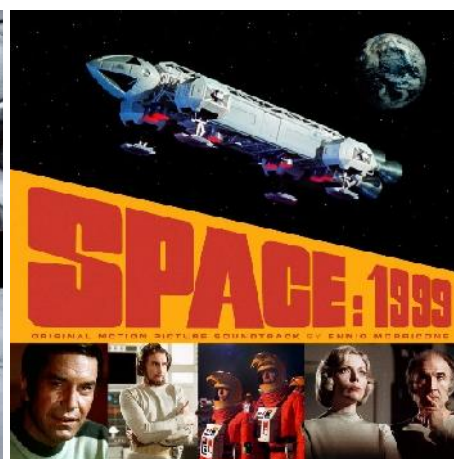
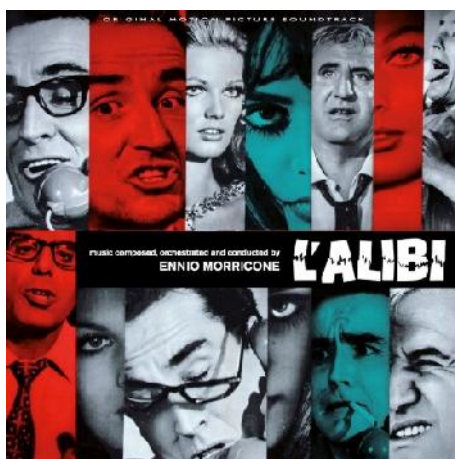


Cinevox reissues previous CDs. **Così come sei** (CDOST PK 029) is identical to the 2008 edition, because it was already complete. **Il gatto** (CDOST PK 032) is more disappointing, identical to the previous edition, whereas the movie contains a good number of unpublished tracks. Really a missed opportunity. Fortunately, the label adds something in reissuing **La moglie più bella** (CDOST PK 027), through a variant from the main theme *Tema di Francesca* as final track.

Very probably we can bet the CD is complete now, since it is a short score, rated as a minor one, but with its own special style with jaw-harp.

Azioni-Reazioni 1967-1969 by Gruppo di Improvvisazione Nuova Consonanza (Die Schachtel DS 33/2, Germany) unveils the early days of the group. Contrary to all the CDs by the same group, it is a De Luxe boxed edition in several formats: 4-CD + 1 DVD, 4-CD + 5-LP + 1 DVD, 4-CD + 1 DVD. Of course, this product for aficionados of the improvisation genre, far from the film music, would please only to a small part of us.

At last, some LPs reissue with more or less pertinence the Morricone archives: **Space: 1999** (2-LP Death Waltz), **L'alibi** (Dagored RED 242) complete with the 27 tracks, **Il mercenario** (Monte Stella Records MRS 1320001, Spain) with the usual 16 tracks, **Novecento** (Music On Vinyl MRS 1320002) with all the 16 tracks, and **Lolita** (WeMe 042), reprinting the first CD without the songs.



P.B.

Upcoming Release

Announced by the website news.cinecitta.com¹, a CD entitled “Cinema per archi”, containing music by the Academy Award winners Rota, Morricone and Piovani. The pieces, mentioned to come from most noted worldwide films and less-known ones, are performed by the strings section of the Accademia Nazionale di Santa Cecilia, conducted by Luigi Piovano. So far we don't know if the CD reprises known pieces in their original orchestrations, or reworked by Morricone and Piovani, or if there is some pieces by other composers, adapted for strings by the two men. Most likely, the contents will be identical to the programme of the concert held by that orchestra under the same title⁶. The Morricone pieces would then be:

⁶ http://www.santacecilia.it/concerti_e_biglietti/schedaEvento.html?i=1000011151&d=20160122&o=20.30

Mosè per violoncello e archi

Musica per 11 violini

Arcate di Archi

During the press conference, Morricone said: *“There is an enormous difference between absolute music and music for cinema. In the first case the composer writes for himself and is little interested by the fact that the listener likes it or not. To work for the cinema means instead to go for compromises, because it needs to take into account what the director wants, what the script requires, what the public waits for. I have written difficult pieces, knowing that they would have been discarded by the directors as in fact it happened. So I felt sacrificed. At the beginning, I considered the two worlds incompatible and only after some long time, I accepted the idea that they could get close to each other, to reach the conclusion that the music for cinema is a return to the Wagnerian idea of a work that contains all the arts.”*

The CD will be published by the French label group Outhere Music, for the Italian label Arcana, and is planned to be out on 1st of December 2017.

D.T., P.B.



R.I.P. Pierino Murani

Unknown to many of us, because simply not credited on the records, Pierino Murani was an excellent percussionist for soundtracks of maestros like Lavagnino, Rota, Morricone, Cipriani, Goldsmith, Bacalov, Piovani, Trovajoli, etc, and for shows like San Remo and Italian song records. So we will add his name to some Morricone soundtracks listed on several websites mentioning his work: **Per un pugno di dollari, Per qualche dollaro in più, The Good, the Bad and the Ugly** (for the latter, surely shared with Restuccia or during other sessions), **Uccellacci, uccellini, Metti una sera a cena, Indagine..., Sacco e Vanzetti, La classe operaia..., Giù la testa, L'anticristo, Il prefetto di ferro, Once upon a Time in America.** Morricone declared about him after his death:

“Pierino Murani's death makes me deeply sad. He was a great percussionist and he worked with me quite a lot of years. When our roads separated, I felt his absence, both from the human and artistic points of view, because he represented an important moment of my professional life. He was a good person, affectionate. He will be missed, I am certain of it, by all those who had the luck of knowing him. I believe to have given him so much, but also he gave me so much.”⁷



P.B.

⁷ As quoted by most of the websites relating Murani's death.

Old News

La sveglietta – Domenico Modugno

In an article from 2007⁸, journalist Gigi Versigna stated that Domenico Modugno met Morricone to have him arrange the song *La sveglietta* in the middle of the Fifties, launching the composer's collaboration with RCA. The melody composed by Franco Nebbia has been released through a 78 RPM (RCA A25V-0004), in 1954 according Modugno's website. So after *Mamma Bianca* (1950), we are dealing with the second oldest song arrangement published, found out so far. Indeed, listening to it⁹, it is very plausible, because of the inventive rendition. And Versigna was a serious professional, so the information is nearly sure. Nothing is said about the B side of the 45, but only with guitar solo, it doesn't need any arrangement.

R.B., P.B.

Erano nuvole – Miranda Martino

It was already known that Morricone arranged the song *Erano nuvole* for Enzo Samaritani, published on the Camden 45 RPM (1960). In a video¹⁰, the ageing singer evokes this song he composed and briefly mentions Morricone, adding that another version exists sung by Miranda Martino, featured in the background of the video. Available on the net¹¹, the song was used in (and probably written for) the film **Le ambiziose** (1961), scored by Piero Umiliani, who conducted his music and the song, as listed on his website, without further precision. The person who posted this mentioned the credits from this version, including Morricone for the arrangement. The fact that Morricone arranged it can be taken seriously, and it is logical in a rich period with Martino. Released in early 1961 as checked out, the 45 RPM by RCA contains the song and the instrumental version, the latter being logically arranged by EM too.

R.B., P.B.

Le mille bolle blu – Mina

The book "1000 canzoni che ci hanno cambiato la vita" by Ezio Guaitamacchi (Rizzoli editions, 2009)¹², among a huge number of information, reveals that Morricone did arrange the song *Le mille bolle blu* performed by Mina at the San Remo festival of 1961¹³. Many thanks to this book, because no record (the 45rpm, or the CD compilation "Mina Gold 1") offers such information. It opens some new perspectives about Morricone's involvement in the San Remo editions, not only 1961 but from other years. We will come back in future issues on this topic.

R.B., P.B.

Gino Marinacci

Two obscure tracks for flute and small ensemble were found on the EP "Gino Marinacci

⁸ <http://www.stpauls.it/fc07/0737fc/0737fc92.htm>

⁹ <https://www.youtube.com/watch?v=fo4UTAtWiuQ>

¹⁰ <https://www.youtube.com/watch?v=WdWeerzgJjk>

¹¹ https://www.youtube.com/watch?v=45ySZ_yf004

¹² <https://goo.gl/LK2cRV>

¹³ https://www.youtube.com/watch?v=ORE_jS6uWMI

ensemble" (RCA EPA 30-383) from 1960. First, *Amorevole* offers another arrangement¹⁴, more jazzy and joyful, than the known one available on the LP "Musica sul velluto" (1964), also performed by Marinacci. Contrary to the later version which has been published as part of the "Chronicles" 10-CD box and the 2-CD "Ultimate Mood Music Collection", the 1960 arrangement was never reprinted.

More curious, *La tua stagione* received an instrumental version, unknown so far. The theme, sung by Milva and Tony Del Monaco in other versions, comes from the film **La voglia matta** (1962), 2 years later! Well-known musicians performed for both tracks, according to the website discogs¹⁵: Bruno Nicolai (celesta), Berto Pisano (contrabass), Mario Gangi (guitar), Roberto Pregadio (piano). Marinacci played the concert flute in *Amorevole* (and maybe in *La tua stagione*) as heard in the piece and confirmed by the front cover.

R.B., P.B.



Un uomo cos'è

A piece called *Un uomo cos'è* from **Il buono, il brutto, il cattivo** had been released on a rare 45rpm (Parade/Eureka, 1967), and more recently on the CD "Western Graffiti" (GDM, 2002). Together with its B-side *Marcetta senza speranza*, it is never part of the many releases of the original soundtrack, even though they are two genuine original pieces from the score. According to discogs¹⁶, they have been arranged by Bruno Nicolai, but this is however not confirmed by the picture of the disc, which just credits Nicolai for conducting the orchestra (like for the rest of the score by the way). The arrangements definitely sound pure Morricone, *Un uomo cos'è* having much in common with the song from **Una pistola per Ringo**.

More enthralling in the discogs credits is the name (misspelled as often) of Audrey Nohra, suggesting that there must exist a song with that title, even though the published one is an instrumental. It's true that with a title like that, we could have guessed. Morricone would have simply called it *Storia di un soldato* otherwise, since it is actually a variant of that theme. This is how "Western Graffiti" called it by the way, ignoring its real title. This is also what Morricone did with the other piece, which is indeed a new version of the commonly available *Marcetta senza speranza*. Nohra's version would be the second song on that theme, since the original one is also a song, with lyrics by Tommie Connor, heard in the movie during the torture scene.

SIAE confirms the name of Nohra (as Audrey Stainton this time – her maiden name) as lyricist

¹⁴ <https://www.youtube.com/watch?v=G863tWPz6z0>

¹⁵ <https://www.discogs.com/fr/Gino-Marinacci-Il-Jazz-In-Italia-Gino-Marinacci-Ensemble/release/10691812>

¹⁶ <https://www.discogs.com/fr/Ennio-Morricone-Marcetta-Senza-Speranza/release/3653991>

for *Un uomo cos'è*. The 45rpm in question is said to have been made for juke-box only. Therefore it probably doesn't have a proper cover art.

You will find later in this issue a similar discussion about alleged songs from **Il grande Silenzio** (see p. 34).

R.B., D.T.

Il Californiano

Thanks to our reader Maximus, another group of old ads has been noticed, coming only recently to the light through an interview with Luciano Emmer in 2009¹⁷. The biggest surprise is to learn this only now! Coincidentally, in his study on "The Sixties in Radiocorriere", Frédéric Durand found out the confirmation about the broadcast in the revue (read Part 3 "Applied Music for TV" in this issue, p.26).

P.B.

Moses by Mireille Mathieu

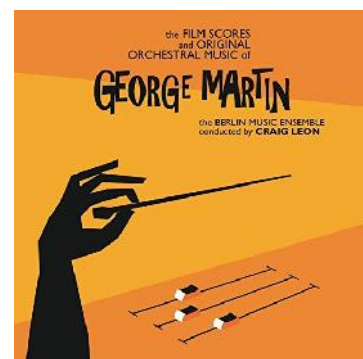
The same Maximus found a new internet link to a surprising Morricone theme sung by French singer Mireille Mathieu: *Moses*¹⁸, first believing it was a cover version. The sound is poor, from a public performance in English, certainly for the USA release of the film, around 1976. But after listening, there are a lot of Morriconian elements: his well-known suspension, the typical hammered scansion (who else would include those in a song?), and the Dov Seltzer's bridge removal, replaced by a slow, meditative quasi-theme. Another arranger would have kept the bridge when adapting the whole theme. So we can assume that the song might have been conceived for the LP "Mireille Mathieu chante EM", of the same year 1974 as the score composition, and finally not included. A pity, because we are dealing with a great song. No record could be located, and even Mathieu's fans don't have this song in their discography.

NB: The picture above is misleading because she was not singing the *Moses* song even though the background image might suggest that she was.

P.B.

The Mission by George Martin

We already knew that Ennio Morricone had not been the first choice of the producers for scoring **The Mission**, since a score was initially asked to Leonard Bernstein. Now we hear that he was not even the second choice, because another score was also asked to George Martin!¹⁹ It is now even getting a CD release, as part of the "Film Scores and Original Orchestral Music of George Martin" performed by the Berlin Music Ensemble conducted by Craig Leon. It is said to be "*nothing but sketches to indicate ways a future film score could go*", but still probably worth checking out, be it only for the fun of it.



D.T.

¹⁷ http://www.cinemecum.it/newsite/index.php?option=com_content&view=article&id=1782%3Aemmer-ritorno-a-cuglieri&catid=62&Itemid=283

¹⁸ <https://www.youtube.com/watch?v=0sagBJ-Yfrc>

¹⁹ <http://buffalonews.com/2017/10/25/george-martin-collection-good-not-beatles-good/>

—————ANNIVERSARY—————

50th Anniversary of Italian Western The 1967 Morricone-Scored Westerns

by Patrick Boustier



After 1965, the New Italian westerns increase in numbers, of unequal quality. The year 1966 made a first transition for the genre, shortly before reaching maturity. Scoring many westerns in this main stream, Morricone illustrates of course the trends of this cinema. Indeed his two 1966 releases are medium-level westerns: **Un fiume di dollari** (The Hills Run Red) and **7 pistole per i MacGregor**, alongside an increasing number of non-Morricone films and few excellent achievements like **7 dollari sul rosso**, **I lunghi giorni della vendetta**, **Le colt cantarono la morte...**, **Quién sabe?**, **Sugar colt**, **Texas, addio**. On the contrary, the projects and the releases of late 1966 onwards prepare a renewal through original subjects, more adult themes and emerging directors. The Roman composer, besides other numerous assignments, scored no less than 8 westerns released in Italy during the year 1967 (so including those out in Autumn 1966 and noticed afterwards), and a big part of them are now classics. More generally, for the year 1967 in Italy, 8 westerns were among the 15 best successes. Among the 1967 releases without Morricone, let us mention **I giorni dell'ira**, **Ognuno per se**, **Per 100.000 dollari t'ammazzo**, **Professionisti per un massacro**, **Requiescant, sentenza di morte**, **Se sei vivo spara**, **Un minuto per pregare, un istante per morire**, which confirmed Van Cleef, Gemma, Pistilli, Kinski for instance.

To browse this special Morricone year 1967, some interviews from DVDs extras, not seen by most of us, have been selected and translated. And exceptionally, here is only briefly evoked the famous **The Good, the Bad and the Ugly**, hugely discussed here and there.

A style in affirmation – Just how many “Sergios”?

Chronologically opening the upcoming year 1967, **Navajo Joe**, released on 25th of November 1966, ambitious and impressive, take the very unusual Indian people theme in the Italian western, with American actor Burt Reynolds. Jean-François Giré, European western specialist, explains in the DVD extra of the French edition, that Reynolds, a friend of Eastwood, watched

Per un pugno di dollari (A Fistful of Dollars) and wanted to be directed in an Italian western. He played an Indian Navajo getting revenge on the massacre of his tribe by a gang headed by Duncan, a cruel metis. He even defends the White people against the killers and scalpers, despite their cowardice and racism. Reynolds thought he would be directed by Leone, but on the first shooting day he met director Sergio Corbucci, and all went well. Producer Dino de Laurentiis publicly promised a stronger film than **A Fistful of Dollars**, with much more killed people! Following 4 westerns since 1964 (a little before the first Leone) including the hit **Django**, the already experienced Sergio Corbucci directed this one, and mixed American and Italian styles. Except for some violent scenes, some comical moments, the film comes close to the American ones. Watched with great pleasure, it questions the place of Indians in this young society. Violence and abject sentences by Duncan justified an interdiction to underage people in Italy and some cut in scenes in France.

Harsh, aggressive, full of voices sometimes difficult to hear for unaccustomed people, the music recalls what we could imagine about Indian chants and incantations. The score seems to invite the Indian nation to express all the suffering, the evil made to them, through wild, semi-improvisations by I Cantori Moderni singers and chiefly Gianna Spagnulo. She is the great star of the soundtrack with a deep, tremendous bass voice, terribly expressive and significant. It prefigures her future collaboration as a great solo voice with the Maestro in **Guns for San Sebastian** and **Mosè** (Moses the Lawgiver). Fortunately, in 2007 a complete CD edition was published by FSM. But oddly, despite numerous alternate brief cues, it misses two minor tracks: few notes played on the banjo and heard in the saloon when the musician make some try-outs (0:15), and a variant from *Fear and Silence* (1:13). The latter is much slower than the two versions available and percussion sounds really different (source: a CDR of unknown origin).

Of course, **The Good, the Bad and the Ugly** was the major release of this year 1967, out on 23rd of December 1966 in Italy, and much later in other countries. Much commented and detailed, we won't add anything here, since it deserves a thesis. Just the unreleased tracks from the film and other unknown sources could take a very long time! We should only add, however, that Leone changed his story-telling and his scale into a monumental one, without leaving his very original style. Numerous places, actors and extras, wide panel shooting, the entry of the crowd, the society, the history in the plot. It announces the progressive arrival of politics in Italian westerns.

I crudeli (The Hellbenders) by Sergio Corbucci makes an exception in the year commented here: classical, a style more American than Italian, apart from some impressive scenes. Morricone's music appears to be the most uninspired in his western production: as if he didn't find any ideas for this plot, or because of a lack of time, in favour of other assignments. An unreleased piece has been noticed: a saloon piano track (4'09), which would have added a welcome variety in the monotonous and boring CDs. Corbucci will afterwards give the composer nice occasions to make much better in the western field.

Before going on discussing masterpieces, a little word should be said about the far less known **7 donne per I Mac Gregor**, sequel of **7 pistole per I Mac Gregor** (1966). Despite some spectacular scenes (the battle with the train on fire) and funny moments, it is not a good film, the shooting is too academic, not stylized, and the script is not promising. Before and after this one, Franco Giraldi made better achieved westerns (**Sugar colt**, **Un minuto per pregare, un istante per morire**). If we refer to the score, Morricone was not inspired much: he doesn't offer strong themes or memorable moments. He often recycles throughout the movie the main theme coming from the first film (*Marcia dei Mac Gregor*), maybe sometimes with minor variants, and even *L'inseguimento* from **A Fistful of Dollars**. The main musical interventions consist in: a soft motive played with the flute and orchestra derived from the only published theme *7 donne...*, a couple of Mariachi and Flamenco pieces, a calm solo guitar track, the whole original

music being rather short. So we understand why the author never accepted to publish it and why no label insisted on releasing it.

The entry of politics

Just before the 1968 troubles, Italy like other countries, saw some political commitments enter the cinema, even the western. **Quién sabe?** (A Bullet for the General), the first strong political western of this new wave, inaugurated the trend, starring without surprise the left-engaged Gian Maria Volonté. Certainly for him, westerns as other films were vehicles to express his ideas. His intense way of acting always brought high quality to all his films. The same went with Tomas Milian in a less intellectual, more instinctive manner.

Da uomo a uomo (Death Rides a Horse) by Giulio Petroni contains political themes (or allusions) as well. He will soon make other excellent westerns (all with Morricone) but his name never became as famous as the 3 “Sergios”. Bill (John Philip Law), a young man only survivor of his family, killed by 5 men during a burglary and causing a big fire 15 years before, decides to avenge himself by killing all 5 of them. He becomes an excellent shooter. Another man, mature, Ryan (Lee Van Cleef) has the same goal because he spent 15 years in jail instead of the killers. They join forces together to chase the 5 men. One of them became a respectable banker (Luigi Pistilli). Within an interesting soundtrack (but not so valued in the movie) following tracks are noticeable: *Death Rides a Horse* (main theme, instrumental or with choir), *Mystic and Severe #1*, *A Man and a Whistle*, *Anger and Sorrow*, and *Mystic and Severe #2*, having nothing to do with the first one and containing the long ostinato largely used in the film, as the common thread of the obsessive revenge. The spectacular and impressive opening fire scene was accompanied by the long track *Tortura* created for **A Fistful of Dollars**, in a longer duration than in the latter.

Political themes went on to be used in **La resa dei conti** (The Big Gundown), first western by Sergio Sollima, aired on 3rd of March 1967 in Italy, but first in Argentina (Tomas Milian’s birth country) and Spain. Lee Van Cleef plays a fair bounty hunter hired by a rich owner in order to chase the poor Cuchillo (Milian), accused of rape and murder of a young girl. The chase will be much longer and more exhausting than he expected.

It reveals Milian as the chased peon, a character which will follow him in his western career. Since it was commented in Maestro #3 for the review of the restored, completed Grindhouse DVD and Blu-Ray edition, we won’t detail it further, but just confirm the general opinion both on the film and the music: gorgeous, inventive, more than strongly enhancing the plot. Therefore, the film being so powerful, well-mastered and helped by its success, that Sollima became the third “Sergio”.

A fourth “Sergio”

In Europe, the restored complete version on DVD and Blu-Ray, distributed by Wildside, contains only one interview, the same one as the Grindhouse's with Sergio Donati (but in one single part of 26 minutes), script-writer on **La resa dei conti**: “I wrote a film for Stewart Granger I admired a lot: *Requiem per un agente segreto* (*Requiem for a Secret Agent*, 1966) by Sergio Sollima. We worked well together. Franco Morandi, a friend from childhood, worked with the great Franco Solinas, script-writer of *Pontecorvo*, someone very politics-oriented. He



made me read a story he wrote with Solinas, named “The Prey”. It was absolutely not a western, it happened in the Sixties. It was dealing with a “carabiniere” (a sort of Italian policeman) in Sardegna – this island having then big problems of violence – who chases a young shepherd accused of theft and violence.



It was a man-hunt taking place in the Sixties. Here is the script of 69 pages. There is already Cuchillo and Corbett. But at the end, Corbett who has political ambitions and financial interests in the railway, finds out that Cuchillo is innocent, he kills him however. Here are the best words of the script: "The revolver slides from Jonathan Corbett's fingers and falls on the sand, then he stands there. He comes close with a slow-paced and heavy walk to the Cuchillo's corpse who is laying near the

*water in the waves of bloody stream. Jonathan stays there. He makes a movement, hardly a sign, as if he would like to touch him. Then he lets his hands fall in a heavy and definitive movement, as if nothing was important anymore. The end." So the original script planned that Van Cleef killed Milian. But we speak about western, about West, a so tragic ending wasn't sustainable. So Cuchillo survived. I adore this western, like these of Leone. And in those times (I speak about 1966-67), we felt some political shivers. A left extreme-oriented group "Lotta continua" (constant struggle) created a periodical entitled "Cuchillo goes away". The movie was very popular, Cuchillo was a symbol. He embodied the fight of poor people against the powerful ones. Of course, **La resa dei conti** have a political discourse or rather ideological. We speak about Justice and Power. There is this powerful man who bosses everyone around, who possesses the railway, the money, there is the Austrian baron ... He is faced with people's spontaneity."*

Even without the musical bonuses included in the Grindhouse edition, we already have in fact some compact, awesome and almost complete material published by GDM in 2001 and 2012. Of course, the music is a must-have for every film music lover, belonging to the best western scores ever. Particularly, the daring timbres (the modified trumpet, the odd sounds at flute and ocarina, etc.) give very special tones to the whole. And the dynamic chases bring an idea of unforgiveness. Heard in the film (and isolated in a bootleg) are several short alternate versions: *Arriva Cuchillo* (1:10), another choir of the Mormons (0:46), Corbett's theme with oboe and effects (0:39, 0:32), *La vedova* (1:13, 0:27), *Il serpente* (0:57), *suspense* (0:57), *La condanna* (1:10), all anecdotic, except for Corbett's theme.

Sollima the Magnificent

The director commented his 3 westerns with Tomas Milian in an exclusive interview for the French DVD of **Corri, uomo corri** (Run, Man Run), by Seven 7 in 2007: *"I knew very well Sergio Leone. He introduced me to Alberto Grimaldi in order for me to make my first western with him. Grimaldi produced one of my police movie, a spy story: **Agente 3S3: massacre al sole** (Agent 3S3: Hunter from the Unknown), rather good. When Leone watched my film – I speak about **La resa dei conti** – he says to me: « Between you and me, I prefer your film to mine. It was when he just saw the film. Afterwards, when the success came, he changed his opinion, and began to say that I had been influenced by him. **La resa dei conti** has nothing to do with the traditional westerns. This character of Cuchillo played by Tomas Milian was new. It was my first film with him. This film was my invention. The Cuchillo character – in Spanish it means «knife» - I am satisfied to have created him because he is totally new. It is the first western with a man who doesn't know how to use a revolver. He uses a weapon of the poors, the knife."*

Faccia a faccia (Face to Face) tells the story of a teacher moving to Arizona for health reasons. He meets a bandit nicknamed Beauregard and enters this community. The intellectual undergoes a metamorphosis, to the point that he becomes cruel and imposes himself as the authoritative gang boss. It builds inevitably a rivalry between the two men. Note that the two actors were really rivals on the set as well, perfectly serving Sollima's direction!

Still in the already quoted **La resa dei conti** extra interview, Sergio Donati says: *"It was a nice idea, this intellectual finishing like a bandit. I began to work on the script. In general, I worked with directors who didn't write. Sergio Leone didn't write, he talked, he invented. I took some notes and I went back home to write. It was similar with Sollima. On **Faccia a faccia**, Sollima was more politicized than me, more implicated towards the cinema. He really searched out a movie to make. We spoke a lot, we didn't agree most times. It was long conversations like with Leone. He finally got tired of our relationship, our writing meetings, and I didn't write **Corri, uomo corri**, based upon one of my ideas. Sollima was a very conscientious director, precise. He was like Leone, he based his work in taking into the script. It was a genre using irony, there was the Leone's influence. That was a nice period."*

Contrary to **La resa dei conti**, in which the music takes almost the first place, omnipresent, varied, powerful, **Faccia a faccia** has enough intrinsic qualities without the music to be a masterpiece. In Sollima's movie, the score accompanies the action, greatly, with intelligence (and the leading organ remains one huge original idea), but the plot and characters are so fascinating, original and so well shot, that it needs less music than his first western. In **La resa dei conti**, the music enhances and almost creates the drama, builds tension and exaggeration to finish off the whole film. The score carries the plot, as an indispensable component. We know that both films are masterpieces, and both were slightly or heavily cut for the first commercial releases, depending on the countries. That is why until now, the DVD edition of **Faccia a faccia** features the cut scenes newly edited inside the film but in Italian, subtitled. Among the excellent westerns, this one remains one of the rare ones to still need a proper restored/collector edition. On the contrary, since 2001, an excellent CD edition exists, giving justice to this great score, completed by a little suite available on the last GDM CD. Comparing to the music heard in the film, this edition seems to be integral.

In the same interview for the French DVD of **Corri, uomo corri**, Sollima says: *"I understood that a little event could change people. For instance, in **Faccia a faccia**, if the teacher hadn't arrived just at the right moment, he wouldn't have seen "Beauregard" Bennet's arrival (Tomas Milian). After that he changed and discovered that he is worse than the other one. In the same way, the other one couldn't have been believed to be honest. Because at last, he doesn't shoot first. I like it a lot. **Faccia a faccia** is a film I could quickly shoot. In this period, there were some curious characters; the producers. For my film, it was Alberto Grimaldi. There is one thing which amused me – I love these little funny things. At the first private projection, nobody made any comment. We weren't dealing with a traditional western Italian style. Indeed, even Grimaldi didn't say anything. He was however a cultured man, who wanted that the movie be well done. He didn't want to do a "spaghetti western". He collaborated with Leone. But my film was different."*

All these interviews show a mutual respect between creators, very different artists, but also the shadow of some jealousy, rivalry, pride, bad faith, not assumed or exaggerated influences, etc. Nonetheless we are dealing with informative but rough stuff, deserving to be selected, checked out, and crossed with some other material. But it is always informative direct testimonials from the creators. Our eternal gratitude, "Sergios"!



—————CONCERT REVIEW—————

The "60 Years in Music" Tour

The Paris Concert, September 21st, 2017

by Laurent Perret

"Conducting my music live in so many diverse cities, in front of such a varied audience in terms of age and cultural background, is an extremely gratifying experience. This year I'm celebrating 60 years as a composer during which I have written more than 600 works" (Ennio Morricone, quoted from this website: <http://luccasummerfestival.it>)

Considerations about the tour

Following up the "My life in music tour", the almost as busy "60 Years of Music" marathon actually started in January of 2016 and is planned until the end of this year 2017. As far as I can tell, no other film composer has ever given so many concerts, especially when considering the huge halls the Maestro is filling, such as the O2 in London and Prague, the Sportpaleis in Antwerp or the Piazza San Marco in Venice and so many others all over the world. Just try to figure out that after the two concerts in the Arena of Verona this year, the Maestro has crossed the threshold of selling 500 000 tickets to his tours since 2014! To give an idea of what the whole organization represents, here are a few figures regarding the 2015 tour taken from the programme: 20 concerts, 200 musicians and singers on stage²⁰, 200 000 spectators, 12 countries visited, 20 000 kilometres driven, 7 500 hotel nights, 90 000 seconds of music performed, 130 audio channels, 250 hours of technical setup, 170 loudspeakers, 200 meters of truss (cable?), 11 000 plates of pasta eaten, etc. This year alone, Morricone has conducted 18 concerts so far, most of them with the Czech National Symphony Orchestra and the Kodaly Choir. This summer he visited various Italian cities (Roma, Lucca, and twice Caserta and Verona), went in September to Rotterdam, Paris and Dublin, and then to Łódź, Prague and Budapest in October. He's supposed to rest in November while two dates in Bologna and Milan are on his agenda in December, but who knows if more is not to come in the meantime?

Oddly enough, contradictory statements about the future of the tour have circulated. Several events such as Verona and Prague 2017 have been advertised as the very last appearance of Morricone there. About Dublin, the Maestro for instance said: *"I have been moved by the passion for my music and the appreciation shown by Irish audiences on previous visits. I must play one final show in Dublin before I retire. I expect this to be an emotional and very special evening for all."*²¹ Yet there doesn't seem to be any clear sign whatsoever that these large-scale gigs will eventually stop or at least that their number will dwindle from next year on. On June 19th of 2017 during the promotion of the Budapest concert, Morricone even declared to the Daily News Hungary: *"I feel blessed to do what I am passionate about. Maybe when I get over 90, I will have less concerts but who knows?"*²² So he after all seems to be truly willing to

²⁰ In the book "Lontano dai sogni" (conversations with Antonio Monda, 2010) page 139, Morricone estimates the usual size of the orchestra to be of 93 to 95 players.

²¹ You can read for instance this article:

<https://www.thelist.ie/whats-on/show/1212-ennio-morricone-live-in-3arena-north-dock-Dublin-on-23-Sep-2017.html>

²² See this link: <https://dailynewshungary.com/ennio-morricone-go-budapest-joy/>

embark in this exhausting tour worthy of a rock star!

I just wonder which name the organizers will come up with for the next season, if there's one, maybe '90th birthday tour'?! By the way, nice-sounding titles such as "Note di pace" (Peace Notes) or "My life in music" have been thought up before but there was admittedly a confusing choice with the "50 years of music" tour in 2014/2015 followed soon after by "60 years of music", wasn't it?!

Even if the Maestro is now conducting on a seat, this intense activity is a true feat for a man of his age who into the bargain suffered a back injury. In the gripping book "Inseguendo quel suono" based upon discussions between Morricone and the student in composition Alessandro de Rosa, the concerts are tackled from page 366 to 371. EM pointed out that after the hernia surgery in 2014, a lot of friends have asked him: *"But Ennio, who is making you travel and tire yourself that much? I answered them that I like to hear the audience to be with me. It gives me strength..."* Regarding his back pain, he explained: *"For the first time in my life, I found myself prisoner of my body, staying on a wheelchair or in bed for too many days. Considering my age, the recovery has been long but good precisely because I have accustomed my body to move. I had a few other problems but I always try to react and even to keep conducting in the recording studio or touring in the world."* Following these health issues, it is noticeable that fewer concerts have taken place far abroad over the last years.

Asked about which concerts were particularly successful in his opinion, Morricone mentioned these ones: in front of the General Assembly of the United Nations in 2007²³, on the Tiananmen Place in Beijing, in Australia, in South America²⁴, at the Scala in Milan, etc. Alessandro wanted to know if his friend is doing specific exercises in order to conduct in a better way and to prepare himself for a performance. He got this reply: *"Before a concert and sometimes even for some complex recordings, I rehearse in my studio. I read the scores in their order of execution and I conduct them in a total silence, by repeating the pieces and the gesture, by sparing the movements and always trying to be communicative. I have to take care of the energy and of the answers of the muscles."*

Paris

Like Prague, Budapest and a few other cities, Paris belongs to the places Morricone graced with his music on several occasions, in total five times if we include the 1984



²³ This prestigious concert in presence of former UN's president Ban Kin-Moon has been captured on DVD: <http://www.chimai.com/index.cfm?module=MUS&mode=ALB&id=3241>

²⁴ He indeed came to Sao Paulo and Rio de Janeiro in 2007, Santiago and Argentina in 2008; Adelaide, Perth and Sydney in 2012. Other far off places include: Tokyo in 2004 & 2005, Osaka in 2005, Beijing in 2009, Shanghai in 2009 & 2010, Mexico & Guadalajara in 2008 or Baku, Azerbaijan in 2014. In both "Lontano dai sogni" and "Inseguendo quel suono", he says the audience in South America and Japan to be the warmest one, the Japanese people being at the same time the most disciplined ones, something he didn't expect that far from his home country. The strangest experience he recalls is the one held in Piazza Duomo in Milan in December of 2006 where he didn't hear any applause at all and thought deep down inside that he would not perform a single encore. He nevertheless didn't realize that the crowd was listening to the whole performance under a torrential rain until a musician told him at the end not to look at the ground but at the light. He then saw that all the people were holding an umbrella and simply could not clap in their hands!

concert at the Salle Pleyel shared together with Georges Delerue and Michel Legrand. The previous time I had the chance to experience Ennio live also occurred in Paris last year in a much smaller and certainly more appropriate place than the immense AccorHotels Arena, the Palais des Congrès, where the Maestro also showed up back in 2002. The AccorHotels Arena is actually the very same concert hall where Morricone previously conducted a concert in 2015 and that was by then still called the Palais Omnisports de Paris Bercy or simply Bercy. Its total capacity is 16 394 seats.

In 2016, I can remember that the audience was somewhat taken aback by the opening, a Tornatore suite made up with stuff from **La migliore offerta**, **La leggenda del pianista sull'oceano** and **Baaria**, that is more than 15' of unknown music for most people. Needless to say that the crowd was relieved to hear the magical violin notes of *Chi mai* coming up next!

First part

Although I was a bit far from the stage, I felt that Morricone headed over to the podium rather sprightly. There was no printed programme but the titles of the pieces were projected onto a screen set on the right side of the stage. I was intrigued to discover which changes were to be made in comparison to the 2017 venue. And no doubt that the suite *La vità e la leggenda* (*Life and legend*) was this time much more to the liking of the audience. It was in this case made up with the powerful *The strength of the righteous* from **The Untouchables**, the sweet *Deborah's theme* from **Once upon a time in America** and **Baaria's** solemn main theme, presented in a short rendition I had never heard before. In the first cue, Morricone did not bring in the harmonica but rather stuck to the usual concert version with clarinet instead.

Next was the well-known suite *Fogli sparsi* (*Scattered sheet*) in the abridged version the Maestro has been conducting for some time. He indeed decided to cut out two superb highlights from it, *Come Maddalena* from **Maddalena** and **Le Clan des siciliens'** main theme. Yet the latter would have been much very appreciated in France... The suite now encompasses *Chi mai* from **Le Professionnel** (a recent and perfect addition to launch it), the playful **H2S**, the resolutely optimistic *Metti una sera a cena* and the tense *Nina* (here wrongly entitled *Love circle*) both from **Metti una sera a cena**, and then segues directly into **Nuovo Cinema Paradiso's** romantic main theme. To be honest, I don't think that this abrupt transition works well at all. I find it much smoother when this theme is played separately and is linked with his son's catchy *Tema d'amore* from that Tornatore celebrated vehicle. Mind that he on this occasion didn't perform it.

To the disillusion of many people, the 4-track tribute *La modernità nel mito di Sergio Leone* (*The modernity of myth in Sergio Leone cinema*) has remained unchanged for decades, probably ever since the first concert at the Parco dei Danai in Rome back in 1983 up to 2004 or so. The first novelty I indeed can think of was the inclusion of *Cockeye's song* from **Once Upon a Time in America** at the time when pan flute player Ulrich Herkenhoff took part to a few concerts²⁵, after which Morricone soon went back to the seminal version. In Paris, I was at first amazed not to see Susanna Rigacci frontstage to the extent I was at first even wondering if her voice had been pre-recorded for *L'estasi dell'oro*! When you watch the video on Youtube, you can

²⁵ It's available on the double CD "Voci dal silenzio - Arena di Verona 11 settembre 2004". There are a host of live recordings by EM but I would also like to recommend the 5 CD box set "My life in music", a large survey where true live recordings and concert studio re-recordings (both orchestral and chamber music versions) have been compiled decade by decade from the 60's to the 2000's:

<http://www.chimai.com/index.cfm?module=MUS&mode=ALB&id=4149>



see that she actually made her appearance in front of the crowd only at the end of the *Leone* suite, seemingly emerging from behind the orchestra. This change on the scene is justified by the way the suite is now conceived: contrary to the previous Paris concert, the vocal main themes of **C'era una volta il West** and **Giù la testa** have been omitted, which makes at least for a change. The Maestro presented first two relatively recent additions: the iconic *L'uomo dell'armonica* from

C'era una volta il West and *Il forte* from **The Good, the Bad and the Ugly**, a piece with solo trumpet which displays a typical military range for the Maestro and toward the end a brief moving solo voice sung by a woman in the choir (actually taken from the variation called *La carrozza dei fantasmi* on the OST)²⁶. In Charles Bronson's plaintive theme, while the E-guitar strummed by Rocco Zifarelli still lacks the harsh impact of the original version, I must say that the harmonica was on the contrary mixed too high and sounded rather awful to my ears on that evening! If I might say so, we are dealing with a harmonica player with no name (not credited either in the programme or in the Decca CD "EM 60 years of music") and I can't tell whether he's a professional player hired just for one track or for instance a musician from the woodwind or brass section who accepted to take up this minimalistic solo. I also didn't understand why he is only briefly illuminated by a beam of light in front of his microphone at the very end of the piece. I even didn't manage to locate him exactly, somewhere on the side of the orchestra as it seems. Moreover, Morricone curiously opted for a rather light-hearted – almost muzak-like! – arrangement of the middle-part section, far less tragic than the original. Fortunately, the main theme from **The Good, the Bad and the Ugly** and above all *L'estasi dell'oro* came about as a much more convincing apotheosis. The latter has achieved an utterly cult status and epitomizes best his western music in his concerts to the extent it is even much more bewitching the audience than the main theme itself.

The most welcome surprise of the evening turned out to be **Nostromo**. This suite opened with a short version of *For Emilia* performed by Susanna Rigacci that appeared to me as nice but redundant with the later to come *The Silver of the mine*. Besides, and this is purely a matter of taste, I found the western-infused *The Tropical variation* to be lingering a bit too much²⁷. But never mind, the first part reached its climax thanks to the richly orchestrated and epic *The Silver*

²⁶ Both versions are available on this album/DVD compiling a selection of highlights from the tour: <http://www.chimai.com/index.cfm?module=MUS&mode=ALB&id=5564>

See also Didier's review printed in the newsette of Maestro N°12, p. 6 & 7. On this matter, Morricone said: "After the success of **The Hateful Eight** score, I'm delighted to be returning to Decca with my own record deal – an extraordinary moment in my 60th professional anniversary year. It has been a wonderful experience to be able to conduct my scores and to record these with the Czech National Symphony Orchestra. The quality of their performance of my work is truly outstanding." Incidentally, I wonder if further projects with Decca are in the pipeline.

²⁷ As for *The tropical variation*, EM has already resorted live to the Bulgarian kaval player Theodosii Spassov featured in the OST in the 2003 Sofia concert. See here for a video of the rehearsal: <https://www.youtube.com/watch?v=XHo7SutOiZ0> and here for his own website: <http://theodosiispasov.com/>

of the mine, a lyrical momentum where Susanna shone magnificently²⁸ and also a perfect opportunity to introduce the audience to this rather unknown masterful score.

Second part

It has now become a habit to open the proceedings with *L'ultima diligenza di Red Rock* from the Oscar-winning score **The Hateful Eight**. I felt that the audience listened carefully to this demanding 7' long pièce de résistance and responded well to it, perhaps because many young people familiar with this movie were in attendance. Morricone now and then happens to move on to the track *Bestiality* from **The Thing** – also reused in Tarantino's snowy western – but didn't on that evening.



Depending on whether Dulce Pontes is part of the show or not (she was back in a few concerts with the Roma Sinfonietta in Caserta and Verona this year), the content of the suite *Cinema dell'impegno* (*Engaged cinema*) is slightly altered accordingly. In Verona 2012 and 2013 for instance, this segment gathered eight different soundtracks and lasted alone up to 32/33' thanks to the addition of *The ballad of Sacco e Vanzetti*. In Paris, due to the absence of the Portuguese singer, Morricone as a result didn't start with **La luz prodigiosa** but with **La Battaglia di Algeri**. After this powerful march, the following pieces were performed in their usual order of appearance: the instrumental version of the exquisite ballad *A brisa do coração* from **Sostiene Pereira** (wrongly titled "Sostiene prétend" on the screen!), the literally squeaky eponymous track from **La classe operaia va in paradiso**, the serene *Elegy for Brown* (unlisted) and the poignant main theme from Brian De Palma's Vietnam tragedy **Casualties of War**, rounded off by the powerful anthem of liberty *Abolisson* (aka *Abolição*) from **Queimada** as the crowning touch.

The Mission is always programmed at this stage of the show. It was represented by the short suite consisting of the highlights of this score: the uplifting *Gabriel's oboe*, the peaceful *The Mission* (now renamed *Falls*) and the exhilarating *On earth as it is in Heaven*. Like in **Queimada**, it is fascinating to watch how the whole members of the orchestra and of the choir are gradually entering in action in the multi-layered finale, in particular those two percussion players hammering frantically on their drums.

In front of an enthralled audience, three encores followed as usual: the lively *Rabbia e Tarantella* from **Baaria** (renamed so instead of *Ribellione* as a wink to the eponymous piece from **Allonsanfan** it is directly inspired by), the always spectacular and breathtaking *L'estasi dell'oro* and the awesome *On earth as it is in Heaven*. A pity he didn't keep *Here's to you* from **Sacco e Vanzetti** as a titbit to finish off this evening but let's not be fussy. A Morricone concert is always a moment to anticipate with great enthusiasm, even for someone like me who was lucky enough to attend quite a lot of them since Corbeil-Essonnes in the Paris area in 1987. This one proved to be no exception, maybe all the more since it was probably the very last opportunity to see this legend on stage. So I can only agree with these two laudatory statements

²⁸ To find out more about this Swedish-born Italian soprano you can visit her official website: <http://susannarigacci.it/>. If you happen to enjoy her dresses, this video anthology is made for you: <https://www.youtube.com/watch?v=0vI2w51PFMM>

as quoted in the programme, first from The Guardian: *“Hair-rising. Extraordinary – the crowd are blasted back into their seats by the sheer spine-tingling power of it.”* and from WDR2 Germany: *“Goosebumps and tears – standing ovations that lasted for minutes.”* In *"Inseguendo quel suono"*, page 369, Morricone himself is grateful to the audience and giving a piece of advice: *“I maybe would like to suggest to these persons closing their eyes at my concerts, as I believe that looking (at the stage) isn’t useful and makes you lose your concentration.”* He is right but alas doesn’t realize that most people are too busy with their cellular phones taking pictures and sending and reading messages...! Another reason for his suggestion that he often expressed is that he doesn’t regard himself as a great conductor and that watching him has in his opinion no interest per se.

A geometrically variable programme

As has been shown extensively through several examples already, the chess player Morricone has tried thus far many combinations in his concerts, for instance by shifting one suite from the first to the second part and vice versa, by adding, truncating or eliminating stuff. In the aforementioned Hungarian interview²², he specified: *“There are plenty of compositions that you can't go without, the public demands them. It is important for me to preserve the live music for myself: I always try to bring a little game to the show. I never do the same thing again.”* And according to him in *"Inseguendo il suono"* on page 369: *“Among the pieces that are obligatory, there is **The Mission**, **Nuovo Cinema Paradiso** and the **Leone** suite. I usually put **Once Upon a Time in America** in the second or third position, then pieces from the Tornatore movies and the ones taken from the westerns. I try anyway always to surprise both the audience and myself by inserting new pieces, by playing with combinations that aren’t obvious. For example, in the suite featuring **Metti una sera a cena**, I put the main theme, which is perhaps the most famous one, together with **Croce d’amore** (again a mistake because he’s of course again hinting at Nina), a much more abstract and intimate piece that illustrates musically the love triangle in the film of Patroni Griffi.”*

Being a highly subjective matter, it is of course impossible to tell if Morricone ever reached a perfectly balanced programme. A French director present in Paris was altogether disconcerted by the fact that the Maestro deprived himself of what he roughly estimated as 50% of the music that could potentially be played live. Well, you might look at it that way. However, as The Times once described it (quoted in the programme), *“Moulded into suite-like segments, the scores blended the familiar and the obscure, from **The Mission** to **Queimada**”*. In fact, the difficulty no doubt does not lie only in the choice and the fame of the pieces but also in the length of the concert versions. If Morricone adds **La tenda rossa** or **Nostromo** or the 3 **Adagi**, it alone occupies approximately ten minutes of time, including the applause. Even either **Novecento** or the *Omaggio a Mauro Bolognini* (made of **Per le antiche scale** and **L’eredità Ferramonti**) or the **Malena** mini suite each last between 6 and 8’. Another important parameter to be taken into consideration is the contribution of the choir since the singers obviously can’t be featured throughout.

Whatever dilemmas he and his team have to face in this challenging process, Morricone has acquired over the years a tremendous and irreplaceable experience as a conductor of his own music live across the globe, something that can be easily qualified as a second career. And what a successful and rewarding one it is!

Here are the Maestro's own words about this experience in the chapter "Present and Future" of his own book "Life Notes", page 103: *“Since the turn of the century I have conducted well over 200 concerts in over 100 cities all over the world with an average audience I'm told of 10.000. Although I had previously conducted a few large concerts, this was a new departure for me. It is a responsibility I take very seriously in the sense that I want to make sure that they hear my*

music to the highest quality. It is no light undertaking with 220 people in our large cortege as we take the orchestra with us... For me it is a thrill to take what is in the score and turn it into sounds that affect everyone in the auditorium."

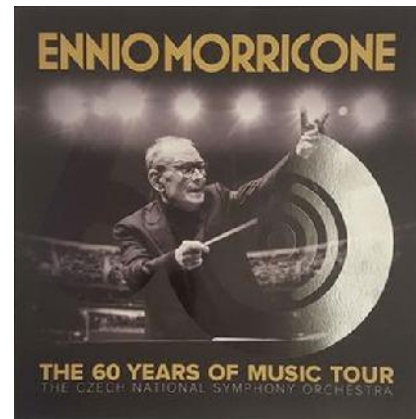
Trivia

Merchandising

The stand selling various objects related to EM and the tour is rather impressive, something you would certainly expect for a pop artist but not for a composer, having on display CD's such as "The Platinum collection" compilation, the top rare CD "Bambini del mondo", the DVD "Live at the Kremlin", several T-shirts, a sweat jacket, a mug, a key ring, a logo pen, the book "Life Notes" as well as a highly recommended programme of ca 50 pages including a.o. a few reduced pages from "Life notes" and a lengthy interview with Sir Christopher Frayling entitled "Conversations with EM".

Some of these goodies are also available online in the shop section of the official site:

<https://enniomorricone.shopfirebrand.com/>



Comandamenti per un... giornalista

To promote the tour, interviews are frequently held at Morricone's place with journalists sometimes queuing up a whole day. One of them, Eric Bureau, published a full page article in the 11th of July issue of the newspaper Le Parisien. Interestingly enough, he added a small insert entitled 'The ten commandments of Ennio Morricone', listing instructions made by the Maestro's management staff. For the sheer fun of it and to show what kind of pressure the journalists have to endure, I decided to translate these commandments for the readers of this magazine. Here we go:

1. You must call him 'Maestro'.
2. Respect the schedule. Should his team tell you to ask your last question, don't try to negotiate one more.
3. Don't address him with a light tongue (In French meant as 'Boulevard') and don't ask questions about his favourite directors and animals (sic!). He doesn't like superficial interviews.
4. Avoid his private life as well. He prefers to talk about his work, his career and his music.
5. The Maestro doesn't like discussions about the war.
6. Forget about the expression 'spaghetti western' because Italians regard it as insulting toward that movie genre.
7. The Maestro likes to discuss his work with Sergio Leone but please don't talk straightforward about these movies.
8. The Maestro writes film scores and not soundtracks.
9. The Maestro doesn't like to be filmed or pictured at the piano. Since he's a composer, he doesn't write at the keyboard but on music sheets.
10. To photograph or film him at home, don't move any object and follow him through his apartment.

The September issue (N°97) of the French magazine RollingStone features an outstanding 6-

page dossier about Morricone. The journalist Alex Jaffray, himself a composer, wrote a contribution entitled "Duel" in which he recalls his meetings with the Maestro, first in Auxerre in 2006 and more recently at Ennio's place in 2014. He also mentions those printed instructions and there is an additional one, possibly an oral one off the top of his head: "don't ask him to sign any records".

In connection with the Paris concert, the second channel of the French TV aired a programme dedicated to the Maestro on the 24th of September. Contrary to most very short broadcasts habitually shown on television, this one including some footage with Morricone, Leone and others offers a generous duration of ca 15' and is really worth watching. Here's a link to the replay:

<https://www.france.tv/france-2/19h-le-dimanche/249183-emission-du-dimanche-24-septembre-2017.html>

You don't need to skip anything since the Morricone homage is starting at the very beginning.

Meeting with French composers



In the wings right after the concert alongside the famous composer Vladimir Cosma who also conducted the Czech Symphony Orchestra last July in Prague

(from <https://www.facebook.com/VladimirCosmaOfficial/>)



Posing with Eric Demarsan, the composer of *Le Cercle Rouge*, *l'Armée des Ombres*, etc.

(from <https://fr-fr.facebook.com/eric.demarsan>)

<p>MARTEDÌ 11 LUGLIO 2017 ORE 21.00 GIOVEDÌ 13 LUGLIO 2017 ORE 21.00 CORTILE DELLA REGGIA DI CASERTA</p> <p>ENNIO MORRICONE THE 60 YEARS OF MUSIC TOUR</p> <p>Orchestra Roma Sinfonietta Coro del Teatro Giuseppe Verdi di Salerno Maestro del Coro: Tiziana Carlini Voce Solista: Dulce Pontes Soprano: Susanna Rigacci</p> <p>Concerto evento che celebra i 60 anni di attività artistica del grande compositore italiano famoso in tutto il mondo per le sue meravigliose sinfonie e per le indimenticabili colonne sonore di tanti film che hanno fatto la storia del cinema.</p> <p>Un viaggio fantastico, guidato dalla sua bacchetta "magica", attraverso le colonne sonore della nostra vita che hanno sciolto profondamente l'immaginario collettivo evocando i sentimenti più forti e contrastanti.</p>		
I PARTE	II PARTE	
La vita e la leggenda	The hateful eight	
Gli Intoccabili	L'ultima diligenza per Red Rock	
Tema di Deborah	Cinema dell'impegno	
Baaria	Luz prodigiosa	
Fogli sparsi	La battaglia di Algeri	
Chi mai	Sacco e Vanzetti	
H2S	Indagine su un cittadino al di sopra di ogni sospetto	
Metti, una sera a cena	Sostiene Pereira	
Croce d'amore	La classe operaia va in paradiso	
Nuovo cinema Paradiso	Vittime di guerra	
Modernità del mito nel cinema di Sergio Leone	Abolicao	
L'uomo dell'armonica	The mission	
Il forte	Gabriel's oboe	
Il buono, il brutto, il cattivo	Falls	
L'estasi dell'oro	On earth as it is on heaven	
Nostramo	BIS	
Nostramo	Baaria (tarantella)	
Tropical variation	L'estasi dell'oro	
Silver of the mine	Luz prodigiosa	

Il presente programma potrebbe avere delle variazioni decise dal Maestro Morricone in tempi successivi alla stampa.

Left is the programme from the concert in Caserta, in July, where Dulce Pontes was present (with thanks to Nicola Schittone).

—————DOSSIER—————

The Sixties in Radiocorriere

Part 3: Applied Music for the Television

by Frédéric Durand

edited and translated by Didier Thunus

original French version available here:

<https://drive.google.com/open?id=0Bz23aDRA9jgjZkhzdVRUejhzOVk>



Cover of Radiocorriere #47 (18-24 November 1962)

(Also see “The Sixties in Radiocorriere Part 1: The Radio Broadcasts” in Maestro #12, p.54-63 and “The Sixties in Radiocorriere Part 2: Light Music for the Television” in Maestro #13, p.38-52. To be continued in Maestro #15 with “The Seventies in Radiocorriere”.)

Advertisement spots, already

In numbers 23 p.36 and 26 p.25 of Radiocorriere for the year 1964, the name of Ennio Morricone appears (with a spelling mistake!) on a poster ad for aperitif wine²⁹, Punt e Mes («*Un punto di dolce più mezzo punto di amaro*»³⁰), Italian vermouth from the Carpano house. This poster evokes a series of advertisement spots called **Appuntamenti di Punt e Mes**, written and directed by Luciano Emmer, which revealed German actress Margaret Rose Keil. Romano Bertola composed the music of the jingle, whose version sung by Nicola Arigliano is alleged to have been arranged by Ennio Morricone. The spot from 1964 was awarded the prize for the best movie of the year at the 7th movie festival of Trieste on 9/5/1964. It airs on 7/1, 9/10, 18/10 and 6/11 on the national channel in **Arcobaleno** after the evening news, as well as on 7/5, 25/5, 3/6, 12/6 and 21/6 in **Carosello**.

²⁹ See second poster below.

³⁰ «A touch of sweetness plus a half touch of bitterness» [Translator’s note]

STUDIO TESTA

appuntamento
con
Margaret Rose Keil




appuntamenti
di

PUNT e MES

il vermuth amaro della CARPANO,
la Casa che ha inventato
il Vermuth.

Sull'onda di una canzone
cantata da Nicola Arigliano,
la deliziosa attrice tedesca
vi dà appuntamento
sugli schermi
negli "arcobaleni
CARPANO";

nel suo raggianti sorriso
tutta la fragranza,
l'aromatica eleganza
di un appuntamento
di PUNT e MES.

Radiocorriere n°43 p.4 (1962)

STUDIO TESTA

il carosello Punt e Mes vince al VII festival cinematografico

Trieste 9/5/1964

La bionda bellezza di Margaret
Rose Keil



e la voce di Nicola Arigliano
accompagnata dalla
orchestrazione del maestro
Morricone, hanno portato al successo:

appuntamenti di

PUNT e MES

considerato il miglior
film dell'anno
nel settore del vero.

SOGGETTO : STUDIO TESTA
REGIA : LUCIANO EMMER



suggellate gli attimi
felici con Punt e Mes
CARPANO

Radiocorriere n°23 p.36 (1964)

Carosello is a show of the national television that broadcasted daily advertisement spots from 3/2/1957 until 1/1/1977, after the evening news. It was so successful that for years, the term «Carosello» was used in Italy as a synonym for advertisement spot. Note that Luciano Emmer is considered to be the initiator of the project³¹.

In fact, the series **Appuntamenti di Punt e Mes** started long before, as soon as 1962, on the national channel on 21/10, 9/11 and 18/11 in **Arcobaleno**. As shown by the first poster above, the images are already accompanied by Nicola Arigliano's song, entitled *I remember Torino*, that would have been released on a promotional 45rpm. It can be heard inside the spot visible on this forum: <http://www.tv-pedia.com/zapzaptv/viewtopic.php?f=4&t=3956>.

But it is probably an adaptation of the song *I remember l'ammore* aka *I sing «ammore»* (Giorgio Calabrese and Aldo Lossa / Romano Bertola) which Nicola Arigliano indeed released on the Columbia label in 1962.

In 1963, these ads are broadcast by channel 2 as «intermezzo»'s on 14 and 26/1, 1, 7, 13 and 19/2, then on the national channel in **Arcobaleno** on 13, 22 and 31/10, 19/11, 2, 20 and 29/12.

The series **Appuntamenti di Punt e Mes** continued in 1965, broadcast in **Carosello** on 6 and 24/5, 2, 11, 18, 20 and 29/6. In 1966, it appears again on 12/1 in **Carosello** and on 5/12 in **Arcobaleno**. The episode **Spinta all'auto** dating from 1966 is available on line³², starring Anna Maria Checchi and Susanne Loret. The style of the arrangement is clearly Morriconian.

Another series of spots broadcast in **Carosello** was recently discovered by the faithful Maximus, the one for the Hollywood chewing gum Elah. Entitled **Il Californiano**, it stars a so-called Jim Tyler in scenes of a parodic western style, Ennio Morricone bringing in his choir (singing in English), whistle and electric guitar like in the films of Sergio Leone. A same picture of the actor hopping on a motorbike instead of the usual horse appears in issues 20 p.10 (16-22/5/1971), 22 p.8 (30/5-5/6/1971) and 25 p.116 (20-26/9/1971).

Again directed by Luciano Emmer for Film Made, the 3 episodes were broadcast as follows:

- **Dinamite** on 4, 16 and 28/5, 9 and 21/6, 3, 15 and 27/7, 8 and 20/8/1969.
- **I banditi** on 6 and 20/5, 1, 13 and 25/6, 8 and 20/9, 14 and 26/10/1970.
- **Il rapimento di Manuela** on 6, 18 and 30/5, 11 and 23/6/1971.

Two episodes are visible on line³³. Ennio Morricone being at the time a regular collaborator of Luciano Emmer, it is possible that he also composed other music for some of his many other advertisement spots...



³¹ <https://fr.wikipedia.org/wiki/Carosello>

³² <http://carosellomito.net/serie/appuntamenti-di-punt-e-mes/spinta-allauto>

³³ <https://www.youtube.com/watch?v=fYQ-uiKbk6E> and <https://www.youtube.com/watch?v=8s5cA-GtRy4>

Thanks to another article³⁴, we also know that in 1966, the company Barilla asked director Valerio Zurlini to shoot a series of musical «Caroselli» with singer Mina. One of them, filmed in the yard of a train station at Napoli Centrale, showcases her singing *Se telefonando*.

To close this chapter about commercials, let's also mention that in the book "La musica nel cinema e nella televisione", published under the direction of Roberto Giuliani³⁵, an industrial documentary of Emilio Marsili is evoked, ordered by Italsider in 1969 for the brand **Op steel**. The music is by the Gruppo di Improvvisazione Nuova Consonanza, with Mario Bertoncini, Walter Branchi, Franco Evangelisti, John Heineman, Egisto Macchi and Ennio Morricone. Was this documentary broadcast on television at the time? Nothing was found about it, in Radiocorriere or elsewhere.

The TV Plays

On the national television, the play **I drammi marini** by Eugene O'Neill, Italian version by Maura Chinazzi, adapted for television by Pier Benedetto Bertoli, is directed by Mario Landi. The sets are by Sergio Palmieri, the costumes by Giulia Mafai and the original music by Ennio Morricone³⁶. First episode **La luna dei Caraibi** on 18/02/1962, starring Carlo D'Angelo, Tony Del Monaco, Edith Peters... Second episode **Zona di guerra** on 25/02/1962; third episode **Lungo viaggio di ritorno** on 04/03/1962.

On 21/9/1962, on the national television, between 9:05 and 11:05pm, the play **Caccia ai corvi** by Eugène Labiche and Marc Michel (in French **La Chasse aux corbeaux**, comedy-vaudeville in five acts from 1853) is broadcast, as translated and adapted for television by Alessandro De Stefani. The direction is by Anton Giulio Majano, the sets by Tullio Zitkowsky, the costumes by Danilo Donati and the original music by Ennio Morricone³⁷.

It is again on the national television that Garinei and Giovannini present their musical **Rinaldo in campo** for three Saturday evenings in a row, as directed for the theatre by the authors and for the television by Carla Ragionieri. The choreography is by Herbert Ross, and the sets and costumes by Giulio Coltellacci. The music is by Domenico Modugno and the orchestra is conducted by Nello Ciangherotti, however the arrangements are probably the ones written by Ennio Morricone³⁸. First part on 24/11/1962, starring Domenico Modugno, Paolo Panelli... Second part on 1/12; third part on 8/12.

The TV-Movies

On 30/10/1966, on the national television, between 9 and 10:20pm, **Lo squarciagola** is broadcast, «pagine per la televisione» by Luigi Squarzina and Lao Pavoni, produced by Aldo Nicolaj, sets by Zitkowsky, costumes by Enrico Rufini, original music by Ennio Morricone, on-site shooting by Pierpaolo Ruggerini, direction and art direction by Luigi Squarzina. A satire of the disc scene starring Giancarlo Giannini, for which the composer wrote many pieces³⁹. Re-

³⁴ <http://www.magnanirocca.it/telefonando-carosello-inventava-mtv/>

³⁵ Edizioni Angelo Guerini e Associati SpA, Milano, 10/2011, p. 193 and 211.

³⁶ One piece was identified so far, called *Lullaby*. The melody is the one Morricone will reuse in the trumpet theme from **Per un pugno di dollari** in 1964. Morricone said there existed a vocal version performed by the Peters Sisters (see <http://distribuzione.ilcinemaitrovato.it/per-conoscere-i-film/per-un-pugno-di-dollari/musica-scenografia-fotografia>) – note the presence of Edith Peters in the cast [Editor's note].

³⁷ This was already known since Maestro #4, p.10 [Editor's note].

³⁸ Two songs are known: *Se dio vorrà* and *La gatta e il matto*, performed by Mario Perrone. But Morricone is not mentioned in Radiocorriere.

³⁹ See Maestro #11 p.12-13.

run on 16/8/1967 on channel 2.

On 5/7/1968, before its presentation on 18/8 at the 24th Festival of Venice, the 32 minutes documentary **Appunti per un film sull'India** by Pier Paolo Pasolini, filmed in December 1967, seems to have been broadcast⁴⁰ inside Brando Giordani's show "TV 7 - Settimanale di attualità", between 9 and 10pm on the national television. The show is mentioned in Radiocorriere but not its contents, and even less a composer. Many filmographies credit Ennio Morricone for the movie, but the only theme heard in that film has been identified as Bach's *BWV 106 Sonatina*⁴¹. Note that a show called **In India con Pier Paolo Pasolini (Appunti per un film)** by Romano Costa had been broadcast on 22/3 on radio 3, between 9 and 10pm.

The year after, a new series in 6 episodes, shot in 1967, was broadcast in the evening by channel 2: **Geminus**, written by Francesco Milizia and Enrico Roda, directed by Luciano Emmer. The original music is by Bruno Nicolai, as confirmed in Radiocorriere, but it is known that Ennio Morricone specifically created the song *E' grande 'sta città*, performed by Alida Chelli, used over the closing credits (lyrics by Ghigo De Chiara). Broadcast dates: 15/8/1969, 22/8, 29/8, 5/9, 12/9, 17/9, starring Walter Chiari, Ira Fürstenberg, Alida Chelli, Elisabeth Wu...



Il regista Luciano Emmer ha diretto il documentario

On 26/11/1969, channel 2 proposes, between 10:50 and 11:20pm, **Giotto – Il libro dell'arte**, a short documentary by Luciano Emmer that seems to have been shot in 1967, narrated by Giovanni Previtali with original music by Ennio Morricone and the participation of Edda Dell'Orso⁴².

The decade ends and the year 1970 starts with the mini TV-series on Friday evenings **Giovanni ed Elviruccia**, on channel 2, written by Suso Cecchi D'Amico and Giancarlo Del Re, cinematography by Ghigo Gengarelli, original music by Ennio Morricone⁴³, directed by Paolo Panelli, starring Paolo Panelli and Bice Valori. Broadcast dates: 19/12/1969, 26/12/1969 (re-run on 9/1/1970 and 16/01/1970), 23/1/1970 and 30/1/1970.

Ballet

On 17/6/1967, on channel 2 between 9:15 and 10:05pm, in an interview about the contemporary ballet for the show **Teatro del Balletto di Roma**, Ennio Morricone is invited by host Gino Tani to talk about the «choreographical action» *Requiem per un destino*, in front of choreographer Pieter van der Sloot and set decorator and costume designer Vittorio Rossi. Follows the staging of *Requiem per un destino*, music by Ennio Morricone, and *Racconto siciliano* music by Valentino Bucchi (based on an idea by Luchino Visconti), with piano players Alberto Ciammarughi and Franco Pacioselli, and performers Pieter van Der Sloot, Vito Angeli, Jacqueline Renoust, Lino Britto, Gianna Baffico, Wanda Grendi, Dora Salone, Walter Caracci. The ballet master is Marten Molema, the choreographies are by Pieter van der Sloot, the sets

⁴⁰ According to Martine Boyer and Muriel Tinel, "Les Films de Pier Paolo Pasolini", Dark Star, Paris, 2002, p. 95.

⁴¹ <https://www.youtube.com/watch?v=kIyTaOnbxww>

⁴² See Maestro #6, p.5 and <https://www.youtube.com/watch?v=Jd3gySfDINY>.

⁴³ Also see Maestro #6 in several places.

and costumes by Vittorio Rossi, the direction for television by Fernanda Turvani from the Teatro Morlacchi of Perugia on 15/1/1967⁴⁴. This could well be the only evocation of Morricone's concert music on television at the time. The theme of his ballet is summarized as follows: "*A mad guy, admitted to a clinic, revisits his sad life and his own inability to express any feeling towards a woman*".¹⁹

Awards and Recognitions

On 6/8/1967, channel 2 broadcasts between 9:15 and 10:15pm a musical show on the occasion of the award of the "Premio Nazionale Diapason per la Musica". Ennio Morricone is one of the awardees, in the category music for films and for plays.

On 25/9/1969, on channel 2 at 10pm, **Campioni a Campione** is broadcast, a musical show covering the 1969 edition of the traditional revue dedicated to the most prominent characters of the year, hosted by Ornella Vanoni. Ennio Morricone is rewarded for original movie soundtracks together with Piero Piccioni.

The article «L'arte di arrangiare» by Delfina Metz⁴⁵ is illustrated by the only picture of the decade showing Ennio Morricone. It will be present again in detail in Radiocorriere n°46 p.29 (08-14/11/1964). It shows the composer not so relaxed playing petanque in front of the RCA building via Tiburtina, together with singers Julia De Palma, Miranda Martino and Daisy Lumini. The writer evokes the «new-wave» discs of which Morricone is one of the arrangers and in particular his taste for unusual sounds. The composer explains how he used the sound of a real can in Gianni Meccia's *Il barattolo*, then Daisy Lumini's *Il gabbiano* is evoked, for which he also did the arrangements.



Julia De Palma, Miranda Martino, Daisy Lumini and Ennio Morricone

On 1/4/1964, on the national channel, in the show **33 giri**, Ennio Morricone and Gianni Meccia retell how the song *Il barattolo* sounded like at the beginning and how it turned out to be after the intervention of the arranger.

Dizionarietto di musica leggera, broadcast on channel 2, explains some challenging terms from the musical industry. On 15/5/1964, Ennio Morricone explains to the audience how the

⁴⁴ Radiocorriere n°24 p.77 (11-17/06/1967).

⁴⁵ Radiocorriere n°35 p.6-7 (07/08-02/09/1961).

technique of orchestration is conceived at the time. He is introduced as a «famous arranger» following the success of *Il barattolo*⁴⁶.

Actor Paolo Panelli hosted on Saturdays on the national television a television encyclopedia entitled **P.E.P. – Piccola Enciclopedia Panelli**. The 4th episode covering the letters N, O and P is broadcast on 12/10/1963, with a subject dedicated to the musical notes. Franco Pisano and Ennio Morricone are interviewed amongst other experts in the field.

Sergio Miceli evokes a 2:36 interview of Ennio Morricone by Gianfilippo De' Rossi in the streets of Rome, driving an American cabriolet, for the television runs **Sapere: incontro con la musica**, on the theme "Noises in modern music". It is supposed to have been broadcast in January 1968 in the context of a DSE documentary (Dipartimento Scuola Educazione)⁴⁷. This was however not located in Radiocorriere.

Sergio Miceli also speaks about a documentary of March 1968 with an interview of Ennio Morricone and other musicians about the role of arranger⁴⁷. Conductor and composer Benedetto Ghiglia speaks about a "*craft brought to a brilliant level by Morricone*", defining him as "*the father of modern arrangement*". Interviewed in his studio of via delle Molette in Mentana, Morricone plays the basis of Gino Paoli's song *Vivere ancora*.

The article "Bandiera gialla - Rivincita della musica"⁴⁸ tells us that during that week, in England, *The Good, The Bad And The Ugly* reached the top of the charts in an arrangement and performance by Hugo Montenegro and his orchestra, an arranger and composer from New York.

Trivia

After the first 3 runs of the **Anna Moffo Show** broadcast in 1964 on the national channel, the actress and singer presents 4 new episodes in 1967, on Sundays evening on channel 2. The direction is by Mario Lanfranchi and the orchestra is conducted by Luigi Zaninelli. We learn in an article from Radiocorriere #36 p.37 (03-09/09/1967), about the show of 3/9/1967, that the singer performs *In fondo ai occhi miei*. Note however that a video on the internet shows her singing *Un fiore è nato* instead⁴⁹, another Morricone song from **Menage all'italiana** released end of 1965. So she probably sang both.

In his article "Linea diretta - I pugni di Millo", Vittorio Adorni explains that the opening credits of the Wednesday afternoons radio show **Juke-box della poesia** is a piece from the music of the film **I pugni in tasca**⁵⁰. Hosted and directed by Achille Millo, it is broadcast on radio 2 between 6:15 and 6:30pm from 3/4 until 3/7/1968.

Several sources are mistaken when they mention for the year 1968 the «television» show **Gran varietà**. It is actually a radio show, broadcast on Sunday mornings on radio 2 between 1966 and 1979. If Ennio Morricone participated to the elaboration of arrangements for the show in 1968 or on other occasions, is impossible to tell based on Radiocorriere: his name never appears in the list of guests and a song listing is never provided. This being said, a 45rpm released in 1967 with the song *Sapessi com'è facile* (Antonio Amurri / Renato Rascel), known as being used for the opening credits of the show, is indeed arranged by the Maestro.

Claudia Endrigo, in her book "Sergio Endrigo, mio padre - Artista per caso"⁵¹, writes: "*At the beginning of 1962, Nanni Ricordi gave up the record company to become art director at RCA,*

⁴⁶ Mentioned by Sergio Miceli in "Morricone, la musica, il cinema", p.182.

⁴⁷ "Morricone, la musica, il cinema", p.183.

⁴⁸ Radiocorriere n°51 p.20 (15-21/12/1968).

⁴⁹ https://www.youtube.com/watch?v=_dVHAd7twQ

⁵⁰ Radiocorriere n°19 p. 20 (05-11/05/1968).

⁵¹ "Sergio Endrigo, my father – Artist by chance". Feltrinelli ed.

whose producer was Enrico Melis; so he goes to Rome, followed by Dad and by Gino Paoli. For a few months, Dad lives in the house of Nanni and his first wife, Marisa, who organizes a dinner in order to introduce him to Luis Bacalov and Ennio Morricone. He was asked: to whom would you prefer to ascribe the arrangements? Dad chose Bacalov, who without doubt arranged beautifully his most famous pieces."

In the article "Incontri senza telecamere - un uomo tranquillo che canta proteste" by S. G. Biamonte⁵², Sergio Endrigo speaks about his house in Mentana, called «La Metafisica», located 20 km North-East of Rome, via Nomentana. We learn that he bought with Sergio Bardotti, Luis Enriquez Bacalov and Ennio Morricone 3 hectares of ground for the four of them where they had spacious villas built, in the style of ancient countryside residences that they would not have been able to afford inside the city. Morricone moves to via delle Molette from 1967 until 1974. Sardinian singer Marisa Sannia recounts that they were eating together every evening⁵³. Sergio Bardotti evokes the situation in the booklet of the disc "Per un pugno di samba" released in 1970: the year before, Brazilians Vinicius de Moraes, Jobim, Elza Soares, Toquinho and especially Chico Buarque de Hollanda came to Rome and to his house. He writes: "*I have an undeniable geographical advantage over all of them, in Italy: I am the only neighbor of Ennio Morricone's house in the countryside of Mentana.*" The idea then came to him, after seeing Elio Petri's movie **Indagine su un cittadino al di sopra di ogni sospetto**, to get together for one album the talents of the Roman composer and the Brazilian singer. They were both very honored. Ultimately, Mentana had become the village of the musicians of RCA since Gianni Morandi, Lucio Dalla, Piero Pintucci, Franco Migliacci, Luca Barbarossa, Giovanni Tommaso and many more lived there.



*Sergio Endrigo between Sergio Bardotti left and Luis Enriquez Bacalov
(Radiocorriere n°21, 24-30 mai 1970, page 96)*

See all issues of Radiocorriere here: <http://www.radiocorriere.teche.rai.it/>

⁵² Radiocorriere n°3 p.20 (14-20/01/1968).

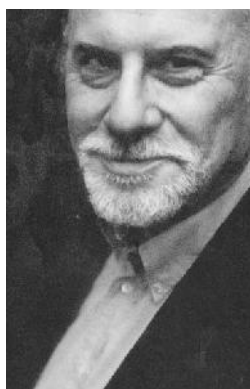
⁵³ http://www.bielle.org/Interviste/Sannia_int.htm

———INTERVIEW———

Maurizio Graf

When Morricone Chose My Voice

by Ravenna & Dintorni



RavennaeDintorni.it⁵⁴

February 2016.

With kind permission

Translated from Italian by D.T.

To relive the atmospheres of classic "spaghetti western", to immerse oneself in the mythical sixties. With major protagonists such as the big one of yesterday and of today Ennio Morricone and a singer who collaborated with him for a couple of glorious years, Maurizio Graf (real name Maurizio Attanasio). All this will be possible on a special evening, that of Friday, February 26⁵⁵ (at 9pm), organized by Arci Ravenna at the Gulliver Cinema of Alfonsine, entitled "Maurizio Graf: I, the cinema and Morricone". Before the screening of the new film by Quentin Tarantino, the pulp-flavoured western **The Hateful Eight**, with the soundtrack of Morricone – which led the well-known Italian composer to his sixth Oscar nomination – Graf will talk to the audience and tell about his golden period of fifty years ago, from which his performance of *Angel Face* in Duccio Tessari's **Una pistola per Ringo** remains unforgettable. The screening of Tarantino's film will continue every night until Monday, February 29.

Q: Graf, everyone will be curious to know how you met Morricone...

*It was in the mid-sixties when I was a college student. From Gorizia, my hometown, I moved to Rome [today Graf lives in Lugo, ed's note] and was hanging out at the beach of the Tognazzi Village in Castel Fusano, I came in contact with a person who knew him. He made an appointment with him, recommending me with a note where he simply wrote: "They say he's good." Morricone found this funny. I was in my early days, while he was not yet known like he is now and his **Per un pugno di***

dollari had not yet had a planetary success.

Q: How did your artistic collaboration develop?

*I arrived at the right moment because the Maestro was looking for a voice for the soundtrack of some movies with Giuliano Gemma, like **Una pistola per Ringo** and **Il ritorno di Ringo**. Still in 1965, I also did **Per qualche dollaro in più** and **Agente 077** **Missione Bloody Mary**, whereas the year after **Da uomo a uomo** and **Il grande Silenzio** but they were not used in the movies. In all cases I also wrote the lyrics*

⁵⁴ <https://www.ravennaedintorni.it/societa/2016/02/26/quando-morricone-scelse-la-mia-voce-la-storia-del-cantante-di-ringo-2/>

⁵⁵ 2016 [Editor's note]

and I published three records.⁵⁶

Q: How is Morricone seen at close range?

Although being a musician and an artist, he is a very "square" person, precise, punctual, and endowed with a great sense of discipline. I remember he was getting up early, at eight o'clock in the morning he was writing music, and he liked to play tennis. He also appreciated honesty and correctness. That time passed so fast. I feel sorry I have not even lived the years of his great success. But we have always been in touch. I sent him my best wishes for Christmas and I am happy to know that he has carried on and is now pursuing a European tour at the age of 87.

Q: How did your career continue, after that?

*I sang up to the age of forty, collaborating to the soundtrack of Mario Soldati's **I racconti del maresciallo**⁵⁷, then I worked in the commercial sector of various clothing companies. Now I'm a retired music lover and if there was a new opportunity I would not turn it down. In January 2012 I had the honour of singing two pieces at the Elisabeth Hall in London, invited by the Spaghetti Western Orchestra, a now defunct Australian band that toured the world performing all the soundtracks of Morricone, including the sound effects. I will never forget the great applause of 2,000 people!*

The songs from **Da uomo a uomo** and **Il grande Silenzio** have actually not been released at all. There is a song in **Da uomo a uomo**, sung by Raul instead of Graf but whose lyrics are indeed by Attanasio (Graf). Maybe Morricone tried out several voices for this very special song, and finally decided to drop Graf's version. But the real revelation here is about **Il grande silenzio**. Over the years we have been able to reconstruct piece by piece the puzzle of the 2 songs written for that movie: *Silent Love* and *Restless*. But even today, there are still a few missing elements.

The movie itself doesn't have any song, nor is there a place in Sergio Corbucci's masterpiece for any. In 1982, the LP "Musiques originales de films"⁵⁸ had 2 instrumental pieces with those titles, reusing the 2 main themes from the movie, but in a totally different arrangement. In 1986, Jean Lhassa's essay "Hommage au Maître, Ennio Morricone"⁵⁹ contained an image of the sheet music of *Silent Love*, with lyrics on the pentagram, courtesy Robert Mellin. This was reasonable evidence that the instrumental versions mentioned above were actually written for a side-project, for which only the instrumental has reached us. We also found confirmation in the SIAE database of the existence of those 2 titles with lyrics by Mellin⁶⁰.

And today we hear Maurizio Graf saying that he did at least one song for that movie, so it can only be one of those or even both. He also says that he wrote the lyrics for all his songs, which can be true for those 2 songs because we know that Mellin was an usurper, but it can also be wrong because for **Un pistola per Ringo** or **Per qualche dollaro in più**, he didn't write the lyrics.

So we can now ascertain that there exists 2 songs called *Silent Love* and *Restless* from the movie **Il grande Silenzio**, dated 1968, written by Mellin-Morricone, or by Attanasio-Morricone, and sung by Maurizio Graf. All we need now is to find them...

D.T.

⁵⁶ See annex to this interview on grey background [Editor's note].

⁵⁷ Music by Stelvio Cipriani. Listen to Graf's song: <https://www.youtube.com/watch?v=WC4pAzL8tVY>
Graf also sang Francesco De Masi's *Find a Man* from **Quella sporca storia nel West** (1968) [Editor's

note].

⁵⁸ Vedette 4004, Belgium

⁵⁹ Editions du Centre d'Art d'Ixelles, Belgium, 1986. See Maestro #6, p.57.

⁶⁰ See Maestro #8 p.35.



Morricone songs by Graf

Links

1965

Una Pistola per Ringo

Angel Face [3 versions] (Paoli-Morricone)

<https://goo.gl/Z6JStr>

Agente 077: missione Bloody Mary

Bloody Mary (Attanasio-Morricone)

<https://goo.gl/bFYtTr>

Per qualche dollaro in più

Eye for an eye (Gaspari-Nohra-Morricone)

<https://goo.gl/MY2Ue6>

Occhio per occhio (Gaspari-Nohra-Morricone)

<https://goo.gl/8VwqJD>

Sette pistole per i MacGregor

Marcia dei MacGregor (Attanasio-Morricone) by I Cantori Moderni

<https://goo.gl/FRrz3W>

Il Ritorno di Ringo

Il ritorno di Ringo (Attanasio-Morricone)

<https://goo.gl/ybBV2n>

La mia gente (Attanasio-anonymous – arr. Morricone)

<https://goo.gl/6UqAEJ>

1966

Credo all'amore (Attanasio-Haendel – arr. Morricone)

<https://goo.gl/cSWgxp>

1967

Da uomo a uomo

Death Rides a Horse (Attanasio-Morricone), by Raul

<https://goo.gl/VPvuou>

1968

Il grande Silenzio

Restless (Mellin-Morricone) [?]

Silent Love (Mellin-Morricone) [?]

2009

Once Upon a Time in America

I Knew I Loved You (Bergman-Morricone[1984]) - cover

<https://goo.gl/mtkRJn>

2013

Per un pugno di dollari

A Fistful of Dollars (Tevis-Morricone[1964]) - cover

<https://goo.gl/9GP7TP>

—————CHRONICLE—————

Jimmy Fontana

by Steven Dixon



Sand was glowing and golden in the 1960s from the harmony of The Beach Boys to those smashing Elvis films in sun-kissed Hawaii. And although the country of Italy was not king of the beach party film, they certainly made plenty of them. **Diciottenni al Sole (Beach Party, Italian Style, 1962)** is one of the most famous. This comedy romance blended an early musical collaboration between actor/singer Jimmy Fontana (born Enrico Sbriccoli in 1934) and composer and orchestrator Ennio Morricone.

Jimmy Fontana previously had created the song *Ciao, tesoro* and this was used in the comedy **Hercules in the Valley of Woe** (1961) but was not composed for it. In the movie **Diciottenni al sole** Fontana co-composed *Twist No9* with Ennio Morricone. Fontana's other song in the film *Nicole* was also composed by Morricone (with Pilantra). Both were specially commissioned for the film. This was the only time ever Morricone composed songs for Jimmy Fontana. They are typical beach party songs and those who are familiar in the works of sixties singing pop idol Gianni Morandi will know how this sounds. Lots of cool add-on additional affects such as clicking fingers, groovy beats and the hooting of car horns.

Nearly all of Jimmy Fontana's work came in the year 1962. But actually his best work with Morricone were the ones that emerged much later in the mid-1960s. They are *Il mondo* (Gianni Meccia/Fontana/Pes) in 1965 and the thrilling *Cammina Cammina* (Boncampagni/Tenco/Fontana/Pes) in 1966, but more about these later in the article.

Compared to the current crop of mid-60s Italian singers Gianni Morandi, Dino and Gianni Meccia, the earlier Jimmy Fontana songs were notably moody and quite slowly paced. They included *Piano piano* (Fontana), *Quello che e stato e stato* (Migliacci/Fontana) and *Il poeta pianse* (Fontana/Casto/Ramos) which has a prominent link to the Gino Paoli slow poetic songs of the time. *Piano piano* is an interesting piece and can be highly praised on both its vocal from 1962 and its finely rich orchestration from 1974 with the Edda Dell'Orso voice. In the 1960s there were two vocal versions of *Piano piano* – Fontana's original and a rare Dick Kallman vocal pressed in the UK (see Maestro #7, pages 46 -47). Originally it was thought Kallman's

effort was some kind of brand new arrangement by Morricone. But in fact that train of thought can be dismissed because actor/singer Dick Kallman had simply placed his vocal over Morricone's original recording.



This kind of thing went on all the time: Morricone arranged a song for an artist and sometimes it turned up sung by a different performer, but with the exact same arrangement (a rare example being Udo Jurgens 1966 vocal *Traume die bei Nacht dir Beyegen* which in fact is a German version of Morricone's much earlier 1963 Gino Paoli hit *Ieri ho incontrato mia madre*).

On the original RCA Italiana PML 10367 1962 LP simply titled "Jimmy Fontana", we find only a few of the singer's early songs. Later, in 1965 Brazil released the album "Il mondo Jimmy Fontana" (BBL-185) to highlight his most powerful and biggest seller. As well as some of the tracks from the RCA Italian album we also find *Allora si* (Fontana-Pes), the modern Beach Boys inspired electro charged B-Side to *Il mondo*; and *Davanti a te* (Calabrese), a strange odd production which mixes talking and vocals over a ticking timepiece (the ticking timepiece was an idea Hans Zimmer used recently for his new soundtrack **Dunkirk**). Also credited on the Brazilian album is a nice fun number called *Pussy* composed by Franco Migliacci and Luis Enriquez two exciting songwriters who created many powerful songs for Little Peggy March and Rosy.

Unfortunately, the Morricone credit for the song *Pussy* listed on back of sleeve and disc seems to be printed in error because the song is in fact orchestrated by Luis Enriquez. All of the Morricone credited titles from the Brazil 1965 album were used in the film **Love Italian Style** (1966) directed by Steno, the guy who directed multiple Toto movies.



As mentioned earlier Ennio Morricone helped compose two of Jimmy Fontana's songs for the 1962 movie **Diciottenni al sole**. Morricone also created a rather delightful, yet short musical soundtrack with images of warm summer romances, partying, playful pursuits on the beach, on boats and posing in cars and on scooters. Although only one instrumental theme from this 1962 soundtrack has been released officially (*Donna da morire*, composed by Morricone), there are four more enriching compositions present on the session tapes. They are: *Nicole instrumental version #1* (1:37), *version #2* (0:47) and *version #3* (0:39). Also a second version of the *Donna da morire* theme (0:35), a much shorter variation to the one found on the 1997 "Morricone a go! go!" 2CD from Japan. Now, the **Diciottenni al Sole** score was

marvelously reinvented in Giuliano Montaldo's Caribbean comedy crime thriller **Ad Ogni Costo** (**Grand Slam**, 1967).

A Japanese soundtrack EP (RCA Victor SCP 1075) and 10" (RCA Victor HP 559) were issued in 1963 for **Diciottenni al sole** which included fun original songs composed for Gianni Morandi (*Go-kart twist*) and Tony Del Monaco (*Donna da morire*). Two Edoardo Vianello Morricone arranged songs lifted from the RCA vaults as used in the film were not on the EP nor the 10". If a soundtrack CD were to come out the total soundtrack timing would be roughly 21 minutes.

Gianni Meccia, another artist who sung bouncy comic songs teamed up with Jimmy Fontana to sing *Bugiarda* (Fontana/Meccia), a piece that truly typifies the 1962 Morricone arrangement period. It was also a style often adopted by Edoardo Vianello a comedy singer and good friend of Ennio's. His voice was filled with fun and rainbow tones in sun-seeking songs like *Abbronzatissima* (Rossi/Vianello) 1963. *Bugiarda* was used in the 1962 summery teen film documentary **Gli Italiani e le vacanze**, directed by Filippo Walter Ratti. What emerges in this wacky song, a bizarre and truly eccentric comic duet complimented with clacking maracas.

As well as an Italian single the Japanese produced a film tie-in EP (RCA Victor SCP 1138, 1964). Interestingly Jimmy Fontana and Gianni Meccia were to collaborate vocally together one more time in the mainly instrumental theme *Parliami d'amore Mariu* (Bixio) as featured on the rare Italian 1964 LP "Musica sul Velluto" (RCA PML 10386).

Jimmy Fontana sings *Estate e fumo* (from **Summer and Smoke**) on the single RCA PM 45-3801. This piece also exists in instrumental form with Edda Dell'Orso (first presented on the 1974 long-player "Arrangements" (RCA TPL1 1045). This 1962 cover of an original Elmer Bernstein film theme from that passionate Tennessee Willian's Victorian love drama is one of many classic film themes covered by Morricone which included **Exodus**, **Mary Poppins**, **West Side Story** and **High Noon**.

Il nostro concerto (Calabrese/Bindi) was the only Jimmy Fontana/Ennio Morricone song not to have been issued on 45rpm. It had its vinyl debut on the rare 1962 Italian LP "Canzonissima" (RCA PML 10340). Rich and haunting, it remains one of Fontana's forgotten gems of that period.



Not too many of the Fontana/Morricone productions sounded like Italian westerns so when the song *Un pugno di raggi d'oro* ("A Fistful of Golden Rays", RCA PM45-3141, 1962) made it onto the radar with a Spanish cactus illustration on the front cover, hopes were high. The main problem with this song is how outdated it was even in 1962. Spanish-style vacation songs have been produced much livelier by other artists. It is a rare single and had not been documented by Morricone fans until the decade 2000s.

Jimmy Fontana's showpiece is undoubtedly *Il mondo* ("The World", RCA PM45-3316, 1965) and also issued in Germany with two different covers (RCA 47-9642, 1965). Although not a western-sounding theme, the use of the electric guitar and the sheer strength of the chorus I Cantori Moderni is styled like a spaghetti western – a not uncommon development in the mid-1960s era as hundreds of Morricone's pop arrangements use this powerful and dominating "Morricone sound" (see Maestro #1 "Spaghetti Pop" pages 8 -14).

Curiously there are a number of slightly different versions of *Il mondo* by Jimmy Fontana, including two from Italy, an unusual Karaoke version and one from Spain. In 1966 the Spanish presented *Il mondo* as *El mundo* (or *El mon* on the RCA Victor EP 3-20951) – identical arrangement yes, but the vocals in Spanish are laid down much more powerfully. For the Italian version, not too much of a difference apart from one version has enhanced trumpet at the end and the other there is heavy emphasis on the chorus.



Then we have a Karaoke version found on the wonderful 1967 LP "Canto Disco" (RCA S25) which is supposed to be just the original *Il mondo* instrumental laid down with no vocals and a song sheet to sing along to. Upon further investigation the *Il mondo* track with arrangement credited to Morricone is rather different to the original. The main body of Morricone's arrangement is prominent. Noticeable though are "snippets" of music that are not the same. Also some of the Karaoke-style additions are clearly not by the hand of Morricone, there are many sections of badly played amateurish organ music.

With seeming inevitability the Jimmy Fontana's style had changed from slow ballads to power ballads. One of his best songs ever was his final with Morricone *Cammina cammina* ("Walk Walk", Boncampagni/Tenco/Fontana/Pes, RCA PM45-3356) and it came in the period 1966, which, I would like to say was a fantastic and robust year for strong Morricone arrangements (I refer to Paolo Paolo's song *Il Coltello*, Boncampi, RCA PM45-3369 and its likeness in sound to the main theme from that magnificent soundtrack **Danger Diabolik**, 1967). *Cammina cammina* is colourful, rich and attractive. The build-up and style actually reminds me of the 1965 Julie Rogers vocal *You Never Told Me* (Sordi/Mellin/Piccioni) from the film **Fumo di Londra** ("London's Fog") with the Ennio Morricone orchestra.

Morricone adds a fine dose of blasting trumpets, groovy drumbeats and soaring chorals. A stunning piece, this was entered in the 1966 music competition "Un disco per l'estate" ("A record for the summer") reaching the first phase. The eventual winner was Fred Bongusto's *Prima c'eri tu* ("Before you were there").

—————PRIVATE CONCERT—————

Canto Morricone Part Deux

by Henry Stanny



See full programme in PDF: <https://goo.gl/bgb3Fa>

Watch on youtube:

Part 1:

https://www.youtube.com/watch?v=_Ne_4B3pMuA

Part 2:

<https://www.youtube.com/watch?v=ntOimKIrMe8>

and

<https://www.youtube.com/watch?v=6R1Xh2mhQ-I>

In 2015 I put together "Canto Morricone Part Un" – a backyard concert. It consisted of 17 (18 if you count the sing-along) Morricone pieces. This time, on 4th of last September, I did 16 repeating NOTHING from that last show. It is hard to think of another film composer I can do this with. The response for these two shows has been more than overwhelming. In between these two concerts we presented music of Elmer Bernstein, Jerry Goldsmith and **Star Trek**. Responses to those were wonderful but nothing approaching the surprise and enthusiasm of these two. My conclusion? People respond to discovering great music they have never heard before stronger than to great music they are already familiar with. Morricone has more unheard music here in the US than any major film composer. I am now convinced the value of THIS outweighs practically all the other film music concert ideas I have had.

Here is my write-up of my own event, which always sounds absurd and is.

First part: Gerald Fried performance and Q&A, for the earlier part of the evening. May I mention that when you are with someone sometimes you take them for granted? Nancy Hoven, my wife, brought sweetness and knowledge to hosting the Gerald Fried performance and Skype Q&A. Charm is something I could never pull off. Special thanks to her for this and pulling off the entire party side of the evening. Also thanks to composer Edwin Wendler (a former Gerald Fried student) for getting the Skype to run so smoothly. Plus to Peter Hackman for the CD giveaways during that portion of the event.

Gerald Fried IS a legendary composer that far too few know. His fame skirts around the

various parts of his career. He is known for much iconic **Star Trek** (TV) music but other composers have more often taken the spotlight there. The same for **The Man from UNCLE**. He was Kubrick's composer BEFORE his films started to make money and Robert Aldrich's AFTER those stopped. Even his unqualified masterpiece **Roots** has the attached Quincy Jones controversy which prohibited a release of his magnificent score. In this afternoon talk we had with Gerry, as he likes to be called, he talked about how he relates to other famous legends like John Williams, Elmer Bernstein, Jerry Goldsmith and Ennio Morricone. In 1956 Lew Wasserman at Revue studios picked two composers to be the in-studio ones to be given assignments

as the shows rolled in – they were John Williams and Gerald Fried. He mentioned how Elmer ushered in a type of modern composing that Goldsmith and he were trying to expand upon but did not mention that when Elmer was the go-to composer for David Wolper documentaries he was too. It is how Fried got the plum assignment of **Birds do it...Bees do it** which gave him his only Oscar nomination.



The last reference he made to Morricone is the most haunting. As he tells Edwin, Ennio actually goes against the aesthetics of what he taught in that composer survival class at UCLA and there is where I hear a touch of regret in his voice. This comes to the fore when Gerry talks about a producer telling him your music “tears that scene right off the screen! You can’t do that.” This is a different criticism than merely “it doesn’t match the rest of the movie”. One of the key aesthetic questions every composer faces is what fights are worth fighting. You get the feeling if he was confronted now he would say “But that is why I wanted to get into film composing”. At what point is tearing the scene off the screen a bad thing? Why not tell Jerry Goldsmith you can’t do a 5/4 theme for a major TV series (**Man from UNCLE**) because it hasn’t been done? Or tell Mancini his **Peter Gunn** theme blows the roof off the top of the TV? Indeed Morricone had less of these fights because he was working in Europe but it doesn’t change the idea that sometimes mainstream aesthetics can go against the good of a project. His advice to young composers now is probably go ahead and tear that scene off that screen. You can always pull back if demanded but you might find your boldness opens the producer’s eyes to the possibilities of the scene.

Gerry’s interview shows his wit and wisdom, his wry humor and insight, and his absolute lucidity at an age when many a composer has hung up his baton. The first part of "Canto Morricone 2" was a dazzler all to itself (the musical part was *Gabriel's Oboe* he played with his two sons at percussion).

Second part: The Concert

The remarkable pianist Tom Griep adapts the sheet music and takedowns to this talented group and for himself. And the stellar flutist Sara Andon has her own repertoire of Morricone she presents. Again Ennio doesn't play much of this stuff in his concerts and neither does anyone else. As our host Bruce Kimmel says during the night Morricone has taken on EVERY type of film imaginable and produces extraordinary stuff that few get to hear.

As a side note may I note a number of Morricone pieces I have not found any sheet music whatsoever for, so, at great expense, I had "takedowns" done (music written down by ear) for a number of these rare items.



Flutist Sara Andon, violinist Nathalie Bonin, singer Maegan McConnell

Every year I am humbled by the caliber of performers who come to my backyard to perform. This year I am humbled beyond belief. I will mention each one of these incredible artists in this review as I go along. First and foremost I would like to mention our pianist, arranger, mastermind and all around sculptor of this show Tom Griep. His stint as co-director of the USC scoring program (you know, that place where Rozsa and Raksin taught) should tell you a lot. I would throw a piece of Morricone music at him and he would figure how to make it work with what we have. This is not easy by any means. It was most impressive for our finales (*Ecstasy of Gold* last time and **The Mercenary** this year).

The next step is the finessing of the material. Bruce Kimmel is most valuable here. He brought the operatic approach to **Metello** down to a tender intimate level which was quite moving. I contributed too, for instance, speeding up and reminding the players of the childlike lilt of **Cinema Paradiso**.

Bruce Kimmel (of Kritzerland, Bay Cities and Varese Sarabande fame) once again has deigned to do what he does at the Federal Bar and Grill in North Hollywood every first Sunday of the month (give context and witty anecdotes about each piece of music) in my backyard. I do not feel guilty about this because he does use the platform for his own use. This time he jokingly pushed his “new musical about Vladimir Putin “Putin it Together”! With its opening number “Putin on the Ritz”.

The first number was one of my tent pole items from the beginning. Two years before Harry Nilsson “sung” the opening credits Morricone wrote one for **Uccellacci e uccellini**. It is all to the credit of Robert Yacko that he made it weirdly hilarious. Few rhymes within and all in Italian is a challenge and a half. He was more than up to it. This did not surprise me since I have seen this Broadway singer do every kind of song under the sun. This one is quirky, like *A Gringo Like Me* 2 years ago, and needs a particular set of skills that few have.

Next came **Dedicato al Mare Egeo** which was a standout moment for violinist Nathalie Bonin who is a composer in her own right. This melancholy and childlike piece was for an erotic tragedy, one of only two films directed by Masuo Ikeda, a Japanese painter, printmaker, illustrator, sculptor, and novelist. Supported by cellist Circe Diaz Gamero and Maegan McConnell doing vocalese, Nathalie really soared to emotional heights with this one.



Speaking of childlike, one of Morricone’s all time masterpieces **Cinema Paradiso** has its main and love theme played by many (including Ennio himself) but the very heartbeat of that score *Toto e Alfredo* about the childhood part of the film, is almost never played. We remedied that. It is Tom Griep’s piano and Nathalie Bonin’s violin that is the through line of the piece while Circe Gamero’s cello comes in and out (like a kid running in and around his parents walking down the street). Classic!

Per le antiche scale is Morricone’s “Afternoon of a Faun” and Sara Andon’s version really makes it her own. Her performances are almost like little prayers. The results are absolutely sublime.

We found a vocal version of **The Burglars** that was perfect for Maegan McConnell. She has performed everything from **West Side Story** to **Three Penny Opera** and she sensuously comes alive in this ditty called *Pas vu, pas pris*. With the important smooth support of trumpeter Drew Nimmer, this is one of the more recognizable Morricone themes. In fact my wife says she heard this on the radio way back when.

The famous crooner Guy Haines was supposed to sing one of Ennio’s oldest film works *Funny World* from **Malamondo** but as Bruce explained “he ended up at a rival Morricone concert playing instead **Giù la testa** – the testy Jew.” Bruce filled in nicely with a quiet and moving rendition of the song.

Cosa avete fatto a Solange? is the only piece I didn't pick. When the other trumpet solo became unviable Bruce recalled this theme from an early "Giallo". It turned out to be an inspired choice for Drew Nimmer, who came in at the last minute and delivered a totally cool performance of this Morricone number in Bacharach mode (in fact the bridge sounds like a Bacharach homage).

The conundrum of being a Morricone fan is those spaghetti western songs with beautiful melodies and English lyrics by Italian lyricists (who do not quite get the idiom). I could not conceive a better duet to deliver these songs, from **Una pistola per Ringo** (*Angel Face*) and **Il ritorno di Ringo**, than Maegan McConnell and Robert Yacko. There has to be a certain level of gravitas and a wry humour to it with these lyrics that only "kinda" make sense. They nailed it.

Talking about gravitas, the plaintive theme to **Hamlet** epitomizes the dark Dane. I can't help being impressed that after performing this piece a few years ago in front of thousands in Krakow, hundreds at Disney Hall a few weeks ago, Sara Andon honors ME in a much more intimate setting. Another quiet prayer of a performance.

A spotlight piece for Circe the cellist, who does an incredible job, **Casualties of War** impressed also with Tom Griep's moving piano playing. Primo Morricone from Brian De Palma's dark classic war film.

Although I prefer the French lyrics, any version of Morricone's main theme to **Incontro** is wonderful because it remains one of his most memorable love themes. Maegan's singing in Italian with Tom's accompaniment creates one of the tenderest moments of the night.

Metello was an epic political drama and period piece. Morricone made his score and this song *Io e te* almost operatic in nature.

Only someone with a voice as big and at the same time vulnerable as Robert Yacko's could do it justice. That he did. It was such a hit at this show that Robert told me he was considering adding it to his first cabaret act coming soon. This idea knocked me for a loop because I saw this superb show and it is all about his life. The fact an Ennio Morricone choice of mine might be included humbles me.

The Master and Margherita is considered one of the best novels of the 20th century as well as the foremost of soviet satires. In 1972 award winning Yugoslav director Aleksandar Petrovic (**I Even Met Happy Gypsies**) adapted it into a Yugoslav/Italian co-production starring Ugo Tognazzi. Ennio Morricone wrote another absolutely haunting melody with a decidedly Russian flavor. The combination of Nathalie Bonin's violin and Maegan McConnell's angelic voice brings this whole piece into a dreamlike strata. Heavenly!

Il ladrone: this religious satire gave Ennio the opportunity to have a bouncy tune to accompany the naïve protagonist Caleb, a thief during the time of Christ. Sara Andon and Tom Griep go down this rare jaunty Morricone road. The results: joyful!

The finale brings us back to being spotlight for the fellow I first praised, Tom Griep. For **The Mercenary** he distills this epic Morricone piece into its essentials. Starting with Sara's low-key flute building to the spectacular trumpeting of Drew Nimmer, he allows places for the whole company to make contributions. This is another example of how bringing out the qualities of great music can be done on a number of scales IF the piece is absolutely solid in the first place. This bolero-like piece is constructed in that way. Kudos to Bruce Kimmel adding the cherry on top by adding the audience as the choral part of the piece.



Tom Griep

Bruce Kimmel

Drew Nimmer

Robert Yacko

Circe Diaz-Gamero

-----INTERVIEW-----

Giorgio Carnini

Part 2

by Patrick Bouster

We are back with a lot of pleasure for this second part in order to develop and complete Carnini's involvement in the Morricone works, a part longer than expected due to the material found. More reactions than usually were sent to us by readers of the first part (in Maestro #13), proving the interest for the topic, but sometimes with difficult matters (see below in the organ section). So, complementary questions were asked to him about the organ, in order to dig out some aspects, and another, new part about the synthesizer.

And at last, the time allowed us together with Mikael Lindgren, to achieve a more complete list of films and tracks, for organ and synth, put as appendixes at the end of the dossier. Of course, for each film evoked, we had Carnini listen to only one track, featuring the most the organ. If he identifies one track, it means that he performed all the other ones for the given score. Building the list of organ tracks with Mikael, we understood that the organ was used many times to double some soloist instruments or to play some chords, almost not heard by a non-specialist. This explains the very long list in the appendix 1 which we wanted as complete as possible.



Exclusive interview with Gorgio Carnini about the organ (addition)

(mainly on 9th of July 2017 and via emails before and after)

Original text in French:

<https://drive.google.com/file/d/0B0ZW0ql7kvdncG1UQTcy1laUG8/view?usp=sharing>

What was the atmosphere of work in the recording studio, and what were your relationships with the other musicians?

Certainly it was an intense work, concentrated, to begin by Morricone himself or Nicolai. When some of us weren't concerned by a take, they went out and chatted together. The ambiance was good between us. But with Enzo Restuccia, drummer, rather of a vindictive nature, we often "fought" together. We although made a record together, with Pregadio at piano, Chimenti at guitar. I remember with pleasure Silvano Chimenti, whom I see still now, and Daniele Patucchi at contrabass. I remember very well Arnaldo Graziosi too, a very good piano player, often hired by Morricone and Nicolai. He was already ageing at the time we speak about. He had a curious destiny: just after the War, he was accused to have killed his wife but finally acquitted. Only later he entered the orchestras. His end was tragic: he committed suicide.

The LP "Per un pugno di Samba" (1970), with Chico Buarque, is exceptional from every point of view. What could you say regarding the organ?

For this disc, I played with three different organs: pipe (Mascioni), Hammond and Thomas 900. For the up-tempo tracks, except the pieces with my long parts, I also had short interventions, some fast notes, in

order to imitate a Brazilian instrument, to sustain the samba, a syncopated sound. These interventions weren't written, Morricone asked me to play them in addition, improvised.

Here is a last series of tracks for organ to identify: **L'uomo e la magia, Le clan des Siciliens, La cosa buffa, Tre donne, Chi l'ha vista morire?, Two mules for Sister Sara, La classe operaia va in paradiso, Todo modo.**

*First, I recognize having played **L'uomo e la magia** and **Todo modo** at the Mascioni organ. Then, I identify **Le clan des Siciliens** of course and its theme derived from Bach, and other titles like **La cosa buffa, Tre donne, La classe operaia va in paradiso. La cosa buffa** was maybe played at clavinet or at Hammond organ. But after listening, I don't remember **Chi l'ha vista morire?** and **Two mules for Sister Sara**.*

With the organ, have you been involved to the "Dimensioni sonore" project, a series of sonorisation LPs by Morricone and Nicolai, in 1972?

I performed for their sonorisation records too, but of course, I don't remember the titles. I made my own pieces, including arranging them, for sonorisation or « research » records, for instance with the group I GRES.

The organ: additions and absences

The case *Faccia a faccia* (and few others)

With Laurence Staig (author of "Italian western: The opera of violence", 1975, and eminent reader of Maestro), who met Bruno Nicolai, the **Faccia a faccia** case becomes more controversial. He kindly sent us the version he tried to recall from many years ago. Nicolai would have told him that he performed the Thomas 900 organ for this film. He added that he believed Nicolai's name was linked to the organ, but after checking out, actually it was not. We don't have real evidences or strong testimonials from this period. The film being released at the end of November 1967, the soundtrack recording might have taken place around end of Summer (September), maybe too early for Carnini who dates his arrival circa 1968. The organist, questioned again about this, replies: "After listening to it again, it is difficult for me to ascertain

it is really me. But I know that at my arrival, Nicolai didn't play anymore the organ for the Morricone scores recording. Why did they call me, if it was not to perform music?"

It is very possible for Nicolai to record it separately, before conducting the whole orchestra. But don't forget that the organ is very present in the score (carrying the main theme, 17 tracks out of 32!). Indeed, it would have been a hard task for Nicolai, in a score not composed by him. Furthermore, the Thomas 900 organ wasn't used before by Morricone, and was brought by Carnini, according to him (he made an LP with this instrument in 1967). So this score would have been the perfect occasion to use the Carnini's abilities.

Anyway, Maestro Carnini identified the other "Nicolai-organ credited" scores **Maddalena** and **Metti una sera a cena** as his performances. It is very possible that several sessions with different musicians took place for one soundtrack, due to the schedule. Laurence Staig remembers that Nicolai sometimes went on playing organ after 1967, for other composers like Rustichelli and Lavagnino. True, but for the scores involved, he didn't conduct the orchestra, making the cases different. Of course it is more practical to have someone else perform while conducting after 1967, a very busy period. We don't want to ascribe to Carnini all the films featuring organ, so the remaining doubts are mentioned in the appendix.

Nice titles have been added by the soloist, containing important organ tracks. Of course, **La classe operaia...** couldn't work without organ, and this one is a major discovery. Less present but significant is the organ in **Tre donne**, only in two episodes. Besides the version of *Solitudine* from **La sciantosa**, **L'automobile** brings the major part with *La festa del Sabato*, *Correndo l'automobile*, *Fuggire lontano* and some unreleased lounge and beat cues. **L'uomo e la magia** is another example of the use of Mascioni organ, of course always played by Carnini, for several versions of the main theme, the most melodic and solemn one.

The last recordings

The answers about the late period are useful to date the end of the collaboration.

The so far unpublished **Todo modo**, released in January 1976 and using the Mascioni at least in the main titles music, is a nice discovery, certainly recorded in 1975. But a good number of films could be found regarding 1976, more than the title of **Il deserto dei Tartari**. **L'agnese va a morire** was released on 29th of September 1976, so he was still performing soundtracks. Things aren't simple afterwards, for **René la canne**, released early January 1977, so likely recorded end of Summer/Autumn 1976. Carnini, didn't recognize the music, but the same goes for **San babila...** (1975), although belonging to the Carnini period.

To achieve the tour about the soloist, we can evoke the discs made with several colleagues cited in his interview. I GRES was a group named by acronyms from the performers' first names: Giorgio (Carnini), Roberto (Pregadio), Enzo (Vincenzo Restuccia) and Silvano (Chimenti). They produced three LPs in 1974 and 1975 under the labels Cometa, Gemelli and Globevision, reprinted into a double CD (2010) and into two LPs for the 2 first ones (2015, 2016) by Cometa⁶¹.



⁶¹ <http://www.cometaedizionimusicali.it/i%20gres.htm>

Carnini's filmography as composer

As briefly mentioned in the first part, Maestro Carnini wrote several scores for cinema and TV, the most known being **Scandalosa Gilda** (1985). Curiously, both imdb.com and Wikipedia aren't exhaustive enough to list them, even though they aren't numerous. So here is the most complete list, whose data were crossed with the Discogs entries. We notice directors Folco Quilici for 2 documentaries from his series **L'Italia visita del cielo**, and Gabriele Lavia.

- **Lezioni di violoncello con toccata e fuga** by Davide Montemurri (1976)
- **Puglie** and **I mari dell'uomo** composed with Giorgio Zinzi (TV, 1977) by Folco Quilici (series **L'Italia visita del cielo**)
- **Sarti Antonio Brigadiere** (TV, 1978) by Pino Passalacqua
- **George Sand** (TV series, 1981) by Giorgio Albertazzi
- **Adua** (TV series, 1981) by Dante Guardamagna
- **Principe di Hombourg** (1983) by Gabriele Lavia
- **Scandalosa Gilda** (1985) by Gabriele Lavia
- **Tu crois pas si bien dire**, one episode from series **Il carnevale degli addii** (TV, 1989) by Giovanni Fago



Exclusive interview with Gorgio Carnini about the synthesizer

by Patrick Boustet et Mikael Lindgren

(mainly on 2nd February and 9 July 2017 by phone and via emails between these dates)

Original text in French:

<https://drive.google.com/file/d/0B0ZW0ql7kvdncG1UQTcyalllaUG8/view?usp=sharing>

Because of fewer information than for organ, we are dealing with a topic less detailed and commented, though informative. Apart from some exceptions, the synth is rarely associated to Morricone's music. But he never omitted it when it served the soundtrack colors.

For film music, did you play only organ or some close instruments too, like: piano, electric piano, synthesizer, clavioline, harpsichord, etc?

*I rarely played harpsichord and clavioline, more often synthesizer, circa between 1972 and 1975. Amadeo Tommasi played it too in this period, but it was sparser. In 1971, I introduced a new synthesizer with keyboards, monophonic, the ARP 2600. If we wanted a polyphonic sound, we had to record one, two, three bands separately and mix the whole afterwards. It gave a lot of work, but finally much space to the creation, contrary to nowadays where all the sounds are already at disposal. For **Il mio nome è Nessuno** (My name is Nobody), I used the synthesizer, and I prepared the programmes according to Morricone's wishes. But because of the sound to realise and the*

difficulty to describe it, this work was made by successive tests, until we got what he had in mind. To each purchased sonority corresponded a peculiar creation. The first generation of synthesizers gave us a lot of work because everything was to be invented.

Did you use the synthesizer Moog (which took part of the score for *Labbra di lurido blu*, 1975)?

No, the Moog was in Bruno Nicolai's studio, very probably played by Walter Branchi.

For the synthesizer, you are officially credited so far only on the records of *Il mio nome è Nessuno*. For the period you mentioned, we had you listen to one main track from each film selected, in order to identify if they have been played by you at synth.: Sans mobile apparent, Crescete e moltiplicatevi,

L'ultimo uomo di Sara, Le trio infernal, Attenti al buffone.

*I recognize with certainty **Le trio infernal**, and **Crescete e moltiplicatevi** and its bizarre sounds, its borborygms. For **Attenti al buffone**, I remember well these timbres of bird. I have much more doubts on **L'ultimo uomo di Sara** in which a lot different sounds are mixed together, coming not only or not probably from the synthesizer but other instruments or techniques. **Sans mobile apparent** is likely not played by me, but is the result of a mixing work. Sometimes strange sounds could come from the « feed-back sound » of the guitar, for instance. Morricone modified at the mixing, used filters, added guitar or pedal effects.*

How did the synthesizer work go?

It was a precise preparation, to connect the filters, the amplifier, to search and find out the wanted sound. The generator of the «white noise»⁶² was modulated by filters. We had several sorts of generators: «saw-tooth» (the most interesting), sinusoidal and «square-wave». It produced melodic or random sequences, according to the needs. One asked me for a sound and I was trying until I got it.

Did you program the synthesizer at home or in the recording studio ?

This preparation was made in studio, with the composer and the sound engineer, during special sessions for the synth. The ARP 2600 was sometimes unstable, the connections with the jack didn't always work well.

Here is a second series of racks to identify your recordings: La classe operaia..., Sesso in confessionale, Ci risiamo, vero Provvidenza?, Revolver, L'ultimo treno della notte, Un genio, due compari, un pollo, René la canne.

*La classe operaia... is a title I remember very well because of its originality, and the ARP 2600 was able to create this machine gun sound, so it is almost certain. I recognize **Ci risiamo...** too and its funny sonorities. On the contrary for **Sesso...** and **L'ultimo treno...** I have no memory of those. And there are too much sounds mixed together in **L'ultimo treno** to be able to answer fairly. The theme from **Revolver** on synthesizer solo, I am sure it is me playing. The last two titles don't ring a bell, however you say it dates from 1976, a theoretically possible period.*

In the whole films for which you played the synth, it seems that we are dealing with a majority of comedies.

*Yes, these films needed odd sonorities, but I used the synthesizer for dramatic movies like **Revolver**. There is more, but we just didn't identify the other ones.*

Were there other musicians using synth for soundtracks in those days (first half of the Seventies)?

There was Walter Branchi at the Moog or at the SynKet for which he was a specialist. And Amadeo Tommasi, who in those days worked alone for more personal projects, not in studio, only afterwards he entered the soundtrack recordings.

When a score needed both the organ and the synthesizer, did you play the organ only or both?

*In general both, with some exceptions, as we saw together (**Sacco e Vanzetti**, **Sans mobile apparent**, **L'ultimo uomo di Sara**, ... for which I didn't play the synth.). If I had to play both, we recorded the organ first. But some sounds one would believe to be created on synthesizer are actually on the organ Hammond X66, for instance. It is the case for the track from **Sai cosa faceva Stalin alle donne?** [track 12 from the 2013 BEAT CD] you made listen to me.*

⁶² Synthetic sound obtained by a frequency generator, in which all the audible frequencies are each in same proportion. The "breath" from a device

of amplified musical reproduction is one variety of white noise.

Did you perform on synth for Morricone or Nicolai outside of the movies, for discs of sonorisation like "Dimensioni sonore" or other genres?

It was much sparser, but yes. Poligoni you made listen to could have been played by me on synth, but I cannot be certain. I remember much more clearly, by Morricone, an arrangements LP from known melodies for RCA in which there was an old theme I played on synthesizer.

About this LP "Arrangements" (1974), do you recognize *Ciribiribin*, *Pippo non lo sa*, after listening (1974)?

Yes, it was these themes, very transformed. I remember absolutely these tracks, and

*particularly Pippo non lo sa because, in addition, I appreciated it very much at the recording. In those times, there was the cultural influence of **A Clockwork Orange**, with Walter Carlos' synthesizer. I created my own synthetic music, and made arrangements, for sonorisation LPs like *Beat Drammatico*, with Sandro Brognolini, only produced with the ARP 2600. These records were very profitable because they were not expensive to be manufactured.*

Thank you very much, Maestro, for this magnificent come back to the past.

Thanks to you.

The synthesizer

It was more simple to find out some titles about Carnini's involvement also because of the shorter synth period (5 years) and the type of synth (ARP 2600), reducing the number of scores. The ARP 2600, a rather small American instrument, appeared in 1971, semi-modular and analogic, having one channel. How surprising to discover those very odd and bizarre sounds could come from such a tiny apparel.

The *SynKet* (Synthesizer Ketoff), created by Paolo Ketoff, an Italian RCA engineer, was mainly played by Walter Branchi. It is heard in **Sacco e Vanzetti**, **Spogliati**, **protesta**, **uccidi** and **Sans mobile apparent**, to name a few films heavily using the instrument. The Moog used by the same Branchi, although close to the ARP 2600, is even rarer in Morricone's filmography, only **Labbra di lurido blu** being officially mentioned.

The titles for synth identified by Carnini as played by him, even incomplete, are solid enough to satisfy our curiosity. Indeed, we get at last a name under the odd sonorities from **Le trio infernal!** *Rag nuziale* occupies a special place for the Morricone music lovers, so this identification is a great discovery. Its intervention, although modest in number, greatly contributes to give the film an identity, for a "big scale movie", according to the composer. The same goes for **La classe operaia...**, and for, to a lesser extent, **Revolver**. Again, it is nice to add musical credits for such big scores, proving that in 1971, just after the arrival of the ARP 2600, the composer wanted to integrate it to his work.

The year 1973 specially concerned the synth with a good number of movies. For this instrument, Carnini was credited only about **My name is Nobody** and its funny sounds. Another western, in the farsical genre, used a lot the synth: **Ci risiamo, vero Provvidenza?**. For the main theme (the fast notes, a little like a Hammond organ) and for an unreleased arrangement from the famous *The Flight of the Bumblebee* by Rimsky-Korsakov, for synth solo. The same year, **Crescete e moltiplicatevi** features the synth in a more frequent use, in the *Brontolone* versions



ARP 2600

full of gurgles and flatulences. The instrument indeed inspired the composer for the most funny and vulgar effects wanted for the movie. All these scores with synth feature also the organ, sometimes in the same tracks. Regarding the synth, the comedy genre is the best represented, at least in the identified scores.

Like for the organ, the end of the collaboration on synth was difficult to ascertain. **Un genio, due compari, un pollo** contains in its first track, some motifs on the synth. For **René la canne**, more tracks feature this instrument well suiting the film and its non-sense. Both films, respectively released in December 1975 and February 1976 weren't recognized by Carnini, being surely too late recordings to hire him. But with his synth abilities, he could have done them however, and their sonorities are similar that those he created before. So we don't see what musician could have replaced him.

Maestro Carnini introduced the synth in his own compositions with "Beat Drammatico Underground Pop" (1973) under the reference Fonit Cetra UST 7010, together with Sandro Brugnolini. But each artist composed separately his own part, one side for each, as mentioned on the LP. It has been recently reprinted on CD and LP by the label Schema in 2017⁶³. The back of the 2017 LP (and the webpage to the link mentioned above) contains some lines, and here is Carnini's part:

"Those were amazing years. We were excited to experiment new sounds and had extraordinary instruments at our disposal. In a first moment, synthesizers didn't allow polyphony, and we worked hard just to connect the various modules, generators, and filters. Sometimes it was necessary to cut several tiny pieces of tape and paste them together to obtain a few seconds sequences: a lot of work, but what a bliss! What a genuine sound! I remember one track we called "Bradenbourg Generator": a sort of bold electronic concerto where I had to play, one by one, all the symphonic parts in following takes and then try to synchronize them with the other tracks. Needless to say, hours of work! Nowadays everything is simpler: polyphonic instruments, computers, and every kind of automation. However, we're talking about limited systems, even though they may seem perfect. All sounds are available on digital sound banks, you just need to choose them. It's a kind of a default stock of sounds, so it's hard to find some novelty and creativity. Nostalgia? No, I think this is a rather pragmatic judgment – it was a different age, with a different semantic field, we could explain the difference through the analog versus digital opposition. The same old story: progress often implicates some sacrifices..."

In the appendix below, a large number of films and tracks between 1968 and 1975 featuring organ is listed, adding **Faccia a faccia** as a possibility without certainty and the 1976 scores identified by the musician. Also added in the second appendix are the films scores containing the synthesizer clearly identified by him, limited to the prolific period 1971-1975. Of course, he doesn't possess the LPs or the CDs and it was impossible to make him listen to all themes, so that there are few omissions about organ, and more about synthesizer.



⁶³ <https://sonormusiceditions.bandcamp.com/album/ust-7010-beat-drammatico-underground-pop-elettronico>

Appendix 1: Almost complete list of tracks by films with organ played by Giorgio Carnini by Mikael Lindgren and Patrick Bouster

FILMS

1967

(without certainty) **Faccia a faccia:** *Arrivederci Professor Fletcher/Involuzione epica #2, Falso preannuncio, Titoli, Attimi irripetibili, Una pallattola in più/Preannuncio #2, Il Professor Fletcher/Involuzione, Clandestimente, Finale, Scatto conclusivo, Duello, Attacco alla banca/Tensione sottintesa #1, #2, Preannuncio, Involuzione epica #1, #4, Morte di Fletcher/Involuzione epica #3, Suite (part c)* (Organ Thomas 900)

1968

Eat it: *Falsa sacralità, Eat it (tema), Notte di pace #1, #2, Temimi #1, #2, #3, Pizzicami, Eat it, Eat it ripresa #2, #5, versione singolo* (Organ Hammond), **Mangiami** (Organ Thomas 900)

Cuore di mamma: *La sveglia #1, #2, Ricreazione divertita* (Organ Hammond)

Commandamenti per un gangster: *Secondo commandamento: non perdonare, Pietà per un giusto, Quarto commandamento: Dormi sveglio, Solo nostalgia, Quinto commandamento: tre pistole e un mitra, Sesto commandamento: non fidarti, Settimo commandamento: rubare, Decimo commandamento: odio, Ultimo commandamento: uccidi i traditore, Solo nostalgia (strumentale), Suite (parts a, f)* (Organ Hammond)

Grazie Zia: *Grazie zia (part b), Grazie zia #2, Amore col cuore #1, #2 (part b)* (Organ Hammond)

Ruba al prossimo tuo: *Seq. 2, 4, 5, 6, 8, 9, 17* (Organ Hammond)

Il mercenario: *Estasi, Ricciolo* (Organ Thomas 900)

Diabolik: *Valmont's GoGo pad, Gunfight at Red sands, Headlines, Now Go!*

L'alibi: *Sognando, Lo libero, Animaletti, Shake n.1, n.2, n.3, n.4* (Organ Hammond)

...E per tetto un cielo di stelle: *Billy & Harry fight, Main titles (Un tetto di stelle), Inseguimento all'alba (doubling the melody line), Circus tricks, Making plans, Well's Fargo coach, Chased (doubling the melody), Samuel Pratt arrives* (Organ Thomas 900)

Roma come Chicago: *Unreleased Se non ci fosse una storia (song), 2 lounge music tracks*

Escalation: *Dies irae psichedelico, Collage n.2, Escalation (shake)*

Scusi, facciamo l'amore: *Take me Now, Lay down, I Think I Love You, Two Cigarettes, A Lidia #1, #2 & #4 (layered with other instruments)*

Galileo: *Galileo #1, #2, #3, Galileo nel circo, Sogno terzo*

Once upon a Time in the West: *unknown track(s), but very probably in Duello finale*

(without certainty) **Guns for San Sebastian:** *Church music, Restoring the village, Leon's mass*

1969

Le clan des Siciliens: *Dialogo n. 1, Dialogo n. 2, Tema per Nazzari e Delon, I francobolli* (Organ Hammond)

La donna invisibile: *Alla serenità (part b, doubling the harpsichord), Un bacio, La moda #1, #2, #3* (Organ Hammond)

Metti una sera a cena: *Metti una sera a cena, Alla luce del giorno, Terrazza vuota, Terrazza vuota (film version), Ric happening (film version #2), Alla luce del giorno (instrumental version)* (Organ Thomas 900)

Queimada: *Abolição, Queimada prima, Libertà, José Dolores #1, #2, #3, Verso il futuro #2, #3, Queimada seconda, Preparazione, Generalissimo, William e José, Anche i portoghesi muoiono, La civiltà dei bianchi,* (Organ Hammond X66)

L'assoluto naturale: *L'assoluto naturale, Sembravi desiderare, Ballata per organo, Nella sensualità, l'attesa, Ricercare, amare* (Organ Hammond)

Una breve stagione: *Una breve stagione, Interludio n°1*

Uccidete il vitello grasso e arrostitelo: *Uccidete il vitello grasso e arrostitelo, Lungo la stradina #1, #2, La fredda lama del coltello, Shake introspeitivo, Scivolando nel buio* (Organ Thomas 900)

Sai cosa faceva Stalin alle donne?: *Sai cosa faceva le donne a Stalin?, Lo sai che cosa facevano Stalin alle donne? #5, Filastrocca per cretini #1, #2, Scherzo di guerra (organ Hammond), Lo sai che cosa facevano Stalin alle donne? #6 (Hammond X66), [tracks #2, 7, 9, 11, 12, 15 from the 2013 BEAT CD]*

Un esercito di 5 uomini: *Main title, The Chicken Farm/The Mining Colony, The Circus/To Morales, Maria's Goodbye/Pursuit, Comic theme (Ambushing the Truck), Comic theme (Close Call) (Organ Thomas 900) ,*

Vergogna schifosi: *Guardami negli occhi, Ninna nanna per adulti (Organ Hammond)*

Gli intoccabili: *Defilee, Come quando fuori piove, Sogno dopo sogno, Rosemary, Party music, Dramatic music #1, Striptease*

Lui per lei: *In un ricordo #1, #2*

Gott mit uns: *Nostalgia di casa*

Fraulein Doktor: *The Watchmaker*

H2S: *Luna canadese, unreleased track for choir and organ (on Happy Birthday theme)*

Tepepa: *Tepepa e Price #1, #2, Al messico che vorrei, Tradimento secondo, Marcella, Viva la revolucion #7*

La tenda rossa: *Do Dreams Go On? (harmonium playing in the intro), Farewell, Others Who Will Follow Us*

La stagione dei sensi: *Gloria, Dinamica per 5+1*

Vergogna schifosi: *Un altro mare*

1970

L'uccello dal piume di cristallo: *Violenza innata, Fraseggio senza struttura #1, #4, #5*

Metello: *Tema titoli #1, #2, Tema sciopero (ripresa #1, #2), Titoli finale*

Città violenta: *Norme con ironie (Organ Hammond or Thomas 900), Città violenta #1, #2, #3, #4, #5, Mille volte un grido, Rito finale, Riflessione (Organ Hammond)*

Le foto proibite di una signora per bene: *Allegretto per signora, Intermezzino pop, Intermezzino pop secondo, Percussivamente (Organ Hammond)*

I cannibali: *Song of life (versione organo #1, #2), Ricerca del fratello, Song of Life (vocal versione lunga), Dove sei, sove siete voi (versione organo), Song of Life (versione piano elettrico), Song of Life (versione strumenti), Cannibal (versione chitarra)*

Vamos a matar, compañeros!: *Il pinguino #1, #2, #3, #4, #5, La messicana, Vamos a matar, compañeros! #1, #4, Un uomo agguato, Pensando alla libertà, Cecchino*

La califfa: *La pace interiore #1, #2, Trittico per organo (Pipe organ), Dentro la macchina, Fari nella notte, Finale, La donna e la gente, L'impatto, Le donne al fiume #2, Ricordo di un amico, Sangue sull'Asfalto #2, Prima e dopo l'amore #2*

Quando le donne avevano la coda: *Preludio alla gioia (Organ Hammond)*

Indagine su un cittadino al di sopra sospetta: *Indagine..., Unused theme (Organ Hammond X66), Miraggio terzo, Miraggio (Organ Hammond),*

Giochi particolari: *Doricamente, Unreleased track with organ*

La moglie più bella: *La moglie più bella (original single side A), Lupara, Ritrovata*

(without certainty) **Two Mules for Sister Sara:** *Tempo di miracoli, Main title, La cueva, Titoli di coda (ripresa) (Organ Thomas 900)*

1971

Forza G: *Quella donna, Per gioco - Presentazione della pattuglia, Come un western, La festa, La frecce tricolori, Come un miracolo (Organ Hammond)*

La scoperta dell'America: *Titoli, Tema d'amore, Indagine su un navigatore, ...*

Maddalena: *Come Maddalena, Piazza in cielo, Erotico mistico #1, #2, Una donna da ricordare, Unreleased track (Pipe organ)*

La classe operaia va in paradiso: *Sinfonia del cottimista, Tempi di lavoro, Alienazione #1, #2*

Incontro: *Patrizia (Organ Hammond)*

Sacco e Vanzetti: *Ballata n. 1, n.2, n.3, Sacco e il figlio #1, #2, Here's to you (Pipe or Hammond organ), Nel carcere, E dover morire*



Giù la testa: *Mesa verde, Marcia degli accatoni #1, #2 (Pipe organ), Marcia degli accatoni #1, Scherzi a parte, Rivoluzione contro #2, Invenzione per John, Dopo l'esplosione #3 (Organ Hammond)*

Una lucertola con la pelle di donna: *La lucertola #2, #3 (Pipe organ), Giorno di notte, Notte di giorno, Sole sulla pelle (Organ Hammond)*

Addio fratello crudele: *In fondo al pozzo (Pipe organ), Giovanni e Annabella, Frate bonaventura (doubling the flute), La prime ombre (part b), Amami o uccidimi, sorella, Sospensione prima, Sveglia a castello (canone), Sospensione seconda, Non chiamami più fratello, chiamarmi amore, Inter mortuos liber (Dies irae) (electric organ)*

Quattro mosche di velluto grigio: *Titoli, Titoli versione alternativa, Suite I, III, IV, Come un madrigale, Come un madrigale versione alternativa (Organ Hammond)*

Giornata nera per l'Ariete: *Giornata nera per l'Ariete #1, #3, #4, alternate #1, #2, Punte d'ago, Paura e aggressione #2, Ripresa (alternate version) (Organ Hammond or Thomas), Giocosio gioioso, Severamente, Paura e aggressione, La voce bella, Ripresa, Il Ripresa, Voce seconda, Un organo suona (Pipe organ)*

Tre donne: *Solitudine (per organo e orchestra), Maschere #2, Canzone senza parole (viola e orchestra), Correndo in automobile #1, #2, Quattro ruote per essera libera, La festa del Sabato, Fuggire lontano, Unreleased lounge and beat tracks*

Correva l'anno di grazia 1870: *Anima allo specchio, Inconscio senza fine, Come un sogno*

Gli occhi freddi della paura: *Evanescenze, Dal sogno e ritorno (Organ Hammond)*

Il gatto a nove code: *Paranoia prima, Ninna nanna in blu (movie takes variations)*

L'istruttoria è chiusa: dimentichi!: *Disordini*

Oceano: *Speranza per una terra amica*

Veruschka: *Veruschka #1, #4, La spiaggia #1, #2, Poesia di una donna #2, #3*

1972

Sardegna: *Un organo nel vento (Pipe organ), Sardegna, Unreleased track for organ and harp*

Le serpent: *Orazione #1, #2 (Pipe organ), Canzone lontana #1, #3, #5, Nadine, Radio music I, Tema per una donna sola #1, #2 (Organ Hammond)*

La violenza: quinto potere: *Per un nuova avvenire/Speranza, Un drama antico/I drammi di sempre, Preghiera/Non dimenticare questa terra*

La vita, a volte, è molto dura, vero Provvidenza?: *Titoli, Seq. 8, 12, 13, 20 (Organ Hammond)*

I figli chiedono perché: *Perduto nel sogno, Arpa (X variazione)/Perché (versione II), Angeli (versione organo) (Organ Thomas 900)*

Un uomo da rispettare: *18 pari (Organ Hammond),*

L'uomo e la magia: *Faith, Adagio 2, Adagio 2 versione 2, Dal sacro libro, Notte nel nulla (Pipe organ)*

Cosa avete fatto a Solange: *Una tromba e la sua notte #1, #2, Cadenze, Ostinazione al limone, Fragile organetto #1, #2, Altre cadenze #1, #2 (Organ Hammond)*

Bluebeard: *Preludio alla prima moglie #1, #2, Postludio allla terza moglie #1, #2, La quinta è in coma, Barbablù (Pipe organ)*

Imputazione di omicidio per un studente: *Un po per giorno #1, #2, #3, Citazione tematica, Scappa fratello scappa, Carcere primo, Imputazione di omicidio per un studente, Riflessioni angosciose, Triste visita, Dialogo nel padre (Organ Thomas 900)*

Il maestro e Margherita: *Incontro, Il maestro e Margherita (V)*

Anche se volessi lavorare, che faccio ?: *Ora pro nobis*

La cosa buffa: *La cosa buffa, Catalogo incompleto #1, alternate, reprise 3, Ritorno a casa, Ballabile n.1, n.2, n.3, n.4, n.5 (Organ Hammond)*

Sans mobile apparent: *Senza motivo apparente #1, #2, #4, #5 (playing soft chords in the background), Il movente #2 (Organ Hammond)*

D'amore si muore: *Si muore d'amore #1, #4, #6, #8, Un po d'ironia acida #1, #2, Valzer da strada, Lei mi ama #3. The organ is mostly doubling other instruments and playing soft chords in the background.*

Questa specie d'amore: *Roma baldracca #1, #2, La terra del padre, La terra del padre #4, Giovanna e Federico #1, #2, La madre, Questa specie d'amore #2, #4. Again there is a lot of doubling of other instruments.*

(without certainty) **Chi l'ha vista morire:** *Chi l'ha vista morire, La bela riposava, La girotondo della notte, El primo baso, Canto della campagna stonata, Solo grida*

(Doubt) **Les deux saisons de la vie:** *Suite, Organo liturgico (Pipe organ), Suite, Tema ripresa #5 (Organ Hammond)*

1973

Quando l'amore è sensualità: *Accetazione di una violenza, Nascosta nell'ombra, Luce chiara per vergine «curve oscure», Soluzione borghese (Organ Hammond)*

L'ultimo uomo di Sara: *L'ultimo uomo di Sara, Requiescant (Pipe organ)*

Libera, amore mio!: *Estate 1943, Era quell' estate, Estate 1943 #2, Libera, amore mio #2, #3, Amore mio, Ascolta, amore mio, Estate violenta #2 (Organ Hammond)*

Crescete e moltiplicatevi: *Brontolone/Titoli, Brontolone II versione, Bolero e flamenco, Scena d'amore II, Organo allegro, Organo liturgico (Organ Hammond)*

Revolver: *In un bar, In un altro bar #1, #2, #3, Un amico, Un amico (titoli), Anna, Quasi un Vivaldi #1, #2, Inseguimento e fuga #2 (Organ Hammond)*

Il sorriso del grande tentatore: *Veni sancte spiritus #2, #3, Vittima paschali laudes, Dies irae #1, #2, #6, Lauda sion (Organ Hammond)*

Giordano Bruno: *Giordano Bruno #1, #3, #4, #5 (Pipe organ)*

Ci risiamo, vero Provvidenza?: *Ci risiamo, vero Provvidenza? #2, Ci risiamo, vero Provvidenza? #5, Seq. 1 titoli, Seq.5, Seq. 12 titoli ripresa, various unreleased tracks (Organ Hammond),*

Il mio nome è Nessuno: *Buona fortuna Jack #1, #2, #3, Una insolita attesa, Uno strano barbiere #2, Se sei qualcuno è colpa mia #2, (organ)*

Che c'entriamo noi con la rivoluzione?: *Rivoluzione ?? (versione cembalo e chitarra), Che c'entriamo noi?*

Rivoluzione??, Tarantella prima, Rivoluzione?? (versione flauto a becco), Rivoluzione?? (titoli di coda),

Che c'entriamo noi? (versione senza coro), Rivoluzione ?? (stereo mix)

Sepolta viva: *Romanza a Cristina (doubling the horn), Preparazione al diletto*

1974

L'anticristo: *La luce #1, #2, #3 (Pipe organ)*

Spasmo: *Liricamente, Spasmo #1, #2, #3, #4, Bambole #1, #3, Stress infinito (Organ Hammond)*

Fatti di gente per bene: *Sotto accusa (Organ Hammond)*

Sesso in confessionale: *Sesso in confessionale seq. 1, 2, 3, 4, 5, 7, 9, 10 (Organ Hammond)*

Il fiore delle mila e una notte: *Tema del demono primo, secondo, terzo, quarto, quinto, Tema della battaglia, Misterioso, Mistico, Tema della montagna di pietra nera-seconda, Rituale #1, #2 (Pipe organ)*

Allonsanfan: *Dirindindin #1, #2 (Organ Hammond)*

Il giro degli innamorati di Peynet: *A Flower's All You Need, Forse basta (5, 7, 9, 10), Unreleased track (Pipe organ)*

La cugina: *La cugina variazione VII (#7) (Organ Hammond)*

Le trio infernal: *Trio infernale #2 (Organ Hammond)*

Macchie solari: *Macchie solari, Con voce strozzata, Passagio primo, Passaggio secondo #1, #2, Passagio terzo, Preannuncio*

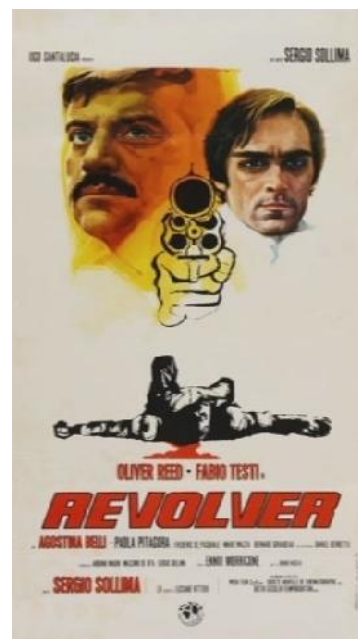
Spazio 1999: *Un treno in più (instrumental version with Edda's voice) (Organ Hammond)*

Mosè: *Israel (Hammond and Pipe organs)*

1975

Der Richter und sein Henker: *Fuga in Svizzera #2, Caduta e ripresa #4, Shake del giudice (Organ Hammond)*

Attenti al buffone: *Come un viaggio (Pipe organ), Unreleased track for choir and organ (on Wagner's Ride of the Walkyries)*



Peur sur la ville: *Dolcemente ambigua, Minaccia telefonata #1, #2, Sosta vietata* (doubling the harpsichord), *Paura sulla città suite* (last segment)

Gente di rispetto: *Gente ipocrita #1, #2, #3, Gente di rispetto, Angoscia e paura #2*

1976

L'agnese va a morire: *L'agnese va a morire #1, #2, Disperazione dentro, Ostinazione e impegno* (Organ Hammond)

Il deserto dei Tartari: *Il deserto come estasi, Il deserto come poesia della fine* (Pipe organ)

(Doubt) **San babila ore 20: un delitto inutile:** *Ore 24: al night* (Organ Hammond)

2008

Baaria: *Baaria* (Pipe organ)



NON FILM COMPOSITIONS, ARRANGEMENTS

"Per un pugno di samba/Sambas do Brasil" (1970):

Rotativa/Roda viva (Organ Thomas 900), *Queste e quelle/Oumas*

e outras, In memoria di un congiurato/Tema di os confidentes (Pipe organ), *Ed ora dico sul serio/Agora falando serio* (Organ Hammond)

"Sorrise e canzoni" (TV, 1971): *Tema di Ennio Morricone*

Quarto concerto (1993)

Appendix 2: Incomplete list of tracks with synthesizer played by Giorgio Carnini

FILMS

1971

La classe operaia va in paradiso: *La classe operaia va in paradiso #1, #2, #3, Metamorfosi #1, #2, Sinfonia del cottimista #1, #2, Tempi del lavorazione, Il sogno, Piazza del lavoro, Alienazione #1, #2*

1973

Crescite e moltiplicatevi: *Brontolone versione I/Titoli, Brontolone (versione III, IV, V, VI)*

Ci risiamo, vero Provvidenza?: *Seq. 1 titoli, Seq. 12 titoli ripresa, Unreleased variation from The Fly of the Bumble-bee*

Il mio nome è Nessuno: *Il mio nome è Nessuno #1, #2, #3, #4, Con i migliori auguri, Balletto degli specchi, Uno strano barbiere #2, #3, Se sei qualcuno è colpa mia #2*

Revolver: *In un altro bar #2, Un amico (versione synth.)*

1974

Le trio infernal: *Rag nuziale (primo matrimonio, secondo matrimonio), Trio infernale #2*

(Doubt) **Sesso in confessionale:** *Sesso in confessionale seq. 2*

1975

Attenti al buffone: *Grande ouverture*

NON FILM COMPOSITIONS, ARRANGEMENTS

Pippo non lo sa #2, Ciribiribin 2 (1974)



—————WORK REVIEW—————

Quarto concerto

The Organ Rules

by Hervé Bouchot

Translated from French by Aline Fauchaux. See original French version here:
<https://drive.google.com/file/d/0B0ZW0ql7kvdnaWtHRjlyakFCcWM/view?usp=sharing>



64

I have listened to all the concertos composed by Ennio Morricone except the *Concerto per violoncello, flauto e orchestra* (1984). The concerto field has always had a great impact on my own musical sensitivity, and this from the baroque era up to today. For those who know the movie soundtrack work of arts of the Italian composer, they are aware that one of his characteristics is the place he grants to the solo player of this choice, be it the recorder player Marianne Eckstein in *Il Prato* (1979), the viola player Dino Asciolla in *Les deux saisons de la vie* (1972) or else the organ player in *Il fiore delle mille e una notte* (1974). Knowing this characteristic, it was not surprising that he engaged in the concerto type when he felt it necessary to compose for concerts, whereas symphony were never his field, even considering, like other composers of his time, that it was declining.

His five-player *Concerto per organo, due trombe, due tromboni e orchestra* performed by Giorgio Carnini (organ), Antonio Ruggeri, Ermano Ottaviani (trumpets), Basilio Sanfilippo, Michele De Luca (trombones), the Orchestra dell'Accademia Nazionale di Santa Cecilia conducted by Carlo Rizzari, was composed around 1993⁶⁵ and was entitled *Hoc Erat In Votis*.

⁶⁴ Giorgio Carnini (organist), Flavio Emilio Scogna (conductor), Ennio Morricone (composer) at the premiere of the *Concerto n4* on 15 November 1994 in Roma. See <https://www.youtube.com/watch?v=W6NJdJyvDc0>. The Budapest performance, evoked by Carnini in his first interview (in Maestro #13), took place on 8th of May 1995, before the *Cantata per l'Europa*, with Hungarian soloists except Carnini and soprano Daniela Uccello (with thanks to Daniel Winkler).

⁶⁵ More probably in 1992, see the interview with Giorgio Carnini in Maestro #13. The musicians cited are those who performed for the 4-CD box "Io, EM" (2002), first release of this piece. At the concert which premiered the concerto on 15th of November 1994 at the Aula Magna dell'Università degli studi di Roma "La Sapienza", the following musicians were, apart from the same Carnini and Sanfilippo: Mauro Maur, Sandro Verzari (trumpets),

Unlike the third concerto – this one being the fourth – I was not lucky enough to listen to it during a concert. Although there are five solo players, the organ is obviously the instrument which holds the main role during the whole concerto. Both trumpets and both trombones hold secondary roles. If composing a concerto has always seemed to me a predictable and even natural idea for a composer such as Ennio Morricone, it seemed to me just as obvious that he would at some point dedicate one to the organ, which is an extraordinarily charismatic instrument, and which has been fascinating musicians from the occidental world... and beyond... for centuries! Ennio Morricone is no exception and twentieth century great music has often called on it. I will only state a few references that come to mind; *Symphonie pour orchestre et orgue* by Aaron Copland, *Symphonie n°4 pour orgue et orchestre* by Poul Ruders, *Debout sur le Soleil Opus 8*, for great organ by Jean-Louis Florentz and some duo pieces by Naji Hakim, for instance.

In the five-player concerto by Ennio Morricone, the organ of Giorgio Carnini is, in my opinion, the spine. The other four solo players (two trumpets and two trombones) play around it in a more measured manner: I would say that, in the first very animated and vehement part, with very daring dissonances at times, they appear to me like outgrowths of the organ, as if the latter, imperial, was a large octopus to which the other four brass instruments became large additional tentacles. It is for them that the most determined and visceral dissonances appear. However, nothing comes for free. Music follows a very coherent path. I will not go so far as to say that it is telling me a story because music is fundamentally an abstract art, but its dramatic tale is so clear to me that it gives me this impression. The most interesting part is the one that sets a sort of great “lamento” between passionate string instruments and the sovereign organ. From there, the four brass instruments become more and more discreet after initial ingenious but more sporadic appearances. There starts then a fascinating play between the organ and the string instruments of which writing will undoubtedly lead any receptive listener to a passionate and visceral torment, a writing of string instruments part which is so characteristic of its author.



I do not believe that I know any other contemporary work of art, where the organ is fascinating me as much. When both trumpets and both trombones appear again, the organ then plays in a sound register which seems unusual to me, taking in my opinion a “sound physiognomy” which makes it closer to electronic music. The organ becomes playful. The organ of Giorgio Carnini becomes something else, something that makes it closer to electronic music in its way of fiddling with sounds, of expelling new sounds from its impressive body. As a global result, this is a strong, intense and challenging work of art, which leaves a trace behind, an indelible and ferocious trace from an engaged author, with a powerful inspiration and a great mastering of its art.

Renzo Broccoli (trombone), Flavio Emilio Scogna (conducting) [Editor's note].

Link to listen to the piece: <https://www.youtube.com/watch?v=W6NJdJyvDc0>

— — — — — COLUMN — — — — —

Collectors' Corner

by Steven Dixon

One of the legacies of the soundtrack compact disc boom has been the bootleg CD. Over the years there has been some very bad quality bootlegs like the futuristic comedy drama **H2S**. It's a delightful and often unusual late '60s score made famous by its bouncy comical main title concert piece and a haunting romantic theme in *Luna canadese*. There is also some experimental musical sounds like the shaking of a rice tin and a bizarre cajun/operatic wedding march. The music is licenced to RCA, one of the most common record distributors for Morricone music. Almost fifty years on it has never had a complete release. The hissing present on the contents is rather irritating, the problem is this won't be addressed on any future bootlegs because the recording made from studio tapes has the same inferior quality.

As the years progressed bootleg CDs have improved considerably with digital sound and professionally produced packaging. The result has been a massive increase in high quality bootleg Ennio Morricone CDs. There are many rarities from the past and even some more common soundtracks with apparently extended music. But they come at a price. In recent months many titles have sold on Ebay for hundreds of pounds each including massively extended editions of **'Tis Pity she's a whore; Return of Ringo** and even **Danger Diabolik** gets another 33-track outing, but at least has good audio.

A Fistful of Dollars is a most unusual entry for bootleg purposes because we have already have a very good legitimate digipack (17 tracks). The bootleg 'ultimate' version which sold for £150.92 this year contains all the music from that expanded edition plus the suite and a sound recording of the trailer. A well packaged product with an iconic cover, though for the price nothing spectacular.

Other expensive bootleg entries marked as ultimate editions include **Casualties of War** and **The Hateful Eight**. But one of the most expensive ones to sell at the £200 mark was the dual CD **C'era una volta il west (Once Upon a Time in the West, 1968)**. The longest official CD entry runs for 27 tracks, this one has the staggering figure of 71 tracks. With 142 minutes of music to fill the mind boggles what has been added onto this product – anything from movie sound versions, live versions and the many vocal renditions of the haunting main theme.

Some of the more interesting titles to have sold are those that have never been released on any format. One such title is **Giotto**, which in actuality was not a film but a documentary about the religious painter and sculptor Giotto Di Bondi (1267 - 1337). The CD sold for £133.42 this year, its running time is 35 minutes so it's quite a short soundtrack. The studio tapes have 13 themes and the bootleg CD has 21. As the running time is the same as those on the bootleg disc, much has been edited together into longer cues. Plenty has been written about the music in **Giotto** regarding was it an original score or not. Much music in the documentary narrated by Richard Basehart were actually from a varied selection of other Morricone films.

An inferior CD does exist and came out a number of years ago with music from the studio tapes. Someone had pieced together the music lifted from the likes of **Il Grande Silenzio (Voce nel deserto)** and a rejected track from **The Bible (Torre di Babele)**. The official **Giotto** main title theme is a completely different version of *Il corvo professore* from Pasolini's **Uccellacci e uccellini (Hawks and Sparrows, 1965)** worked in a style never before released and can be heard as a rather charming cover version on the highly recommended CDs "Ennio Morricone

Rare & Unreleased Soundtracks from the 60s & 70s" where four tracks from **Giotto** are featured.

The importance of the bootleg CD is evident as this latest and rather costly effort only contains original music with none of the pre-used material. One assumes the original material was composed for the first **Giotto** project by Luciano Emmer titled **Giotto, Il libro dell'arte** (1967) running time 27 minutes. **Giotto and the pre-Renaissance** came later, dated 1969. As this was an extended documentary (47minutes) more music was required, which is why there are so many Morricone themes from other movies. It's in **Giotto, Il libro dell'arte** that we first hear the documentary's most reoccurring theme in a melody later found in Juan Bunuel's ghost story **Leonor** (1975) as scored by Morricone himself. Actually this is a reoccurring theme on the bootleg CD. The rest of the score although reflecting the period quite well is not great to listen to. Morricone primarily experimenting with raw and primitive sounds.



Another interesting unheard score is from an Alberto De Martino crime thriller **Roma come Chicago** also known as **Bandits in Rome**, a film from 1968 co-scored with his friend Bruno Nicolai (but no mention of Nicolai as co-composer on the CD's cover). Again, a number of less polished bootleg editions exist with an acceptable quality on all. The very first tracks to have appeared were on the bootleg album "Hornets' Nest and other themes" (POO LP 105, 1978). These were listed as *Roma come Chicago* and *Una storia finale*. A vocal version titled *Se non ci fosse una storia* (3:37) as sung by Iva Zanicchi was recorded for the RAI TV programme **Musica da sera**, though was never issued on vinyl. A hard-to-find bootleg CD containing this piece and all of that show is a nice object to own if you can get it. **Roma come Chicago** is a typical Morricone crime thriller score using styles he was to use towards the back end of the 1960s and the early part of the 1970s. The prominent violent car beeping is a familiar trait of Morricone's. Likewise the relaxing lounge music as found in all of Morricone's violent crime thrillers as they echo the period well. In 2003 the Hexacord label planned to issue **Roma come Chicago** on CD but the Dino De Laurentiis estate stopped it, so for the time being collectors have to settle for the highly priced bootlegs with just over 37minutes of music.



Many private bootleg CDs were passing hands with collectors and there were some great ones out there. Some of my favourites include the complete recording to Pasolini's segment **La Terra vista dalla luna** from the film **Le Streghe** (*The Witches*, 1966). So far there has only been 8:51 minutes of original Morricone music from this film within a collage of 9 themes titled *Mandolinata*. The bootleg has an extra 13:65 minutes of music and the tracks – 26 in all – add even more warmth and color to an already terrific soundtrack. There's Franco De Gemini's soothing harmonica, Alessandro Alessandroni's solo whistling and a variation of fable-like themes, all in different variations.

Even better and listed as a promo CD Bernardo Bertolucci's **Prima della rivoluzione** (*Before the Revolution*), dated 1964 is an arty romantic drama. A true musical gem for those who adore classical music like Tomaso Albinoni's *Adagio in G Minor*. This is yet another example of a film with a modern-setting in which periodic music plays a prominent part. Most of Morricone's wonderful score with haunting violin solos was to be first heard on the 1997 **Prima della rivoluzione** RCA Ost 136 series (5 themes, nearly 19 minutes of music). We can also add the gorgeous theme from the 1995 RCA CD "Love Themes". The bootleg CD has just over 61 minutes of music so there is plenty of unheard music to enjoy. It is true to say that Morricone did use versions of the **El Greco** theme (dated the same year) but also composed a number of pieces which turned up slightly later in the 1966 seafaring drama **L'avventuriero**. Most of the score is that of peaceful quietude, although we do find two jazz themes, one lasting a lengthy 7 minutes. Gino Paoli composed two songs, sung by the singer and these were conducted and orchestrated by Morricone. Paoli is credited as joint film score composer, probably for the songs only. We do know for sure one of the vocals *Ricordati* (2 versions are here, the second version unreleased on any format includes solo guitar backing) was not created for the film as it dates from 1963, a B-side in fact to another Paoli hit *Iero ho incontrato mia madre* (RCA PM45-3244). *Vivere Ancora* came in 1964, again not commissioned for the film **Prima della Rivoluzione**. Both songs were released as a film tie-in single with film photo upon both cover and base (RCA PM45 - 3274).



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