

THE ENNIO MORRICONE ONLINE MAGAZINE



IL CANTO DEL DIO NASCOSTO: *Pope music*

THE RUSSIAN CONCERTS

MATT CIMBER: *Portrait of a Director*

THE THING *re-recorded*

SPAGHETTI POP

VUOTO D'ANIMA PIENA

*Dossier:* MORRICONE AND CHINA

...and more

ISSUE #1

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----- PREFACE -----

## Primo

*by Patrick Bouster*

So here we are, after the compliments and thanks to Martin Van Wouw for MSV and the work until the issue number 116.

This on-line magazine is born through the idea I proposed that it would be impossible to have nothing after MSV about a major composer as Ennio Morricone is. Note that there no longer exists a paper magazine nor an on-line one about any film composer. The webmaster of chimai.com since the year 2002, Didier Thunus (47 y.o., from Belgium), shared this idea and agreed to launch it with me and to host the files to download. As for me (48 y.o., from France), I collect Morricone's music since 1982, and contributed for MSV since 1998, and sparsely before.

Soon after the announcement in the forum, here is the first issue, with fortunately known names : Laurent Perret, Steven Dixon, Didier Thunus, and myself. We are happy to gather with new people : Eldar Djabrailov (a young passionate man from Kazakhstan), Gergely Hubai (from Hungary, author of the book "Torn Music"), and Wenguang Han (webmaster of the Chinese website). The absence of the Italian people, already for MSV since some years, shouldn't be a surprise : artists are better appreciated outside their countries.

We will keep the main principle to built a periodical document, containing dossiers, reviews, in-depth articles, discoveries and free comments. But considering the internet phenomenon, exhaustive reviews on actuality and the "technicalities" (list of CDs published) seem to us redundant and useless. We wish to be complementary to the internet with articles and dossiers never found elsewhere.

The shape changed with the A4 format, a more comfortable size, practical to print (the goal is mainly to read easily on paper and to keep it), with a table of contents, more pictures, in colors, and ... for free. An on-line document, through a registration at chimai.com, not by chance, it coincides exactly with the spectacular increase of the download process for Morricone's new soundtracks with La migliore offerta and Ultimo – l'occhio del falco.

In a world disturbed by money, speculation, financial troubles for numerous families, there is a great satisfaction to produce a work by pleasure, for free. We give the best of ourselves, asking nothing in return. Only a true and simple joy, with some pride, to make something for Morricone's music memory and knowledge.

The word free also implies "liberty", independence. As the website chimai.com is "unofficial" and not directly linked to EM's interests, the magazine is created to have an autonomy, to be sometimes critical, if we wish to be useful and pertinent. Furthermore the coherence with other elements linked to Ennio Morricone's music is the closeness to both the chimai.com and the forum enniorrricone.it/forum sites, confirming an idea of a "general space" dedicated to EM I proposed in MSV two years ago.

Free to affirm that art is superior to material aspects, despite the accountancy which is around us and tightens its constriction. A good number of us spent time and money with CDs, DVDs,



magazines, numerous websites, studies and private recordings, simply because they could help in something about the Maestro's music or filmography. A part of study and engagement is unavoidable on such a subject.

A concerto or a mass by Bach, a symphony by Brahms, a sculpture by Rodin, a book by Tolstoi, a film by Visconti, a painting by Michelangelo, an opera by Verdi or Wagner, a graphic novel by Moebius, a biography by Sweig, all these arts will be always far over law, money, social reforms, administrative rules or perfect political speeches. That is why (for me), this engagement is definitely strong and determinate.

We are lucky to be contemporaneous to Morricone, to follow his work even now, sometimes with frustration. Let us enjoy these times, and not complain much about unreleased soundtracks : it happened often in the past and something should be available for the future...

Returning to the magazine itself, it will be issued each quarter or so.

Be ensured that we will answer to any message, any question, at the address where you can send the texts : [webmaster@chimai.com](mailto:webmaster@chimai.com)

You are welcome to send articles, reviews, letters, pictures, comments, information you wish to share.

With our knowledge and relationship, we can translate other languages into English : German, Dutch, Italian, French, Spanish, Russian; only the Chinese will be more difficult. The Italians are especially welcome.

Please, to not forget those who don't have internet or couldn't print for any reason, if you know some Morriconian people in this case, thank you for helping in printing and giving them the magazine.

Thank you, welcome and good reading.

Till next time, around June 2013.



**Patrick Bouster**



**Didier Thunus**

## ----- DVD REVIEW -----

## Il canto del dio nascosto

### Il papa buono, il papa brutto, il papa cattivo

by Didier Thunus



#### Pope Music

The influence of Morricone's religious belief on his work is nothing new. Faith is one of his sources of inspiration and often the reason why his music so often achieves such a deep and moving dimension. Even more so, but not only, when the subject matter of the movie itself is closely linked to religious aspects, as was the case with the three TV-movies during the 2000's dedicated to the lives of popes John XXIII and John-Paul II. "Looking back at my career as a

musician, Morricone said in a 2012 interview, *I believe that I hit the utmost of sacredness when I conveyed the soul of the man, in the television movies about John XXIII and John Paul II.*"<sup>1</sup>

The fight between RAI and Mediaset offered the perfect ground for such projects to materialize, with competing movies on the same subjects trying to surpass the achievements of the rival. This profusion of projects allowed Morricone to recover his place in the heart of their producers. A place he had lost to Marco Frisina, seemingly at his own will, during the making of the **Bibbia** TV-movies in the Nineties, a large-scale project which Morricone had abandoned after writing only 5 pieces.<sup>2</sup>

Marco Frisina, himself a priest and impressive composer, being confined to television work – probably because of his vows preventing him from scoring for the profane cinema –, Morricone could still have reigned on that territory on the big screen, but the occasion never materialized. Luckily, when Ricky Tognazzi was assigned the task of directing **Il papa buono** in 2002, a biography of pope John XXIII, he called

<sup>1</sup> <http://www.avvenire.it/Spettacoli/Pagine/musica-sacra-morricone.aspx>

<sup>2</sup> **Abramo** was the first episode to be broadcast, in 1993. But probably **Genesi** was made first. Not only does this sound logical, from the biblical chronology point of view, but it is also clear that **Genesi** suffered from the resignation of its composer, having to fill the gaps with pre-existing music (such as "Le Mystère des Voix Bulgares"), whereas **Abramo** has a fully-fledged grandiose score by Frisina.



up his good friend Ennio Morricone. The same thing happened with Giacomo Battiato, who had already used some of Morricone's music in **La piovra 8** and **9**, in addition to Paolo Buonvino's original score. In 2005 and 2006, Battiato directed **Karol, un papa rimasto uomo** and **Karol, un papa rimasto uomo**, a biography of Karol Wojtyla, who became pope John-Paul II. Morricone offered his full commitment to these three projects, with magnificent, rich and moving scores, containing a wealth of themes and flamboyant moments.

To tell the truth, the series actually started in 2000 for Morricone, with Giulio Basè's **Padre Pio**, a movie about the first priest whose devotion to Christ caused him to exhibit stigmata. Note that if Tognazzi's collaboration with Morricone was already well established since the 90's, and the one with Battiato continued with **Risoluzione 819** in 2008, Basè preferred to work with Morricone's son Andrea for every subsequent project.

So what is *Canto del dio nascosto*? An extension of these four scores, a summary of them, or a re-union? Probably all of this.

### **Karol e la poesia**

As the **Karol** movies reveal, the would-be John-Paul II was not only a religious man, but also a poet at his hours. A collection of poems in Polish, which he wrote as a high school student in his native Wadowice (not far from Cracovia), was published under the title "Song of the Hidden God" in 1944. "*The poems are undoubtedly an important key to getting to know the spiritual interior of the Holy Father John Paul II*, says Ks.prof. Jan Machniak<sup>3</sup>, *his spiritual maturing and his personal relation toward God. They reveal his vision of the world, his way of understanding values, inter-personal relations and his attitude towards himself.*"

Wojtyla was pope during almost 27 years, from 1978 until his death in 2005. He had a huge impact on Christianity. He was an innovator, for example when he said that the Bible was to be perceived as a metaphor, rather than the retelling

of true happenings. But he was also vastly criticized, mainly for his views about contraception, or his slow reaction to the child sex abuse scandals. He didn't get the nickname of



**Young Karol Wojtyla**

"good Pope", which remained the property of John XXIII – ...but neither was he called a bad one or an ugly one.

Whatever the case, Morricone must have felt spiritually close to pope John-Paul II and to his values, enough for him to undertake a project like *Canto del dio nascosto*, fully dedicated to Karol Wojtyla. There had even been a precedent: an obscure docu-drama by Jacqueline Manzano, called **Don't Kill God** (1984), intermixing documentary footage and acted scenes, where the Pope is seen in various encounters with worshipping Catholics around the globe, and the personification of evil is shown in clips of dictators such as Hitler. It is well known for a long time that Morricone has been personally involved in the project, composing what was referred to on a press release as an "hymn", sung by no less than Barbara Hendricks. It has only appeared recently that the music was actually taken from Morricone's existing repertoire. Since Hendricks sang *Deborah's Theme* at the ceremony of the Polar Prize, where Morricone was awarded the very coveted trophy in 2010, I first thought that this was just a replay of the **Don't Kill God** collaboration, which would have made sense since **Once Upon a Time in America** also dates from 1984. Thanks to the testimony of Christophe Jacob from the website "Les gens du cinéma"<sup>4</sup>, who has seen the movie, we now have the certainty that it was actually the

<sup>3</sup> <http://www.janmachniak.pl>

<sup>4</sup> <http://www.lesgensducinema.com/question.php?&debut=750>

theme of Jill from **C'era una volta il West** which was performed by the American soprano.

So this project must be left aside, because it is nothing compared to the TV movies of the years 2000's, and to the *Canto del Dio nascosto* concert.

### **Cracovia, 17 June 2007**

*Il Canto del Dio Nascosto* was premiered in 2007 in Cracovia (as one would have expected), with the Maestro conducting an impressive setup of orchestra and chorus. The concert opens with *Habemus papam Giovanni Paolo II*, the title track from **Karol**, a grandiloquent piece which however fails to be memorable because of a too complex melody line, lost in the different layers of the male and female choirs. It is nonetheless an impressive track. The second one introduces the narration which will guide us through the rest of the work, reading the words of Karol Wojtyła, perfectly spoken by famous Polish actor Jerzy Trela. The music is more subdued, leaving space for the voice. The theme is new, only reminiscent, towards the end, of *Le voci della storia* (itself reminiscent of some tracks from **Il sorriso del grande tentatore**), from **Karol, un papa rimasto uomo**. Surprisingly, it will be the sole reference to the music of the second **Karol** movie, the least represented of the four scores. As usual, a Morricone piece for recitative voice doesn't make for easy listening, even more so if you don't understand the words. We will have to live with this however, as it is the very meaning of this work. Maybe a more enjoyable result could have been obtained had Morricone chosen for the words to be sung, as he did for example when adapting Pasolini's *Tre scioperi*. Note that in this specific case however, the result wasn't too pleasurable either.

A first interlude follows, in the form of *L'inizio e la fine* from **Il papa buono**. The next part is the first surprise of the concert: the excellent piece *Il dolore e l'ira* from **Padre Pio** is offered a completely different treatment, longer to develop, relying on woodwinds rather than on the original harpsichord, with a magnificent finale. The recitative voice is back unfortunately. But the assortment works rather well, and concludes in a

faithful rendition of *Preludio al conclave* from **Karol** (itself a revision of *Per archi* from **El Greco**, 1963).

A short unknown melodic piece on organ introduces the next and final part, which will consist in a long version of the main theme from **Il papa buono**. The introduction, with bells repeating the first notes of the melody, is quite engaging and would deserve to be heard without the voice covering it. The main body of it, without narration this time, is quite faithful to original, with the memorable trumpet and choir.

In 2011, Morricone premiered a suite called "Tra cielo e terra" at the Accademia Nazionale Santa Cecilia. He played it again in Poland in 2012, when he received the prize "Per Arte ad Deum". It was said to include music from **Karol un uomo diventato papa**, but it actually seems to be exactly the "Canto del dio nascosto", without the narrator this time, and thus without Wojtyła's poetry. With all due respect to the ex-Pope and to the narrator, this version would be very welcome on CD.

The DVD continues without interruption into the next piece, even though it doesn't belong anymore to the *Canto del dio nascosto*. We actually have to deal with the second part of the concert: the suite from **Karol**.

### **Live versions of Karol un uomo diventato papa**

The concert had to be longer than just the *Canto*, and it sounded natural to extend it with the first live renditions of several themes from the initial **Karol** movie: *Contro*, *Karol e l'amore*, *Cracovia*, *Karol e il dolore*, *Karol e gli invasori* and *Polonia in fiamme*. This suite received a new name: "Karol, l'uomo che divenne papa, il papa che rimase uomo".

*Contro* never fails to impress me. The melody is so tragic and unforgiving, the crescendo so breathtaking, that it could be used to illustrate any turning point in human history. The rest of the programme is a nice selection of calm pieces and other more tumultuous, all very faithful to the original versions.

The Cracovia concert also showcased some of

the usual live suites of the Maestro, such as the Leone pieces, but these were naturally left out of this DVD as they would have been out of place, given the choice of the producers to focus on the *Canto*. A courageous choice, since the other, more famous, pieces of the Maestro would have secured a bigger audience for the product. The DVD was simply sold together with the September/October 2011 release of the *Giubilo Divino* publication in Italy, making it a difficult item to come by, glued inside a poster extolling the virtues of the merchandise.

The orchestra is the usual Roma Sinfonietta, accompanied with two choirs: the Coro Lirico

Sinfonico Romano, and the Coro Claudio Casini dell'Università di Tor Vergata di Roma, each with their choir master. An impressive setup, with very complex moments to conduct for our Maestro, who nevertheless seems very at ease.

The movie is cleverly directed by Morricone's son Giovanni, now a seasoned director of his father's performances. Very focused and humble, without the diversions found for example on the "Note di pace" video, which uselessly distracted the audience from the music. Here the only stars of the movie are the music and the words, as it ought to be.

## ----- ANALYSIS -----

### Spaghetti Pop

*by Steven Dixon*

In the 1960s the Italian-made western rolled off the assembly line at a monumental rate meaning composers such as Ennio Morricone, Gianni Ferrio, Luis Bacalov, Bruno Nicolai were always kept incredibly busy.

But they still had time to replicate some of their finest "spaghetti punctuations" in the hundreds of pop songs produced by labels such as RCA, ones which echo spaghetti westerns of the past and ones of the future.

Ennio Morricone was one of the biggest contributors and as an arranger and conductor used frequent references to his westerns at that time with particular emphasis on use of the guitar, harmonica, trumpet and chorus.

#### ***"Get three coffins ready" (The Man With No Name, A Fistful of Dollars, 1964)***

A western film score is never complete without the use of the trumpet which is perhaps the most common used instrument for that particular genre. In Italian western cinema one performer stood out like no other: Michele Lacerenza.

Morricone's use of this musician is immortalised in soundtracks such as **A Fistful of Dollars** (1964), **For a Few Dollars More** (1965), **A Pistol for Ringo** (1965) and **The Return of Ringo** (1965).

The trumpet had a huge contribution to make in these films and when you come to study Morricone's mid 60s arrangements you can pinpoint many fine trumpet quotations in works by Gianni Morandi, Paul Anka, Little Peggy March, Rosy and Donatella Moretti, all fine young artists who perform their vocals over some dramatic western-style backdrops.

In turning to religious music the trumpet did have a major part to play within those pop melodies.

Lacerenza's *Il Silenzio* (trad) and the endearing *Deguello*, Dimitri Tiomkin's theme from *Rio Bravo*, covered by Morricone and sung by Gianni Morandi in a sombre and doom-laden tone display an almost sacramental approach.

Another powerful example but not a western theme is the truly magnificent ballad by Loredana Bufelieri's *Tu Che Sei Lassu'* (Mogol-Testa-Renis) an entry for the "4 Festa Degli Sconosciuti" 1965.





This ballad has a deeply religious and sacred framework with a haunting almost doomed trumpet solo motif.

An even stronger western-style melody can be heard on the love ballad *Se Non Avessi Più Te / If I didn't have you* (1965), a film by Ettore Fizzarotti and from the album "Gianni Morandi-Gianni Tre" (RCA PML 10412, 1965).

The haunting trumpet solo seems to delight in its emphasis to reunite failed love of the principal characters Gianna and Elena. A dramatic melancholic ballad with an uplifting final.

There is no doubt the styles of work Morricone arranged for Gianni Morandi, eventually found their ways in his spaghetti western scores: the strong chorals, trumpet solos and rich orchestrations are fond reminders of what Morricone was to treat us to in the years to come.

*Se Non Avessi Più Te* was part of a fictional trilogy, part based on fact. The series of films cover Gianni's young life in the National Service, his on-off romance with the sergeant's daughter,

portrayed by his future wife-to-be Laura Efrikian, whom the singer romanced during filming; and ultimately his pressure of recording hit songs for studio giants RCA.

The number of Morandi vocals involved in these films with Italian westerns connections was truly staggering.

***"That is why they became bounty hunters" (opening title sequence For a Few Dollars More, 1965)***

Sergio Leone's *For a Few Dollars More* (1965) is best remembered for its pocket watch theme. But it is the jews harp used in the main title and throughout the movie to punctuate various scenes which arouses most interest.

I loved the idea that Morricone had the ingenuity to combine an almost identical tune he'd just composed a year earlier for a major western film and assemble it as an opening statement for a celebrity pop song.



And that is exactly what he did for Louiselle's *Ci sono due* (Rossi-Lanati-Marrocchi) arranged by Morricone in 1966, one year after Leone's **For a Few Dollars More**.

It's modern, it's upbeat, it's cheeky in its attentive rendition of Leone's most well-known western theme. And that captivating bouncy jews harp twanging is an absolute gem.

The single was released on the ARC Label (RCA ARC AN 4092, 1966).

Such methods in a pop song were not uncommon. Morricone had attempted other "unusual" gadgets in his pop arrangements well before he used them in Leone's second Dollar western.



The ticking lovers pocket watch in Jimmy Fontana's *Davanti a Te* (RCA PM45-3103, Italy 1962) which morphs into a ticking clock is a musical device we are well familiar with as it was used in **For a Few Dollars More**.

Morricone's insertion of a pocket watch theme in Fontana's rather dated ballad from 1962 is a rather disappointing example which incidentally lends no style or texture to Morricone's famous "sixty seconds to what" western sub-theme.

In fact, throughout Morricone's lengthy pop arrangements portfolio he failed to use this rather interesting pocket watch motif as a background tool.

And it wasn't until the comedy western **My Name is Nobody** (1974) that Morricone took a hugely comical and casual swipe at that musical pocket watch theme - transforming it, much like he had in Fontana's 1962 ballad, into an deeply echoed ticking clock.

***"If you have to shoot, shoot...Don't talk!"***  
(*Tuco, The Good the bad and the Ugly, 1966*)

Did Morricone truly play his trump card when composing the score to Sergio Leone's third western **The Good the bad and the Ugly**?

The theme he created remains one of Morricone's most iconic.

But his stylistic modern twanging electric guitar theme which was dramatic, mythical and at times comical was not a new idea by Morricone and instrumental performer Alessandrini as its style had been used many times before in hundreds of comedy pop songs, emotional love ballads and power ballads.

Returning to the the Italian pop scene the guitar twanging theme in *Penso a Te* (Morricone/Migliacci) originates from the 1964 documentary drama **Malamondo / Funny World** directed by Paolo Cavara.

When young singer/actress Catherine Spaak made a vocal recording of this theme in 1964 we instantly hear many western references in its style.



And that interpretation did not go unnoticed as film composer Gianni Ferrio, a man who had already scored westerns such as **One Silver Dollar**, made a number of cover versions of Morricone's theme for his latest western **Per Pochi Dollari Ancora / Fort Yuma Gold** (1966). Although not used as a main title Morricone's *Penso a Te* melody was played many times during the film.

Morricone's name was even headlined in the main titles and printed on many of the film posters, something that angered Morricone so much he sued the producer Edmondo Amati.

There was also an original **Fort Yuma Gold** single under its Italian title (CAM Amr.11) but Morricone's *Penso a Te* cover, although an active theme within the film, was never featured on this disc.



However, a bootleg Western collection LP of Italian origin from the late 70s (unknown title) did have 3 themes, one of which was Ferrio's version of the **Malamondo** theme.

In 2009 came four rather fine versions of Morricone's *Penso a Te* on the GDM CD 4109 including guitar version, French horn version and an angelic choir version.

More western parallels are heard in the song *Il Ragazzo Di Ghiaccio* (Bardotti-Morricone) sung by Dino, from the film **Altissima Pressione / Highest Pressure** (1965).

Containing original Morricone intermezzos this Italian fruit cocktail of spaghetti music added a brand new vocal by Morricone, which is actually a love ballad and was specially composed for this film (we know this because it is listed on the sleeve cover on the 45 RCA ARC AN 4060).

Although the film does have original Morricone music (including a whacky eccentric and foot tapping comical guitar twanging instrumental of *Il Ragazzo Di Ghiaccio* theme) Italian western fans will be very quick to pick up on Alessanroni's high-pitched sharp and decisive solo western treatment.

At times romantic, at times sombre, often dark it's an evocative piece of work. Listen out for those Alessandrini ultra-piercing guitar twangs!

The RCA 45 is the official film version, however on some CDs by its singer Dino the exciting guitar twanging passage has been replaced by a more calming orchestral tone.

In the seafaring love drama film **Mi Vedrai Tornare** (Migliacci/Enriquez/Zambrini, 1966) starring Gianni Morandi, original music was composed by Morricone, but also a rousing heroic song.

Alessandrini made a special recording of this for a rare French 4-track EP (RCA 86.179) which was not used in the film.

The arrangement (*Toi toi toi toi toi*) is driven forth by its raw and gritty style. An almost Herculean energy in electric guitar interplay is performed on this track.



*"Looks like we're shy one horse!". "You brought two too many" (Once upon a time in the west, 1968)*

The harmonica, also known as mouth organ, tin sandwich and lickin' stick is an instrument of metaphorsing proportions.

This simple instrument can produce images of tragedy (**Once upon a time in the west**, 1968),

savage brutality (**Nighttrain Murders**, 1975) or just simple nostalgic reminiscence (sub theme from **Companeros**, 1970).

The man behind that instrument was Franco De Gemini, an artist with over 700 film credits on his portfolio and current general manager of Beat records.

His style within those Morricone arrangements, despite being uncredited, is instantly recognisable.

And what better example than Dalida's *Devo Imparare* (Barclay BN 6078, 1964) with its slow brooding haunting harmonica intro. There are faint suggestions of the technique later used in some harmonica passages from **Companeros** - a perfect lingering introduction culminating into a sensory and powerfully haunting pop song.



In **Companeros**, De Gemini uses the harmonica as a comical character trait. Intelligent, dry and witty, all adjectives to describe two wonderful mid-60s albums Morricone arranged for the group Los Hermanos Rigual – three Cuban brothers who recorded twin albums with Morricone who turned them into a spaghetti bolognese of masterful sounds.

There is a terrific sweeping De Gemini harmonica insertion on their second and best Morricone album "Notte Meravigliosa" (RCA LPM 10136, 1964) titled *Sul Tevere* and written by the exciting Franco Migliacci



Ennio Morricone did not compose many of those pop songs he was so fond in arranging but the ones he did were rather exceptional. *Quando Sarai Lontana* (which also was recorded in Spanish as *Cuando Seras Legos* and co-written with Franco Migliacci) has a marvelous traditional romantic western rhythm.



*Leggenda del futuro* (Cenci/Cenci) from the tv series *Pianeta Donna* (UA VA-36022 1975), a heroic ballad is also worth a mention as De Gemini returns to those classic strains of the man with harmonica theme.

### *A Fistful of Pop*

An early reference to Morricone Italian westerns through his pop works can be found on the Rita Pavone album "Rita Pavone" (RCA PML 10350, 1963). *Pel di Carota* (Morricone/Migliacci) boasts a runaway train choo-chooing theme.

Elsewhere Miranda Martino's *Loin* (*Greensleaves*) does have a delightful **Tepepa**-style introduction.

As for the most famous arrangement album by Morricone there is only one winner – "Un Pugno Di West" with vocals by Peter Tevis.

The album which came in two different covers (Tevis photo cover and a bullet splattered motif) were produced to cash in on the resurrection of the traditional western ballad.

Turning a western theme into pop song was child's play for Morricone – we had Tevis' *A Gringo Like Me* (**Duel in Texas**, 1963) and *Lonesome Billy* from **Bullets Don't Argue** 1964.

The arrangements of mainly traditional western ballads are most splendidly executed whether it be the Provvidenza-style clanging comic bells of *Freight Train* (Cotton) extended into Rosy's brilliant *Non Dire Le Bugie* (a foot-tapping, guitar strumming, trumpet raspberry blast of Morricone sounds).

Or the Bob Dylan's classic *Blowin' in the Wind* or the soft calming tonal arrangements of such classic covers such as Dimitri Tiomkin's *High Noon*.

Elsewhere on 45 *Notte Infinita* was stylized as a western theme/ballad as the flip side to Guthrie's *Pastures of Plenty* with its **E Per Tetto un cielo di stelle** violin strains.

I like the traditional style of Maurizio Graf's *Credo all'amore* ("Largo") as it enacts the Ringo soundtrack.

There is also the question about works by Morricone deliberately influenced by the western genre.



There is an old-fashioned almost 50s style in Gian Montalto's *Dal più Profondo di quest'anima*, in what was another Morricone and Migliacci pairing but arranged by L. Whiffin in 1963 (CAR

6001). It's one of those gentle and serene pieces with a great female soloist staying faithful to the Edda style.

If Morandi ever had recorded a western album like Tevis this is how it would sound – and it could easily have happened as Morandi was

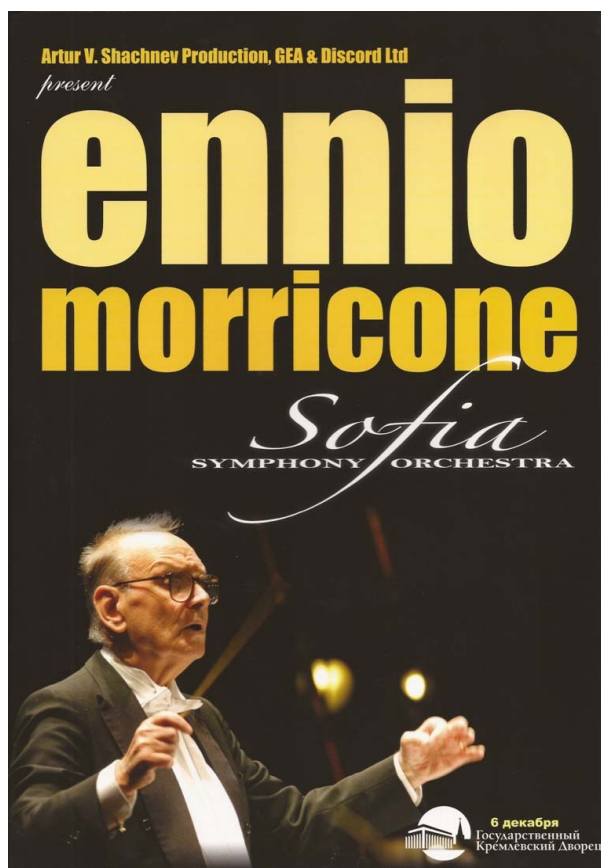
covering many other artists work on his third album “Ritratto di Gianni” including a cover of Dimitri Tiomkin's western theme *Deguello/Duel* from **Rio Bravo**, a song he performs in his film **Mi Vedrai Tornare** singing to a little boy dressed in a cowboy costume.

## ----- CONCERT REVIEWS -----

### The Russian Concerts

*by Eldar Djabrailov*

*(edited from his own post on the Ennio Morricone International Forum in December 2012)*



I've made some analysis about the 6 visits of the Maestro to Moscow.

### *June 23, 2005 The first time, at the Kremlin – “Once Upon a Time in Russia”*

Not much information: many friends who attended that concert have forgotten. One surprise was that *Chi mai* was included. The concert was in 2 parts, played by the Russian State Orchestra of Radio and Television (Artistic Director and Chief Conductor: Politikov Sergey Ivanovich), a large academic choir, and vocal by Susanna Rigacci. It was opened by Nikita Mikhalkov, the famous Russian director of **Burnt by the Sun, Close to Eden...**, and in addition to soundtrack works, it included some absolute music (I have no idea about titles). He also played music from *Le Professionnell* (legendary *Chi mai*), **72 metres, Once Upon a Time in America, Malena**, ... You can find information and pictures from the concert at the following link:

<http://www.tenori.ru/morricone/gallery.html>

### *March 7, 2008, again at the Kremlin – “Millionaire of Melodies”*

He didn't play *Chi mai* this time - the only time he didn't do so in Russia. From the words of a friend, it started with **The Untouchables**, then **Once Upon a Time in America**, as always the Leone westerns: **Once Upon a Time in the West**, etc. **The Mission, The Sicilian Clan, Maddalena. 72 Metres!** There were 2 encores. From other sources (internet), I've read that it was opened with **La tenda rossa**, then **La battaglia di Algeri, Indagine, La classe operaia...** etc. Also **I promessi sposi** and **Vatel** (hard to say for sure, without the booklet). The Maestro himself said that the programme consisted in 3 parts, “The Life and the Legend” (included finale of **72 metres** and some others like **The Sicilian Clan, Metti una sera a cena, Maddalena**), “Modernity of myth”

(including the Sergio Leone suite), “Tragic, epic and lyric cinema” (including **The Mission, Il deserto dei Tartari**, etc)

[http://www.solidarnost.org/thems/znamenitost/znamenitost\\_4764.html](http://www.solidarnost.org/thems/znamenitost/znamenitost_4764.html)

Rome Symphony Orchestra and Russian choir. No more info was found.

Video reportages:

<http://www.ntv.ru/novosti/127879/>

Info before:

<http://www.newstube.ru/media/millioner-melodij-v-moskve>

and after the concert:

<http://www.newstube.ru/media/morrikone-vystupil-v-kremle>

### *June 28, 2009, in Barvikha Luxury Village*

The tickets were too expensive – about \$1000. Yes, don't be shocked, because it's a very elite place / concert palazzo in Moscow. The only thing I know is that *Chi mai* was played during the concert and as an encore: two times.

It was the Symphonic Orchestra of the City Győr (Hungary). Vocal: Susanna Rigacci. Russian Academic large choir and chamber choir.

Same programme: Leone's **Once Upon a Time in the West** and **Once Upon a Time in America, A Fistful of Dynamite, The Good The Bad and the Ugly... The Sicilian Clan, Maddalena, Legend of 1900, The Untouchables, The Mission...** Social cinema: **La classe operaia, Casualties of War, Indagine, La battaglia di Algeri**, and 3 encores.

The only video I found about that concert:

<http://www.youtube.com/watch?v=N8acPHQG-pl>







**March 8, 2011, at the Crocus City Hall – “Music from the Movies”**

Large symphonic orchestra and academic choir. He played **72 metres** – because in Russia they know this music, since it is a Russian movie.

You can watch the video of *Chi mai* at that concert:

<http://www.youtube.com/watch?v=R3kLfRCIVog> .

Full program (provided by my Friend Indy):

1. Icaro Secondo
2. Ostinato ricercare per un'immagine
3. Baaria
4. The Good, the Bad and the Ugly
5. Once Upon a Time in the West
6. A Fistful of Dynamite
7. The Ecstasy of Gold (from “The Good, the Bad and the Ugly”)
8. Deborah's Theme (from “Once Upon a Time in America”)
9. Addio Monti (from “I promessi sposi”)
10. Vatel
11. 72 metres
12. Per le antiche scale

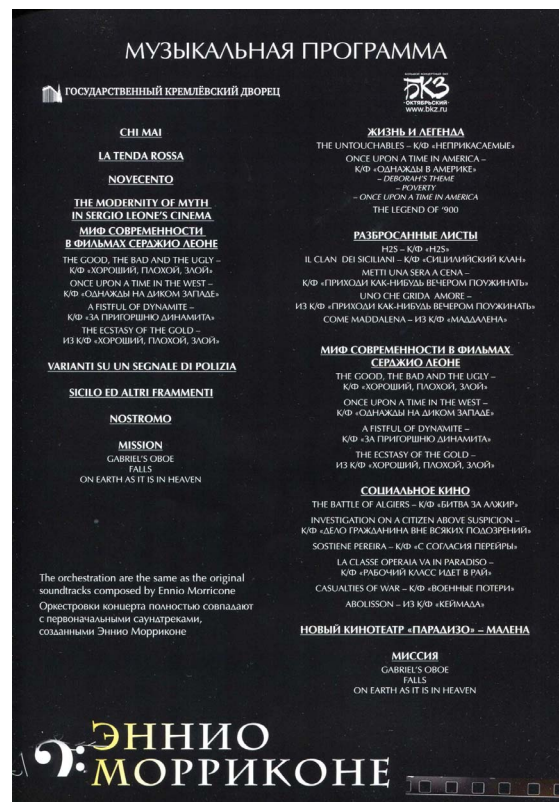
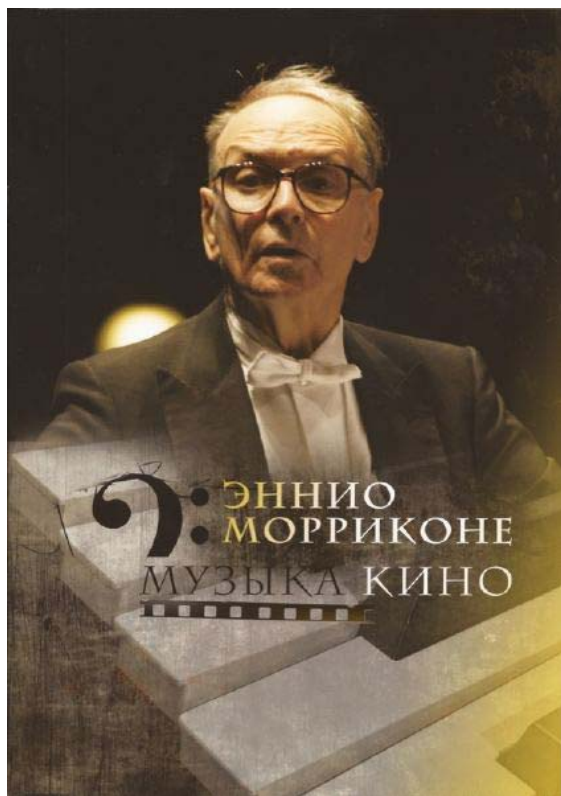
13. Buggy
  14. H2S
  15. Nuovo Cinema Paradiso
  16. Una pura formalita
  17. Gabriel's Oboe (from “The Mission”)
  18. Falls (from “The Mission”)
  19. On Earth as it is in Heaven (from “The Mission”)
- Encore-1: The Ecstasy of Gold (from “The Good, the Bad and the Ugly”)
- Encore-2: Chi mai (from “Le Professionnel”)
- Encore-3: On Earth as it is in Heaven



What can i say? **72 metres, Buggy, Vatel, Una pura formalita, Per le antiche scale, Icaro Secondo, Baaria.** These pieces he doesn't always play, so it's very cool he played them!



*December 11, 2011, at the Kremlin*  
– “Music of the Cinema”



My friend Indy didn't like it so much as the previous one. Even the booklet was cheaper than before (300 and 500 rubles) with mistakes, misprints... It's very disrespectful of the Maestro. He didn't like sound of choir of **The Mission**, but liked it on **Novecento** (1900). It was only 90 mins, no entracte. No encores. It opened with *Chi mai* (in Crocus City Hall, *Chi mai* was last).

The Maestro played this time several exclusivities: *Chi mai*, **La tenda rossa**, **Novecento**, *Variante su un segnale di polizia*, *Sicilio ed altri frammenti*, **Nostromo**. He didn't play **72 metres** this time.

The same booklet for Moscow & St. Petersburg (See above) – but different programmes.

*December 15, 2011, in Saint Petersburg, at the Big Concert Hall "Oktyabrsky" – "Music of the Cinema"*



My old friend Teleman said that the concert in Saint Petersburg lasted for 2 hours! 3 encores – **The Mission**, Leone and also **Once Upon a Time in America**.

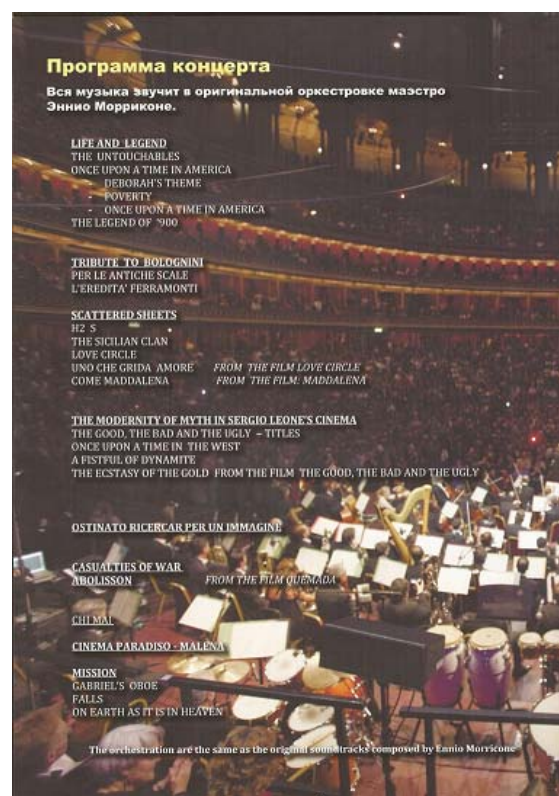
Like in Moscow, it opened again with *Chi mai*, even though it wasn't planned on the booklet. But it was really expensive: some tickets cost 10, 000 rubles – it's \$350!

He didn't play **72 metres** either.

This program was much better and more luxurious than Moscow program.

*Finally, the latest one: December 6, 2012, at the Kremlin – "The Best for All life"*

*Chi mai* was played; *L'eredita Ferramonti* + *Per le antiche scale*, *Ostinato ricercare per un'immagine*, *The Untouchables*... No **72 metres** though.



### *Other Russian Concerts*

I know he also visited Kiev in Ukraine and Tashkent in Uzbekistan. Unfortunately, I don't have a lot of information about those.

He opened the Tashkent concert with *Chi mai* like he did in Moscow. This video from Tashkent shows him conducting music from a famous Uzbek movie from 1960: <http://mover.uz/watch/CEPnnFwj/>

Orchestra: Roma Sinfonietta, Choir conducted by Stefano Cucci. The encore was *Chi mai*.

Some video's from the Kiev concert:

<http://www.youtube.com/watch?v=R-u08XA7jWI>

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

<http://www.youtube.com/watch?v=8lVVPJlAEpw>

<http://www.youtube.com/watch?v=VxGiAseoy5w>

<http://www.youtube.com/watch?v=V5rhQl1Mf0>

*Chi mai:*

<http://www.youtube.com/watch?v=Zv2f8XFoFEk>

Tickets cost 850 to 5900 rubles (\$100 to \$740). It opened with *Chi mai*, 3 encores. One of the choir girls was pregnant...

So he played *Chi mai* 5 times in Moscow, St. Petersburg, Kiev and Tashkent, always with the same arrangement. That's because this piece is most popular in all the countries of CIS. I remember, as a little child I bought Ennio Morricone's unofficial

audio tapes and *Chi mai* was always first. Of course also **The Sicilian Clan, The Mission, Once Upon a Time in America....** but *Chi mai* is the most widespread and everyone knows this movie with Belmondo. But they don't know that this piece was in fact written for **Maddalena**. Maybe Morricone played *Chi mai* reluctantly but he also knows that this piece is very famous in Russia, Ukraine and so on.

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

### Pomp and Circumstance

#### Morricone, the right composer for all solemn occasions (Part I)

*by Laurent Perret*

To celebrate the birth of the first on-line magazine devoted to Ennio Morricone, I felt this topic to be especially appropriate. This aspect is also more and more appealing to me over the years inasmuch as I feel that the Maestro is especially at ease when it comes to writing all kinds of hymns and further music for special occasions, for instance sacred ones. The title Pomp and circumstance refers to a famous series of five coronation marches by Edward Elgar who drew its title from a few Othello verses by Shakespeare<sup>5</sup>. The following contribution certainly doesn't pretend to be a comprehensive survey of this musical "genre" so to say, for there would be far too many examples to cope with. Let's say I actually sorted out various kinds of solemn compositions into a couple of arbitrary main categories and illustrated them through the means of anecdotes, interview excerpts and quotes from Italian books and CD liner notes.

#### ***Religious / mystical***

The reason for opening the proceedings with this particular category lies in this Wikipedia definition: "*A hymn is a type of song, usually religious, specifically written for the purpose of praise, adoration or prayer, and typically addressed to a deity or deities, or to a prominent*

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<sup>5</sup> The first march (1901) appears to be by far the most popular one. As is well known, Kubrick selected it among other classical pieces for **A clockwork orange**. From Wikipedia, I was taught this: "*In the United States, the Trio section Land of Hope and Glory of March No. 1 is sometimes known simply as Pomp and Circumstance or as The Graduation March and is played as the processional tune at virtually all high school and some college graduation ceremonies.*"



*figure of personification...*" As an extension, a hymn has also become a lyrical poem to celebrate a cause, a country, a city, etc.

In Antonio Monda's book, Morricone explains that he grew up in the catholic tradition: as a young boy he indeed went to the church and was saying the rosary every evening. He however faced periods of doubt so much so that he became very critical toward the church, not for theological reasons but rather for cultural and musical ones. This occurred in particular at the time of the Vatican II Council for he indeed couldn't accept the decision to put aside the Gregorian chant which he holds as a irreplaceable pillar of the European and worldwide culture. And he who thinks the roots of his own music to come from the Gregorian chant felt the same discomfort about the suppression of the mass spoken in Latin.

According to Sergio Miceli's biography, p. 16, Morricone's activity started very early on in the religious domain, the apprentice composer having fulfilled one of his first important assignments by arranging for radiophonic use a long series of popular songs of devotion at the occasion of the Holy Year (1950). This task must have been a crucial step forward for the by then 22 years old musician since it was the very first time where he got acquainted with a large-sized symphony Orchestra and Chorus. Although this is highly doubtful, it would be worth knowing whether Morricone kept these arrangements in his personal archive and how he would feel today about their quality.<sup>6</sup>

Some of his early movies were to bear a religious touch. Let's not consider Richard Fleischer's **Barabbas** for which Morricone apparently only arranged one bolero piece by Mario Nascimbene for the needs of the 33rpm record, but **El Greco** (1964) required a host of religious chants, most of them a capella pieces (*Exultate Deo, Alleluia Alleluia, Asperges me, Canti*). The Maestro was arguably happy to put into practice his passion for the music of both the Renaissance and early Baroque eras since the extravagant Cretan-born Spanish painter (1541-1614) was contemporary to two of EM's favourite composers ever, Giovanni Pierluigi da Palestrina (1525-1594) and Claudio Monteverdi (1567-1643).

John Huston's **La Bibbia** induced quite a different challenge, tackled by EM through the means of a much more contemporary idiom, in keeping with the initial chaos, at least basing on the two awe-inspiring set pieces that were recorded (*La creazione* aka *The Mountain* and *Torre di Babele* aka *The Golden Door*) before the Maestro was eventually disembarked for contractual reasons and replaced by Toshiro Mayuzumi.<sup>7</sup> For both **El Greco** and **La Bibbia**, EM employed Franco Ferrara as a conductor. Does it mean that he was by then not surefooted enough to conduct himself orchestral / choral music of that ambitious kind? In Monda's book (p. 119), Morricone just unveils that "*Ferrara conducted extraordinarily, even resolving a flaw in my partiture.*"

Among the numerous texts stemming from the Christian tradition of which the incipit is often used as a title (*Requiem, Te Deum, Ave Maria, Stabat mater, Veni Sancte Spiritus, Osanna*, etc, etc), EM has set many of them to music.<sup>8</sup> He reveals this about the score **Il sorriso del**

<sup>6</sup> In the interview granted to the website Avvenire in 2006, when asked whether he still has his first partiture, EM simply answered: "Many have gone lost. I should look for them." (MSV 105, p. 18)

<sup>7</sup> To read more on this story, please refer to the enthralling book *Torn Scores* by Gergely Hubai. I there was surprised to learn that Morricone replaced Anthony Burgess on **Moses, the lawgiver!** So after he was himself thrown away from John Huston's biblical project, he a few of years later ironically replaced someone else on another film of the same type!

<sup>8</sup> In Morricone's oeuvre, mind that a requiem can also be instrumental, for instance the *Requiem breve* from **Imputazione di omicidio per uno studente** or the *Requiem per la settima* from **Barbablù**.



**grande tentatore** in "Comporre per il cinema" p. 140: "*The film is set nowadays in a religious convent. Umberto Turco had built extraordinary set designs which comprised various architectural styles (Romanesque and baroque) of religious nature. I therefore wrote music based upon several choruses which are reviewing and blending together, in a disordered manner, the texts of the five sequences of the Church, with musical references to various eras of the liturgical music...*". Think also of a capella pieces like the Gregorian segment added as the second part of *Al Santo Sepolcro (versione estesa)* in **Marco Polo**, *Super flumina Babilonis* and *Domine quando veneris* in **Giordano Bruno** or of *Asperges me vidi aquam* in **Sepolta viva**, etc.

Moreover, the resort to the medieval *Dies irae* (Latin words meaning "Day of wrath", credited to the monk Thomas de Celano, ca 1200-1265) turns out to be a rather frequent obsession throughout Morricone's film career, above all in the 60/70's, no doubt due to the highly symbolic value of this often cursed motif. Here are the infamous notes:



According to Wikipedia, it is "*a medieval Latin poem characterized by its accentual stress and its rhymed lines...The poem describes the day of judgment, the last trumpet summoning souls before the throne of God, where the saved will be delivered and the unsaved cast into eternal flames...The Dies irae was used in the Roman liturgy as the sequence for the Requiem Mass for centuries, as evidenced by the important place it holds in musical settings such as those by Mozart and Verdi.*" ([http://en.wikipedia.org/wiki/Dies\\_Irae](http://en.wikipedia.org/wiki/Dies_Irae)). In *Slaughter of the village (Hundra)*, Morricone was inspired by the animated *Dies irae* Verdi composed for his *Requiem* and wrote other *Dies irae* of his own in for instance *Inter mortuos liber (Dies irae)* for **Addio fratello crudele**.

As in other cases such as the recurrent B-A-C-H game tribute, Morricone here did nothing with the medieval quote but follow in the footsteps of great masters from the past like Haydn (*Symphony N°103 "The Drum roll"*), Berlioz (*Symphonie Fantastique*), Liszt (*Totentanz*), Mahler (*2d symphony "Resurrection"*), Rachmaninoff (his 3 symphonies and further pieces), etc. You can spot the *Dies irae* gimmick rather often under more or less disguised forms within EM's output. I have traced back as many examples as I could but the list isn't complete, here it goes:

- **Gli amanti d'oltre tomba:** sung by female voices in *Spettri*
- **Escalation:** *Dies irae* *psichedelico* & *Collage N°2*<sup>9</sup>
- **Galileo:** variations in *Sogno primo*
- **Tre nel 1000:** variations in both choral intermedes from *La grande zampogna*

<sup>9</sup> Although I stand here to be corrected, a *Dies irae* feel instead of a quote stricto sensu is implied in *Falsa sacralità* from **Eat it**, in a similar psychedelico mode as in **Escalation**.

- **Maddalena:** variations in both *Erotico mistico* and *Pazzia in cielo*
- **Addio fratello crudele:** *Frate Bonaventura* and *In fondo al pozzo*
- **Vamos a matar, companeros :** in the opening bars of the third version of *La loro patria*
- **Giordano Bruno:** in the introduction of *Discorsi di un viaggio 2*
- **Il sorriso del grande tentatore:** if we except maybe track 9 among the several ones entitled *Dies irae* on the expanded CD, mind that the most blatant *Dies irae* quote appears in *Veni Sancte Spiritus*, for instance from 3' on in the first track
- **Le Trio infernal:** in the *Requiem à l'acide sulfurique*, the words *Dies irae, dies illa*, etc are heard distinctly at 3'
- **Noi lazzaroni:** on Church organ in the first version of the intense *Passione e misticismo*
- **The mission:** played briefly by the strings in *Penance*
- **A time of destiny:** brief jerky variations in *Dies irae - The bell tower*
- **Padre Pio tra cielo e terra:** wonderful variations in *Il dolore e l'ira* (and in the *Oratorio per Padre Pio* too)
- **L'offerta migliora:** sung at the end of the 1st version of *Volti e fantasmi*, maybe by Edda ?

I of course leave it up to you to make the distinction between two categories of quotes, first the literal ones, i.e. in actual religious / spiritual contexts and the less serious ones, that is in humorous or ironical contexts. That's why the reference may even slot in such unexpected movies as **Dedicato al mare Egeo!** Basing on Daniel Winkler's liner notes to the Quartet Records complete CD, "E fuggi via...is a tension-building, dramatic piece of music, in which the composer also incorporates a brief citation of the 13th Century chant *Dies irae*." I must say I failed to locate the quote or this could possibly be a very far echo from the original phrase played by the strings.

Among the movies for which the Maestro was led to fashion important religious music, some of which bearing the quality of hymns, there are noteworthy achievements such as the *Te Deum laudamus* for **Allonsonfan**, *On earth as it is in heaven*<sup>10</sup>, *Miserere*, *Ave Maria Guarani* and *Te Deum Guarani* for **The mission**, *La scelta* for **Control**, *Ave Maria seconda* for **La Venexiana**, *Due Pezzi sacri* elaborated first for and then not used in **I promessi sposi** (the *Requiem* to be retrieved much later in **Pasolini: un delitto italiano**), *Exultat* for **Il Quarto Re**, *Circunderunt me fluctus mortis* for **Il fantasma dell'Opera**<sup>11</sup>, *Requiem* for **La Piovra X**, *Requiescant* for **Lolita**, *Habemus Papam Giovanni Paolo II* for **Karol**, etc, etc.

Even westerns raised opportunities to devise various religious compositions such as the

<sup>10</sup> No need to dwell here again on this praiseworthy classic - also a personal favourite of EM - but since the uplifting *On earth...* is characterized by this exemplary superimposition of both occidental and native elements, I'd like to quote this general musical profession of faith by Morricone, from the Ciak! interview held by Franco Piersanti, translated by Martin van Wouw in MSV 106, p. 27: "I believe in the art of the counterpoint. When they told us at school "don't repeat too often the same note", it was correct. One should not repeat! When you make a melody it is such only if it articulates, if it doesn't linger too much in its metrics, on the same sounds. And then two orchestras also go well together, above all if they counterpoint, not the melodies but the ideas. Also in the pieces of extreme avant-garde one needs to remember the rules learned at school. And they pay, pay...".

<sup>11</sup> This Latin title may sound a bit mysterious. The integral phrase from this Old Testament quote, taken from *Samuel 22:5*, is "Circumdedederunt me fluctus mortis, et torrentes Belial conturbaverunt me" and can be translated like this: "The cords of death encompassed me, the torrents of perdition assailed me". This heartrending piece for chorus and orchestra putting to the fore a fantastic cello solo steps in the very last scene of the movie, when the Phantom ends up being killed, and goes on during the whole end credits.

austere a capella *Canto dei Mormoni* for **La resa dei conti**, the brief and unused *Church music* sneaking away for *Guns for San Sebastian* or the cheerful *Glory, Glory, Glory* for **Un genio, due compari, un pollo**. And besides the strictly biblical or catholic opportunities, Morricone's outstanding abilities to write ceremonial music are truly patent in **Red Sonja**. Several cues indeed perfectly mirror a dazzling sense of mysticism, e.g. the beginning of the movie when Sonja is entrusted the power to manipulate the sword after the slaughter of her family or whenever the green-lighting talisman is shown onscreen. Morricone displayed a splendid orchestration bringing out solo oboe, baroque trumpet, harp, chorus, etc.



As astonishing as it might seem, the following subcategory indirectly goes back to Liliani Cavani's **I cannibali**, to be precise to the *Song of life*. In fact, feeling it was fitting like a glove for **Queimada**, Morricone would soon after repeat even more successfully the building structure of the *Song of life* in *Abolição*. He in this case interestingly transformed the religious context of the *Missa Luba* ([http://en.wikipedia.org/wiki/Missa\\_Luba](http://en.wikipedia.org/wiki/Missa_Luba)), the very piece suggested by Gillo Pontecorvo, into a revendication anthem. In the BBC documentary produced in 1995, Pontecorvo explained how EM was objecting to the use of pre-existing music as Pasolini or himself would ask him to use: "*The music I wanted might be wonderful for a particular scene but it would upset the stylistic sound unity of the film score. In **Queimada**, we had this discussion for one scene only: an army of beggars appears, bringing their goats, their carts, they are injured people in bloody bandages, carrying their weapons. For this scene, I had in mind the Missa Luba, an African mass with a strong religious quality. When Ennio objected to my choice, I wouldn't change my mind but he wrote a wonderful piece of music, musically finer than the Missa Luba, aesthetically extraordinary. I believe it's one of the finest pieces he ever wrote for the cinema. It's called Abolição and it's a layman's revolutionary hymn about freedom and the fight against slavery.*"

EM immersed himself into it again in "La musica e oltre", p. 167 : "*It is a protest song against colonialism and slavery. Abolisson (standing for "Abolition") is in itself a word that signifies nothing because it doesn't belong to any language but that at the same time expresses the universality and symbolism of all the languages of the world. The repetitiveness of a very brief phrase, in this case one word only, acquires a particular strength. And this way, out of the metric rhythm of the word, the sounds becomes a melody: abolisson, abolisson, abolisson...A hymn to liberty.*"<sup>12</sup>

Please check out on this matter Didier Thunus's article "Patterns" (MSV 111, p. 10-14) and in particular the enlightening paragraph he rightly entitled "The Missa Luba pattern" for it shows

<sup>12</sup> In *La musica e oltre*, p. 133, Morricone expresses this edifying credo about songs, where he stays away from Goffredo Petrassi's own conception: "*I don't want the music to be enslaved to the lyrics. I like it to impose the music over the lyrics.*"

further examples : *U-Pa-Ni-Sha* from **L'Uomo e la magia**, of course the stunning *Israel* from **Mosè** and the *Little Afro-Flemish mass* from **Exorcist II: the Heretic**. The way such tracks are progressively accumulating even more layers (ethnic voices, percussion, organ, etc) to reach a paroxysm speaks bookshelves for this effective concept. Until Didier highlighted it, I admittedly never figured out that the title itself “Little Afro-Flemish mass” actually refers to both the Missa Luba as an African mass and to the Flemish Franciscan called Guido Haazen who originally assembled that piece from traditional Congolese songs back in 1958. Isn't it fascinating to see how what was merely the temp track of a 1969 movie by Pontecorvo was later to be a key influence on the Maestro?

Last but not least where traditional music is concerned, EM also once ventured into a somewhat unusual ground, the arrangement of Alberto Pavoncello's “I Canti della sinagoga”, an undated project I personally never heard, apparently recorded in the early 60's (cf <http://www.chimai.com/index.cfm?module=MUS&mode=ALB&id=4662>). He also contributed a stirring arrangement of the Sardinian traditional *Ave Maria Deus ti salvet Maria* for the singer Clara Murtas' mini CD project entitled “De sa terra a su xelu” (2000).

Half a century after the Holy Year arrangements and a considerable change of status compared to the early years and a few related lesser works such as the obscure “Otto versetti del Magnificat” (1957), the Maestro was commissioned the *Cantico del Giubileo* for the year 2000 by the Vatican. This nearly 7' long masterpiece is emblematic of EM's approach for events that big in that he truly designed the suitable stately tone. When I listen to the brief opening segment (reiterated as a coda) and the magnificent first theme, I can't help but think of Francis Girod who once stated that “*Morricone is the Verdi of the cinema*”. We could in fact apply this parallel to the *Cantico* in which EM unfolded very clear phrases Verdi himself probably wouldn't have disowned. From 2'38 on, the music changes into something similar to **Mission's** *On earth as it in heaven*: first a kind of motet soon followed by what is maybe EM's most solemn theme ever: long notes held by the trumpet upon which a contrasting scanned chorus and a rich orchestral accompaniment including a lot of percussion instruments make the whole absolutely gorgeous and leave me speechless!

In the imposing religious register we either shouldn't disregard several cantatas: the *Cantata Narrazione* aka *Oratorio per Padre Pio* (2003) penned for the dedication of the San Giovanni Rotondo basilica, *Il canto del Dio nascosto* (on texts by John Paul II, 2007, see Patrick Bouster's detailed article in MSV 116, p. 35-37) and the impressive *Vuoto d'anima piena*, a cantata commemorating the millenium of the Sarsina Cathedral, 2008.

## Christmas

Early on, the Maestro was to to arrange several Christmas-related songs, for instance for the album “Mario Lanza sings Christmas carols” (1959) or for Domenico Modugno's *Buon Natale a tutto il mondo* (also dated 1959) as well as for Renato Rascel's *Tu scendi dalle stelle* (1961). I assume EM wrapped them up with traditional sounds of Christmas, although the one I managed to locate on Youtube (Modugno's song) doesn't meet with any cliché-ridden criteria, being “just” accompanied by strings and drums.

As recorded in the “Ennio Morricone Musicography”, EM also arranged the Christmas carols *Jingle bells*, *Silent night* and *White Christmas* for **Motta** ice cream commercials (1984).

He was given the opportunity to illustrate Christmas sequences in various soundtracks, for instance in the lively *Christmas 1942* from **The Scarlet and the Black** and even more in **I magi randagi**, a comedy directed by Sergio Citti in which “*three tumblers are asked by a village priest to interpret the Three Kings in a special Nativity play, but without a baby Jesus*,”



*because there have been no newborn children in the village for many years...*" (from the liner notes of the CAM CD). Morricone In this case re-arranged *Tu scendi dalle stelle* in a sober version for children choir and guitar. His most notable contribution to this score was however to bring in the traditional ciaramella, as performed in *E' nato* (track 2) by Gianni Perilli who would later transform a bit his instrument for **Baaria**. This musician did participate in the Christmas concert held on the 25th of December of 2012 in the richly decorated Assisi Basilica where Morricone conducted both *E' nato* and a new arrangement of *Tu scendi dalle stelle*:

<http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-a7609916-3750-4096-9998-d8f23ff3ec6f.html>



Gianni Perilli



Ennio Morricone and Massimo Ranieri

Let's in the end evoke *Per Natale (l'esprit de Noël)*, the only new song featured on Hayley Westenra and EM's album "Paradiso" (2011), a lively number adorned with an arrangement typical of so many of EM's joyous compositions.

### ***Wedding***

Numerous musical sequences are linked to weddings, such as the suspenseful *Il matrimonio e la vendetta* in **Il ritorno di Ringo**, the subtle flute dialogue *Matrimonio clandestino* in **La battaglia di Algeri**, the exciting choral piece *Matrimonio* in **Escalation**, etc, but as far as I can tell, Morricone never composed a wedding march of his own. And it seems that few film composers actually did, maybe because they were daunted by the challenge to be compared to the two inescapable pieces of the classical repertory almost systematically aired during that ceremony or simply because they were incited by most directors and producers to use these marches<sup>13</sup>. As a result, like so many of his colleagues, Morricone had to quote those "wedding hits" on several occasions but he nevertheless did so with a lot of fantasy, namely Wagner's *Bridal Chorus* from "Lohengrin" in **Menage all'italiana** (*Matrimonio felice*) or in one unreleased cue from **H2S**. As for Felix Mendelssohn's world famous *Bridal March* from "A Midsummer Night's Dream", Morricone deftly inserted its opening bars on solo violin in **La resa dei conti's** *Square dance nuziale* and realaborated the tune as well in **Il mio caro**

<sup>13</sup> Here's at least one exception though: Vladimir Cosma composed an altogether original *Marche nuptiale* for Jean-Michel Ribes' light comedy *La galette du Roi* (1986).

**Dottore Graesler** as a lighthearted arrangement for a small band including castanets (*The decision*). Having never seen the movie I can only assume that this local colour was chosen given the fact the story unfolds in Lanzarote.

As a performer, EM recalls otherwise in Monda's book (p. 24/25) that he sounded the *Bridal March* (which one isn't told) on the trumpet at his friend's Gillo Pontecorvo's marriage, at least not inside the Campidoglio where EM didn't want to play but on the piazza when Gillo and his wife came out.

**Le trio infernal's** very sarcastic *Rag nuziale* might therefore be regarded as EM's hitherto unique composition thought out for a wedding. Having seen the movie lately, I figured out that this rag is heard thrice but always very shortly, cut to the brief ceremonies, which means as a result that the whole erotic development with sighs we know from the record didn't make it in the movie.



## Funeral

For the needs of the western **Il ritorno di Ringo**, EM arranged the traditional tune *Il silenzio* for solo trumpet, chorus and orchestra (*Il funerale*) and, while he was at it, also recorded the vocal version *La mia gente* sung by Maurizio Graf (released in 1966). When listening to other versions of *Il silenzio*, I surprisingly read in many sources a composer credit to Nini Rosso (who himself popularized it on trumpet) and Guglielmo Brezza! Nevertheless I soon found out that both men actually concocted in 1964 a light version of an anonymous piece often played in the barracks, *Silenzio fuori ordinanza*.

In a very faithful jazz vein, the Maestro wrote at least three examples of dirges, in **Uccellacci e uccellini** (*Funerale*), **Escalation** (*Funerale nero*) and **C'era una volta in America** (the first segment of *Prohibition dirge*). "A dirge is a somber song or lament expressing mourning or grief, such as would be appropriate for performance at a funeral... The English word dirge is derived from the Latin *Dirige, Domine, Deus meus, in conspectu tuo viam meam* ("Direct my way in your sight, O Lord my God"), the first words of the first antiphon in the Matins of the Office for the Dead, created on basis of Ps. 5,9. The original meaning of dirge in English referred to this office." (Wikipedia). On Youtube you can easily pick up stuff of that kind if you type keywords such as New Orleans / Dixieland funeral band. Toward the end of Pier Paolo Pasolini's **Uccellacci e uccellini**, also mind the presence of *Scarpe rote*, a solemn procession-like music for choir and orchestra sounding very much like a Russian traditional tune (did EM borrow it or is it a pastiche?) and then, while a state funeral followed by thousands of people is shown, we hear once again the poignant elegy for strings *S. Francesco parla agli uccelli* that was used much earlier in the movie in the sequence showing the famous 13th century Italian saint addressing to birds.

I recently watched again Giuliano Montaldo's mammoth TV series **Marco Polo** and was moved by one sequence taking place at the beginning of the third episode: Giulio, one of the

Polo's companions dies in Middle-East Asia, is buried and while Marco is praying in front of his tomb, one can hear the wrongly titled *Farewell to the mother*, a harrowing elegy featuring Dino Asciolla's solo viola, one of EM's most enduring trademarks.

*Funebre e pomposo* from **La chiave** is a perfectly fitting title for this article, isn't it? This powerful theme characterized by trumpet blasts is featured in full toward the end of Tinto Brass' movie during the death ceremony of the main male character Nino, played by Frank Finlay. During this final journey taking place on a gondola in Venice, people around are informed through loudspeakers that the Duce is about to hold a speech on the radio, hence the both tragic and pompous side of the music. Next to it, a group of fascists is seen on the Canal singing the *Inno dei giovani fascisti* composed by Giuseppe Blanc but Morricone wasn't involved in the arrangement.

I also watched again the beginning of Zeffirelli's **Hamlet**. Cut exactly as it is on the album, following right after the mighty opening title music for trumpets, organ and orchestra (the first segment of *The King is dead* up to ca 2' on the CD), we then reach the second segment, that is a quiet funeral piece, very much **Red Sonja**-like, as the King is shown in his last sepulchre, surrounded by the members of the Danish Elsinore court. This style very much representative of Morricone's symphonic writing no wonder showed up again in the 1912 mute movie **The life and death of Richard III** where mourning music was required as well.

Unlike what the lemma of Giuseppe Tornatore's **L'uomo delle stelle** shows in the database of [www.chimai.com](http://www.chimai.com), EM not only didn't compose the funeral march concluding the album but there is no clue whatsoever that he even arranged this *Marcia funebre Cristo alla colonna* by Giuseppe Bellisario (1902-73) (more about this musician here: [http://it.wikipedia.org/wiki/Giuseppe\\_Bellisario](http://it.wikipedia.org/wiki/Giuseppe_Bellisario)).

We are staying in this sad Sicilian fanfare mood with our next example: Tornatore indeed directed the commercial **Sicily** in 2002 for Dolce & Gabbana. I here take the liberty to base myself on Didier Thunus and Patrick Bouster's investigation "Pubblicità" (in MSV 109, p. 31/32): "*The spot, called Funeral, usually edited in 30 seconds, shows a mourning Bellucci getting dressed and then attending a funeral. Morricone's music is very evocative and pompous, as suits for such scene...*".

For the record, EM played himself the trumpet at the burial ceremony of his friend Egisto Macchi in 1992 and composed in september 1993 the *Elegia per Egisto* for solo violin. I'm curious to know whether he ever planned anything musically-wise for his own funeral.

*To be continued...*

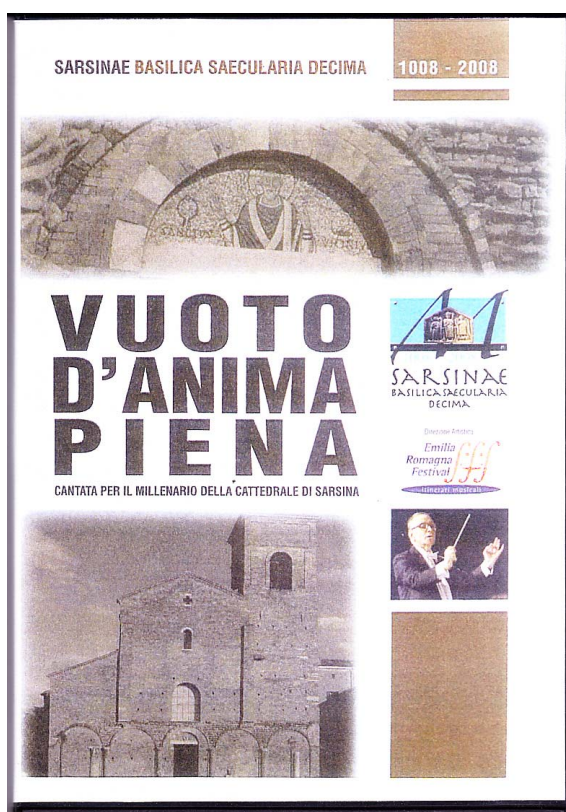


## ----- CONCERT REVIEW -----

## Vuoto d'anima piena

Mill'Ennio

*by Patrick Boustier*



### *The concert*

Through the Italian TV broadcasting only, this concert, held on August 25 of 2008 in the Basilica di Sarsina for its millennium, could be heard and recorded. So the sound, with some reverberation, is not excellent but average. The “Cantata per flauto, orchestra, e coro”, in three parts, has been performed by the Roma Sinfonietta Orchestra, the Coro Lirico Sinfonica Romano, Massimo Mercelli at flute, and two pianos.

Powerful, full of rhythm, percussion and brasses, the overture was known as a

sample available on the internet, a short excerpt of 2 minutes 30 (another longer excerpt exists on the net). The orchestra seems to fight against the brasses and the mixed choir receives the addition of the flute for a strong passage. The second half, more calm, invites to the meditation : a suspended choir, wordless. Then the choir sings, although with words, in the ethereal vein of The Bible or Mosè : mystery, infinite ... (11'29)

The flute plays the introduction of the second part, strongly dedicated to the instrument. Massimo Mercelli plays not a melody but some motives borrowed to the Gregorian techniques and the modal style. Between the flute parts, the strings, and then the choir, master their parts, in a slow tempo. Space notes on piano, the trumpet, and the choir sound in a dynamic way. A solo flute at a low level, a female solo voice and the flute conclude the part in a interesting battle. (13'25)



For the third and final part, the orchestra performs a powerful music similar to

overture of the first one. Then the female and male choirs, a capella, answer each other. Afterwards, we recognize the colors from El Greco. The choir and then the orchestra take more and more dynamism. The long passages of choir are progressively recovered by strong orchestra, with an impression of war. For the conclusion, the solo choir sings until the end in a “continuum”. (13’09)



### ***Interviews with Ennio Morricone***

*(Translation and footnotes by P. Bouster)*

**In the article “*E adesso costruisco una cattedrale di note*” (*La stampa*, August 12, 2008, by Franco Giubilei)**

In Sarsina, in Forlivese, there is a great roman cathedral which celebrates its first millennium. Here, where faith, tradition and mystery are blended in the “San Vicinio’s chain”- an antique collar in used metal of centuries for exorcism and cure<sup>14</sup> - on August 25, Ennio Morricone will conduct for the very first time his new work, *Vuoto d’anima piena*. It is a cantata for flute, orchestra and choir with texts by Francesco De Melis and its performance is

the main date of the Emilia Romagna’s festival. Then, on August 30, the orchestra, choir and conductor will enter the studio to record it for the disc.

Morricone has been inspired more by the sacredness of the atmosphere than by the religious element : “It is a profane cantata, not containing references to the liturgy. Yes, abstractly it refers to the cosmos and in the final, the recitative text “thunders as God makes”, which I link in music with a “light whisper”, but it has certainly no parenthood with the Bach’s cantata. It is the first time I compose a work commissioned for a millennium of a cathedral.”

*Q : Were you influenced by the atmosphere of the church ?*

EM : When I was going to the cathedral I saw what is its greatness : it is a special church, where regular rites of exorcism have been realised, but also a location of very pure cult by the simplicity of the architecture. The simplicity and the purity confirming the mysticism which emanates from there. But in the composition I am fundamentally faithful to the De Melis' text.

*Q : On which projects are you engaged ?*

As for the cinema, I must to prepare the soundtrack of the Giuseppe Tornatore's new movie, *Baaria* [it is the seventh collaboration with the Sicilian director, editor's note]. And then, there is a text by my son Giovanni, *Il viaggio*, that I have to musicalise.

*Q : What impression do you have on the today's Italian cinema ?*

It appears to me to be a good period : Garrone and Sorrentino with *Gomorra* and *Il divo* made movies of a high level. Montaldo, Faenza and Tornatore are directors who are able to make such optimal things. The problem is there is an invasion of American film, which prevents

<sup>14</sup> San Vicinio was the priest and for long time the bishop of the Sarsina area, and founded a typical tradition of fight against the (d)evil with a metallic chain (collar) put at the people's neck who search for help or protection. This tradition remains the same at Sarsina nowadays. Tourism helps this small town of 3700 inhabitants, in the province of Forli-Cesena, to live (websites : [www.sarsina.info](http://www.sarsina.info) or [www.comune.sarsina.fo.it](http://www.comune.sarsina.fo.it) )

the Italian cinema to have the successes it deserves. For us, apart from good ideas, there are also directors of high range.

*Q : And what do you think about the music for movies today ?*

It is sometimes arranged with too much synthesizers. Nevertheless, the film always resists to the music, in the sense that even if the soundtrack isn't fine enough, if the film is good it remains good and doesn't need the music. The impression of the eye is stronger than the ear's one, that is why the audience doesn't mind about the music. Unless the director put it voluntarily in prominence, the soundtrack, even nice, which isn't listened to, is as it doesn't exist. The exact opposite was achieved by Sergio Leone, Gillo Pontecorvo, or now, Tornatore.

SARSINA  
LUNEDÌ 25 AGOSTO  
ore 21.30  
Basilica Cattedrale  
ORCHESTRA ROMA SINFONIETTA  
NUOVO CORO LIRICO SINFONICO ROMANO  
Massimo Mercelli *flauto*  
ENNIO MORRICONE *direttore*

**VUOTO D'ANIMA PIENA**

cantata per flauto, orchestra e coro  
per il Millenario della Basilica Cattedrale di Sarsina

*musica*  
Ennio Morricone  
*verbo*  
Francesco De Melis

PRIMA ESECUZIONE ASSOLUTA  
COMMISSIONE COMITATO NAZIONALE PER IL MILLENNARIO DELLA  
BASILICA CATTEDRALE DI SARSINA E EMILIA ROMAGNA FESTIVAL

*Q : Is there something in common in the Sarsina's piece and your other music ?*

It is a composition I accepted to do after having read the text, in which I found a positive provocation : one who sees my

mystico-sacral nature could also speak about it in some of my scores. Saying this, there is something sacral in my music even while the film treats of war, violence or bandits, there is a mystic idea in my way to compose the soundtracks to accompany assassinations and other bad things of the world. Maybe it is the eternal fight between life and death, which brings a mystic conception of the existence.

**In *Corriere Cesenate* (internet page of Diocesi Cesenate, text by Michela Mosconi)**

EM : “Without the De Melis' text, I would never have written this cantata. I am a believer in all things, with all the doubts the world suggests. Stimulated by the Francesco's texts and in front of the story of the Basilica to all that happened during the story of the liturgy of the church, its movement, its ferments. I like the Gregorian chant and this modality can be found in all the piece. There is sacredness in all honest acts of the life.”

As far as we know, *Vuoto d'anima piena* is the Maestro's 6° cantata<sup>15</sup>, and we are dealing with an impressive work, more affordable than the Cantata per l'Europa, for instance. Although, comparing to the excerpts heard in the net, it appears more meditative, more difficult simply because it doesn't remain with the up tempo and strong sample of music.

In addition to the CD project mentioned in the article above, we know that the concert was shot and recorded in good quality for a possible DVD, still awaited.

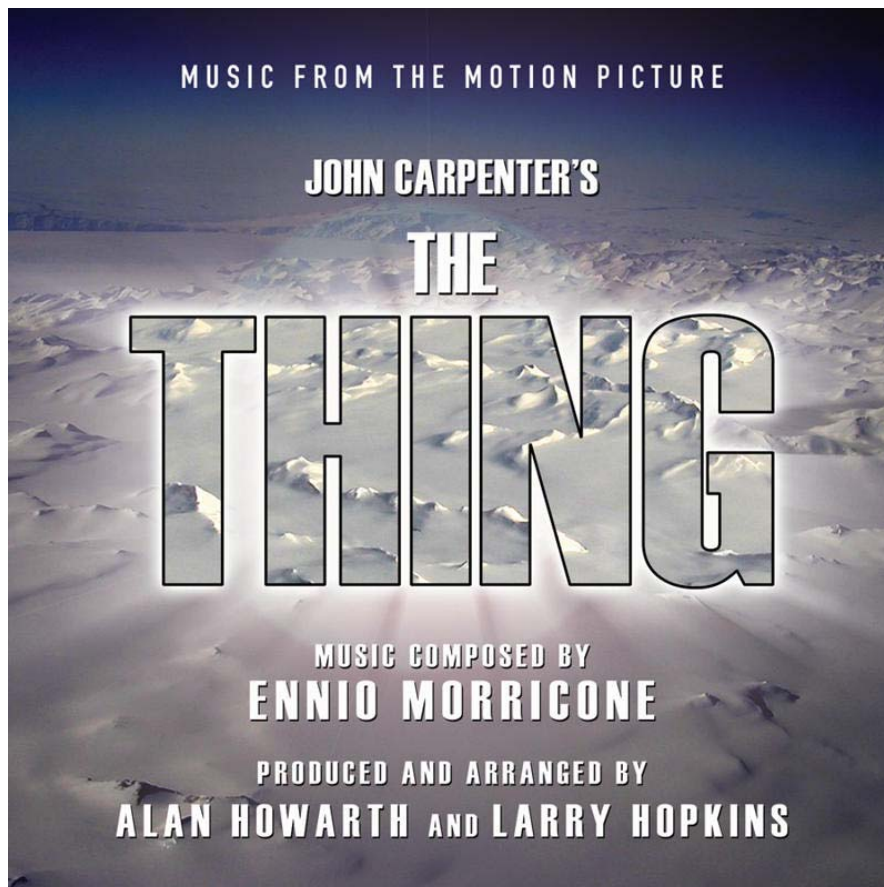
<sup>15</sup> They are (without other ones omitted or to discover) : Cantata (1957), Cantata per l'Europa (1989), Una via crucis (1992, by 4 composers : Dall'Ongaro, Frisina, Macchi and Morricone, performed in world premiere at Maastricht in 1992, read in MSV 66), Cantata narrazione (Oratorio per Padre Pio, 2003), Il canto del Dio nascosto (2007)



## ----- CD REVIEW -----

# The Thing, the Strings and the Synths

*by Didier Thunus*



## *Re-Recordings, part II*

Some evidence seems to indicate that the makers of cover versions are more and more going in the direction of re-recording, rather than re-arranging. A tendency which I had wished for in my article « Re-Recordings », published in MSV 114. Prometheus for example, the most promising label in that domain, is undertaking new large scale re-recording projects. This tends to show that their previous attempts employing the City of Prague Philharmonic, which must have been financially challenging, were successful. The Cinema Italiano

band also has regular releases, such as the excellent “Bossa Nova” compilation or the complete re-recording of the expanded **Giù la testa** as part as their 5-CD boxes, which kept their promises. And now is the turn of Buy Soundtrax, which had already shown some interest in the field with their iTunes singles. They have established a collaboration with John Carpenter's long-time partner, Alan Howarth, and are coming up with re-recordings of soundtracks from the Carpenter movies. The first one in the series was the Morricone-composed **The Thing**.

## A Score in 3 Parts

We know that the collaboration between Morricone and Carpenter happened remotely for the most part. The liner notes of the new Buy Soundtrax release explain that the Roman composer has worked in two phases: the first one provided the orchestral pieces, dominated by strings and woodwinds, which were only half satisfactory for the American director.

So after a meeting in Los Angeles, the composer went back to the studio, with no orchestra this time, and recorded a new series of pieces with synths only and a few spare instruments, including the now cult heartbeat theme. The resulting score is therefore made up of pieces which are either orchestral, or electronic. None of them mixes both approaches.

This time, Carpenter was satisfied. But later, in the film editing process, he needed some additional music. Not bothering about asking Ennio again, who was already busy on other projects, he called his friend Alan Howarth and worked with him on a few synth pieces very similar to what they had already produced together for movies such as **Escape from New York**.

So we can easily divide the score in three parts: the orchestral pieces of Morricone, the synth pieces of Morricone, and the synth pieces of Carpenter/Howarth. The latter ones had remained unreleased so far, whereas the Morricone score had been fully released, even if only sparsely used in the movie, on an MCA LP and later on a Varese Sarabande CD.

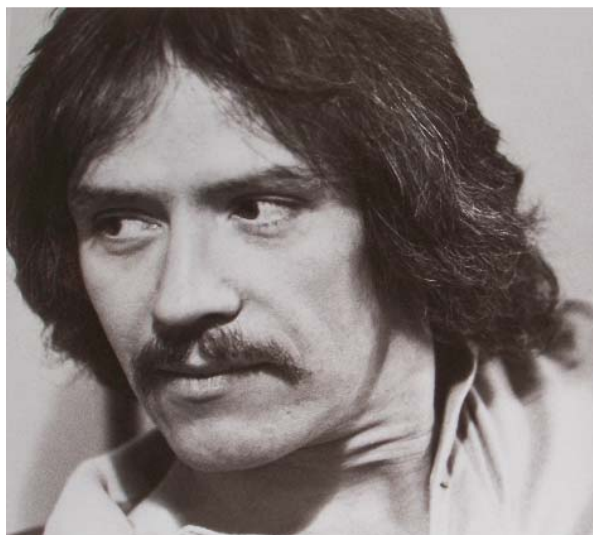


MCA LP and Varese Sarabande CD

## Synths and Strings

Upon first listening of the Buy Soundtrax release of **The Thing**, I was very satisfied and even impressed by the result. But one thing bugged me: the makers of the CD seemed to have been much more at ease with the orchestral tracks, than with the electronic ones.

Quite a paradox since Alan Howarth is best



John Carpenter in the 80's ([creatures-imagination.blogspot.be](http://creatures-imagination.blogspot.be)) known for his skills in the digital world, and must be a newcomer when it comes to dealing with “real” instruments. The fact that he was helped by some Larry Hopkins, unknown to me, was not a good enough explanation. Clearly, it could not have been done with synths. In electronic re-recordings in general, the difference between orchestra and synths is not always obvious, that’s true. However, as a rule of thumb, the start and ending of synth notes are more abrupt, especially when the source instruments were strings or brass. A strings section will always end a note with some natural echoing effect, due to the reverb and to the fact that the musicians cannot start or stop exactly at the very same split second; the rendering of the brass or of the woodwinds will often be influenced by the breathing of the players. Even if the synths have improved a lot overtime in trying to mimic these effects, the difference is still obvious in many cases. But if you listen carefully to the new release of “The Thing” by Buy Soundtrax, you will find no evidence whatsoever of that downgrade.

Maybe the liner notes will help us understand: “*The orchestral cues, says Howarth, I’ve done with Larry Hopkins using Digital Orchestra Tools to recreate them, and in some ways the performances are better in our version than they were in the original. It’s like an upgrade.*” Ok so it’s all done electronically, which is confirmed by Randall D. Larson, the author of the liner notes: “*Using these digital synthesizers to replicate the original analog synths and digital orchestral tools as a sample library for the symphonic music, Howarth has recreated the sound of Morricone’s music.*” I personally know nothing about sampling techniques – except that the idea is to include in a piece pre-recorded sounds or music –, so I probably shouldn’t be writing this in the first place. However, this case sounds a bit extreme to me. I invite you to listen carefully to these very precise moments of the two albums (the original one published by Varese Sarabande and the new one by Buy Soundtrax): *Humanity part 1* has clear clicks at 2:58 and at 3:37, probably due to recording defects or noises – well, the new version of it has exactly the same clicks at the same moments; *Solitude* has some hiss at 0:13, and guess what, it is there on the new version too. Now would you think that the Howarth/Hopkins pair has been uncompromising to the point of reproducing those defects, thinking they were intended by Morricone? You don’t really mean that, do you? The so-called “samples”, to me, can only have been the original pieces themselves.

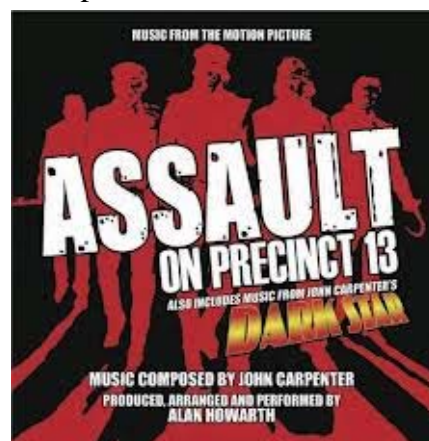
Another hint at this conclusion is to be found on BSX’s second release of Carpenter scores, **Assault of Precinct 13**. Howarth (on his own this time) took the liberty of expanding the end title of Carpenter’s full synths score with strings and brass samples. The result is clearly still a full synths piece, even though the same techniques have been used as for the rendering of the Morricone orchestral tracks. In this case indeed, no “original” orchestral version was to be extracted from.

Still, some doubt is allowed, because of differences noted in a few places. For example, the brass at the end of *Bestiality* has been replaced by synths, while the strings – the original ones for sure – keep playing in the background. This montage can only have been possible if a version

with strings only could be located, which is not likely. Another example is the section between 3:20 and 4:00 of *Despair*: the strings have been magnified to a point that could hardly be possible if the source was the much lower key original segment. Besides, the percussions in the background are not reproduced. So, my guess is that the result has been obtained by using both the original tracks and very clever sampling and editing.

I will personally not complain about this approach. The only added value of re-recordings anyway is to make available music which otherwise is hard or impossible to find in good quality. If the original pieces are available and their sound can be improved, there is no reason to spend days and

days redoing it all: just use the original ones. Legal and copyright constraints are another story. And if I’m wrong about the reuse of the original material, then Howarth and Hopkins can take this as the



Buy Soundtrax' re-recording of Assault on Precinct 13 and Dark Star

best compliment they could hope for, as they would have done the job so perfectly that even a cranky quibbler like me was fooled.

### *The Full Score At Last*

The new CD more or less restores the film order of the pieces, which is a good thing, be it only to offer a different programme compared to the one we have been used to for the past 30 years. The pieces not heard in the movie were placed at the end of the CD.

So it opens with the *Main Title*, from the Carpenter/Howarth sessions, setting the atmosphere when it is suggested on screen that the « thing » in question is coming from outer space. Then we get a first version of the heartbeat piece, which receives here a new and appropriate title:



*Main Theme – Desolation.* On the original album, this piece, called *Humanity part 2*, was in 2 parts.



Alan Howarth  
([www.alanhowarth.com](http://www.alanhowarth.com))

The second part, not heard in the movie, is also present here, but as a separate track under the title *Humanity 2*. This sequencing makes sense even if it breaks the film order. Those first 2 re-recorded pieces are quite well done.

The next piece, *Despair*, is one of the most amazing pieces of music ever composed by Morricone. The first part starts with a (too)

long intro built on a web of strings, but never mind, because it then develops into an incredibly scary succession of icy strings phrases, each of them going deeper in the horror, as if the composer himself could not stop it. The second part is calmer and makes up a peaceful resolution to the piece. Note that it was already clear from the original album that these 2 parts were actually separate tracks, glued together for the album. The transition between the two, which had been poorly done, has been improved this time, and the overall sound is much better.

The CD then continues with the Morricone orchestral pieces, such as the excellent *Humanity* (corresponding to *Humanity part 1*), *Shape*, *Solitude* and *Wait*, alternating with the other Carpenter/Howarth pieces called *Burn It*, *Fuchs* and *To Mac's Shack*. I don't remember exactly how these non-Morricone tracks sound in the movie, but these versions seem to be very faithful to the original ones, which is only normal since they are remade by Howarth himself. Definitely a welcome addition to this score. The following tracks are the album-only pieces of Morricone: *Sterelization* and *Eternity*, being synths pieces, are re-done by Howarth/Hopkins – *Sterelization* is much shorter though, for some reason, and probably the least convincing of the re-recorded pieces; *Contamination* and *Bestiality*, being strings pieces, are the exact pieces we know –

except for the synthesized brass of *Bestiality*, mentioned above. Another exception is the second part of *Solitude*, which has been re-recorded with synths, even though it is originally a strings piece.

The last track is another disappointment. With a title like *Main Theme – End Credits*, I was hoping to find the film version of the heartbeat end title. It has always been unclear who actually arranged that piece: the arrangements do not sound morriconian, and indeed the piece was not included on the original album. But Morricone once said that he made it, and indeed the piece is not included on this new Howarth-made album. The mystery will remain entire because the liner notes say nothing about it, and the *End Credits* piece in question is simply the same as the *Desolation* piece, with some added sound effects, which do no good to it.

### *A New Life for the Thing*

The resulting album is still a very interesting item. Howarth and Hopkins are to be thanked for not having produced a 21<sup>st</sup> century version of the score, but having stayed close to the original. The CD has improved sound for the existing orchestral pieces, it has the additional music by Carpenter and Howarth, the sequencing is better, and its version of the pulsating heartbeat theme can be considered as the best cover version so far. It has the potential to make discover this important score by a new generation of film music lovers. It will be clear to them how Morricone's **The Thing** is so much more inventive, avantgarde, audacious and varied than, for example, Marco Beltrami's recent score to the prequel of the same title. The latter, apart from reusing Morricone's heartbeat motive on two occasions, employed an army of arrangers to come up with just another of those insipid and undifferentiated Hollywood scores which could have worked for any other horror or suspense movie.

On the down side, most of the re-recorded pieces are not always faithful enough to the original, the real end title is still absent, and we have some afterthought about the techniques used, which at times make it sound like a faux re-recording album.

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

# Ennio Morricone and China

## Part I

*by Wenguang Han*

Ennio Morricone became famous in the 1960s to 1980s. Unfortunately, before and after the cultural revolution, China is in the period of self-imposed isolation, thus he almost missed that generation of Chinese, and formed a special history and culture, art vacuum in mainland China.

But the relation between countries and the people is not possible to completely cut off. We review several films that composed by Morricone, so that we can exactly see these relations. Following 5 films screenshots demonstrated that Morricone and his relevant works with China's relation.

### *Chinese aspects in the films composed by Morricone period 1960s–1980s*



**”La voglia matta” (01:01:18) - Chinese girl**



**“Uccellacci e uccellini” (00:02:28) - Edward Snow visits the Mao Zedong “Where is mankind going?”**



**"La Cina è vicina" (00:18:02) - Leftist students late at night to brush out the slogan "China is near"**



**"Giù la Testa" (00:00:47) - Mao Ze-Dong's quotation at the start of the film subtitles**

Ennio Morricone's speech in Beijing in 2009 referred to "La Cina è vicina" and "Marco Polo", mentioned his impressions when he visited China in 1982 because of shooting the "Marco Polo". This is Morricone first time in close contact with China.

**"Marco Polo" (02:17:28) - Chinese famous artist Ying Recheng plays Yuan emperor Kublai Khan**

### *Chinese people contact Ennio Morricone masterpieces at the late 20th century*

First some translated films were spread to the mainland from Hong Kong, Taiwan. Many spaghetti westerns passed there shortly after being released in America and Europe. For example

"A Fistful of dollars", "For a few dollars more", "The good, The bad, The ugly", "The Mercenary" and "The Bird with the Crystal Plumage" and so on.

The minority of persons who had opportunity of going abroad brought back some Morricone musical works. The author is one of these lucky persons. In 1979 I heard "Once upon a time in the west" in Paris for the first time, And since then started a quest of the road. After 15 years, I finally knew the composer is Ennio Morricone!

In the late 1970s, Chinese translation studio dubbed a few films that were released by France or Italy. For example the 1973 film "Le serpent", 1965 "Agent 505: Todesfalle Beirut", 1975 "Fear Over the City", 1981 "The Professional" and so on. Especially the famous "Chi mai" melody, was memorable for many people. We still repeatedly can see persons who are seeking its source 10-20 years later in our BBS. They actively joined the ranks of Morricone fans once they realized that this is Ennio Morricone's work.



**Hong Kong early translations of film "for a few dollars more"**





A 1973 film “Le Serpent” dubbed in Chinese in 1976



A 1981 film “Le Professionnel” dubbed in Chinese in 1991

Late 1980s, CD's began to appear. It opened up a new channel for spreading the Morricone works. The author accidentally bought a music CD in 1994 in Beijing (Below image), It may be the earliest officially published Morricone musical works in mainland China. Its number is “ISRC CN-C07-94-323-12/A.J6”, the title is “FILM, MUSIC & LOVE TO ENNIO MORRICONE”. It may be an imported version from Taiwan or Hong Kong. Its amazingly high-priced: 85 yuan (RMB), is about equal my half month salary in that time! I hesitated over and over, still bought it down. But it's really good value for money. It is where I started to know Ennio Morricone, and became his life-long fan. Enter the 1990s and the 21<sup>st</sup> century, the CD technology rapidly spread, looking for a disc of Morricone was already not too difficult.



### *New century, new atmosphere*

In the 1990s, CCTV once had broadcast the film “Cinema Paradiso” directed by Giuseppe Tornatore. Since 1999, Beijing Music Radio launched a music appreciation program “The sound of music in the screen world”, introduced Ennio Morricone’s famous works by China renowned film music critics Mr. Dalin Yang and Ms. Dong Yang, successively introducing the famous music of “Cinema Paradiso”, “The legend of 1900”, “Once upon a time in the west”, “Once up a time in America” and so on. It led many young listeners to become Morricone Fans and our website backbone member afterwards.



**Mr. Dalin Yang and Ms. Dong Yang (General advisers of “MorriUnion”) preside over a Morricone theme lecture**



**Ms. Dong Yang presides over the Press conference of Ennio Morricone in Beijing in May 2009 (Right 1)**

2003 China CCTV began to play the famous Italian super-long TV series “La Piovra”, the broadcast caused great interest of the audience. May 3, 2004, CCTV-6 played “Once Upon a Time in America”, its magnificent complex America theme and Its music with past feelings like a dream, like a shadow, attracted a large number of the younger generation. Many people found Ennio Morricone, this not familiar name, when they were looking for the source of this music, and had an enormous interest in him. Then on July 24, 2004, also broadcast the film “The legend of 1900”, and then by way of network, VCD and DVD etc. Channel, provided “Malena”, “Once upon a time in the west”, “A fistful of dollars” and Bounty Trilogy, “The Mission” and so on, many people are no longer strangers to Ennio Morricone.



**CCTV plays the famous Italian super-long TV series “La Piovra”**



**In 2004, CCTV-6 play film “Once Upon a Time in America” (See here)**

Into the 21<sup>st</sup> century, the government strengthened the management of copyright, and many publishers obtained the authorization to issue the CD with Ennio Morricone works. Their prices generally around 30-40 Yuan RMB, but as a result of the rapid elevation of people wage level, a CD price is only equal to about 1% of the person’s average monthly salary. So at this time, it has been very easy to obtain Morricone works.





The maestro's musical works released by China International Cultural Exchange Audio and Video Press in 2005 and authorized by EMI Corp.



The maestro's musical works "Richard Clayderman—The movie Love Talk" released by China Inner Mongolia Cultural Audiovisual Press in 2007 and authorized by Rock Records Corp.

On August 8, 2003. Our web site "I Love Ennio Morricone" <http://vip.morricone.cn/ns-images/ns-notes/007/ENPDF/website.pdf> (Renamed in 2006 as "Morricone Fans") was established by the author. It is the public benefit of a personal web site with Chinese and English languages and about Ennio Morricone. From the site construction, it was warmly welcomed by Chinese and friends around the world. The website launched soon, won the friends warm response, only eight months from 2003-2004, the numbers of registered reached 1373 persons. Many friends at home and abroad sent messages, e-mails and other means to express their support and joy. Since 2010 visits have stabilized at 300-400 IP / day. January 12, 2009 total visits reached 1,000,000 (IP), 65% visitors from China, and 35% from 198 countries and regions around the world. Many people became the member of the edit team or volunteer for subtitle's translation, formed an backbone troop of Morricone fans in China.



The English homepage of the earliest version of the website



During the period 2003-2010, the focus of the site is to widely spread Morricone outstanding works. In 2007-2010, during 4 years, in order to meet the fans' needs, the site provided the OST music resources to reach 306 sets, the movie resources reached 108 films, daily download traffic up to 10G. and provided many sheet music and subtitles for friends who like playing musical instruments, impelled the popularity and spread of Morricone works at home and abroad.

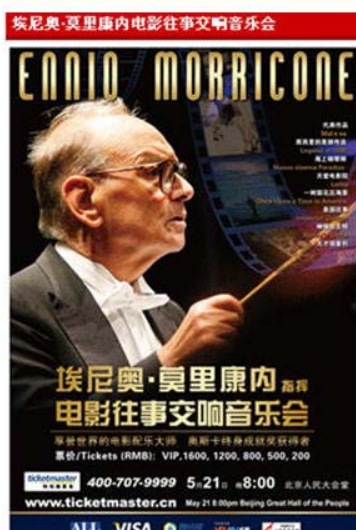
From 2011, The website work focus started to shift, from providing general download of resources to providing the depth of knowledge about Morricone works. Therefore a VIP Member area (<http://vip.morricone.cn/index-eng.htm>) was created for this, Its aim being to gather genuine fans for depth development and research to Ennio Morricone works and hoping to achieve better results in next new decade.

Since the site construction 10 years ago, it also attempts to provide the interactive function in a variety of ways: A Chinese forum (BBS) (<http://club.morricone.cn/emf/index.asp>) is opened for 4 years, registered membership reached 800 persons, the members posted total reaches 8406 times. For commemorating the website's 4<sup>th</sup> anniversary, a prize-winning quiz activity was carried out, and obtained a good effect. For commemorating the website's 7<sup>th</sup> anniversary, 9 sets of film DVD with OST and Chinese-English subtitles were specially edited and released, and 150 presents were given to the fans, enabling the Morricone works to obtain a wider spread.



## Summary for VIP area

**Important Notify:** The Subscription notification and explanation of "Ennio Morricone Fans Handbook"



### A column of chronology of Morricone's works

This is a latest chronology column edited in 2010 according Morricone official web site. It includes that chronological catalogue of the films composed by Ennio Morricone; The alias of the films; A total film's chronological catalogue arranged as years; A total film's chronological catalogue arranged as English letter etc. It is a Programmatic document of all web pages in the web site and an important file for Morricone fans. The column not need to login, you can free below its all pages

Main item	Main content
1959-2009 all catalogue	401official all films and important non-official films
1961-2008 all alias list	The alias of 401official all films
A total film's chronological catalogue arranged as years	1961-2008 official 401 film's chronological catalogue arranged as years
A total film's chronological catalogue arranged as English letter	1961-2008 official 401 film's chronological catalogue arranged as English letter

## The VIP area created in 2011



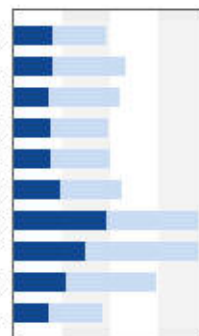
**The DVD edited and released by the site was presented for free to fans period Shanghai Morricone Concert on June 2,2010**

### ***Set off a new upsurge from Morricone Oscar-winning and China Concert***

Ennio Morricone is not well known to the Chinese because he has never won an Oscar. Although his fans were angry and scorned the Academy, many people did not want that Morricone would obtain this prize when he eventually won this award. But in many average persons eyes, this is actually a very important corona. February 25, 2007, when he finally held this late statuette for “the lifelong achievement award” the highest honor to 79-year-old Morricone, very many Chinese started to hear this Italian name: “Ennio Morricone”. Therefore everywhere they inquired who was this old person. Our website traffic data clearly records such a moment in history:

## 查询结果 - 日段分析 (表)

	独立IP	比例	客户端	比例	新客户	比例	浏览量	比例	
2007-2-20	226	8.0%	0	%	0	%	537	7.7%	20
2007-2-21	228	8.1%	0	%	0	%	644	9.2%	21
2007-2-22	199	7.1%	0	%	0	%	620	8.8%	22
2007-2-23	209	7.4%	0	%	0	%	544	7.8%	23
2007-2-24	212	7.5%	0	%	0	%	556	7.9%	24
2007-2-25	271	9.6%	0	%	0	%	632	9.0%	25
2007-2-26	532	18.9%	0	%	0	%	1073	15.3%	26
2007-2-27	419	14.9%	0	%	0	%	1070	15.2%	27
2007-2-28	307	10.9%	0	%	0	%	830	11.8%	28
2007-3-1	207	7.4%	0	%	0	%	511	7.3%	1

**February 26,2007, the site's traffic increased sharply to more than double**

After long-term expectations, Ennio Morricone China Concert was finally held in Beijing on May 23,2009. This is really an oversized happy mega-event for Chinese fans. Because it was first held in mainland China, regardless both the organizer and the audience had many new problems: The organizers worried about listeners too little, and listeners worried about not getting tickets. Many fans wanted a close contact with the maestro.... In this case, our site naturally was pushed to the front. We mobilized the backbone of the editorial team and earnestly organized this activity in order to serve the fans all over the country. From the notification, booking, taking the tickets, to organizing relevant activities and to offering a gift to the Maestro... After the successful completion of this task, fans gained more trust and expressed high praises.



**Ennio Morricone holds a press conference in Beijing on May 22,2009 morning. Maestro answers the reporter's questions**



**Ennio Morricone at the lecture of film music in Beijing Central Conservatory of Music. He plays on piano to explain the "Once upon a time in the west" music conception**





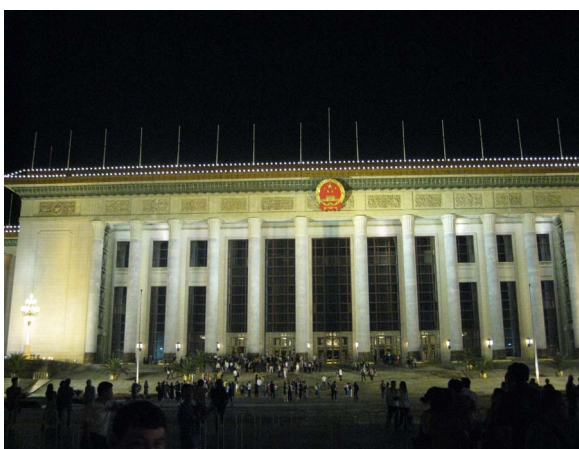
**The editor hands a tribute to the Maestro on behalf of the Chinese fans**



**The Maestro enumerates one by one his old friends in the painting**



**The fans had the honor to converse with the Maestro**



**The Beijing Great Hall of the People before performance on May 23,2009**



**The ticket-holders enter the hall full of expectation for the concert**



**The fans place the hard-won ticket in front of the seat**

Morricone concert brought an upsurge in the media of China, except the network, the newspapers made many reports.

## 莫里康内 今晚追述电影往事

**晨报讯** (记者 李澄 实习生 白帆) 今晚8点在人民大会堂, 享誉世界的电影音乐之父、奥斯卡终身成就奖获得者——埃尼奥·莫里康内将亲自执棒匈牙利爱乐乐团和北京节日合唱团, 奏响“电影往事”北京交响音乐会。昨天在意大利使馆文化处, 莫里康内出席了其首次访华演出的新闻发布会。

作为电影音乐界首屈一指的风云人物，莫里康内曾多次获得意大利电影金像奖、英国影艺学院奖、金球奖、格莱美奖、欧洲电影奖。在长达半个世纪的艺术生涯中，他创作了超过 500 部电影与电视音乐作品，以及上百部古典音乐作品。从《天堂电影院》到《海上钢琴师》，从帕索里

尼到阿莫多瓦,从朋克老将到重金属天团,从阿根廷世界杯主题曲到PS2枪战游戏《血腥左轮》配乐,莫里康内的影响更就渗透当代文化的不同血脉。对于这次北京讲述他的电影往事,莫里康内表示“十分激动和期待”。早在30年前他就曾应邀谱下《中国很近》一曲。他说,“中国很近”曾是欧洲人民的希望;而今,当他再次来到阔别了30年之久的北京,他激动地说,这个日新月异的大都市令他震撼,这个飞速发展的民族更是令他钦佩。另外,他还提到中国有不少才华横溢的导演,而他最爱的中国电影是张艺谋的《红高粱》。他表示,希望此次访华演出能为他和中国导演的合作牵线搭桥。

电影作曲大师第二次来京,今晚登台人民大会堂  
**莫里康内 惊叹北京变化**

本报讯 (记者张璐诗)  
昨日,81岁的意大利电影作曲大师埃尼奥·莫里康内抵

京,出席了在意大利使馆文化处举行的媒体见面会。在

时他还带来了与自己合作过多次音乐会的女高音歌唱家苏珊娜·蒙卡里。

曾为近500部电影配乐

拿遍全球电影配乐大奖的莫里康内称,得奖不是终极目标,写音乐才是自己

最大的快乐。而在媒体见面会上,除了记者,还有专程从南京赶过来的“凤凰城”中文网“乐迷代表”。而对前来捧场的众多年轻人,作曲大师谈兴显然很高。他除了

怎样完善一些。牙示,自己现在已经片了。只是现在

已步入暮年，  
健康内，手中还一  
忙活。他告诉记

## 14 文娱·综艺

2009年5月24日 星期日 责任编辑 谢 洁 版面编辑 王 丽 美术编辑 周春英 校对 郭世林

京华时报

## 莫里康内音乐会考验粉丝忠诚度

**本报讯** (记者许青红) 世界电影音乐大师埃尼奥·莫里康内的电影音乐作品音乐会昨晚在人民大会堂奏响,九成的上座率显示了大师旺盛的人气 and 超强的票房号召力。但没有开场白,没有串场介绍,没有字幕,没有任何影像介绍,两个小时的音乐作品演奏

极大地考验莫里康内粉丝的忠诚度,只有看过绝大多数他配乐的电影的人,才可能听懂整场音乐会。

昨晚,81岁高龄的莫里康内亲自执棒,指挥匈牙利杰尔爱乐乐团为观众演奏《海上钢琴师》、《黄金三镖客》、《美国往事》、《西部往事》等地的经典电影音乐作

品。音乐会由经典生涯、单曲精品、潮流青奥、莱昂内的当代电影传奇、社会主题电影配乐、向莫洛·施罗尼尼先生致敬、聚会六部分组成,由于缺乏记忆,观众只能从音乐中努力搜寻记忆,希冀能和自己看过的大师电影对上号。当《黄金三德管》、《美国往事》等传家宝般的电影

音乐一响起,观众立即鼓掌,把气氛推向高潮。虽然没有太多交流,但刘翔昨晚的表现依然可圈可点,在台上全然不显老态。当这场曲目《天堂电影院》音乐奏完时,观众都站起来,给大导演长达五分钟的掌声,气氛非常热烈。

图为莫里康内激情指挥。



**2009.5.23. Beijing Morning News:**

***“Morricone Tonight recollects the movie past events”***

### 2009.5.24 The Beijing News and JINGWAH

**Times: “Morricone wonders changes of Beijing”; and “Morricone concert test fans’ loyalty”**

After merely one year, during Shanghai EXPO, Morricone's second China concert is held in Shanghai on June 2, 2010. It once again raises an upsurge among the Chinese fans. As far as we are concerned, it was different for two reasons: Firstly, we have had the experience of Beijing concert; Secondly, and more importantly, the "MorriUnion" had been established, the fans had their own organization. Although there were many new difficulties, this booking work went extremely well. "MorriUnion"'s president, secretary general, member of the councils all positively participated this time in the organization work, 150 fans from all over the country had their wish come true and could attend the concert, and cordial conversation exchanges with the Maestro. The prestige of "MorriUnion" also obtained a great improvement.



**The Fans happily and orderly got the ticket and looked forward to the concert for a long time**



**The member of council Mr. Kai Huang is talking with pianist Ms. Gilda Buttà**





**Fans and soprano Ms.Susanna group photo**



**Fans of the Maestro present gifts**

CCTV first time introduced Ennio Morricone to the national audiences. In national broadcast prime-time, it made more average Chinese people know the name of Ennio Morricone!



**On June 3, 2010 evening, CCTV-1 introduced Ennio Morricone in national broadcast prime-time (see here for the video: <http://www.tudou.com/programs/view/pmi2ZxGzraE/>). The name of Morricone starts to enter every household in China**

Morricone concert brings a rich audio-visual enjoyment to Chinese fans. But apart from the excitement, they more or less regretted that the programmes of both concerts lacked China or Orient-related musical elements. In fact, Moricone's music does not lack such work, for example 1982 "Marco Polo"'s many famous pieces, 1983 "Le marginal"'s theme music....They all are outstanding melodies and carry a strong Oriental color. We hope that at the next concert, we will be able to hear them.

*To be continued...*



## ----- VINTAGE -----

## Geoff Love

## “La Musique D'Ennio Morricone”

*By Steven Dixon*

Morricone cover versions are rarely debated and I would be the first to admit I do not collect this type of recording. But one European cover version album did take my eye thanks to its rare and unusual content.

In 1973 British born Geoff Love, whose most famous and best selling album was “Big Terror Movie Themes”, recorded “La Musique d'Ennio Morricone” (LP MFP 94653).

Of Belgium origin, this long player boasted a mixture of previously released Morricone covers Geoff recorded back in 1969 (**The Good the Bad and the Ugly** and **A Fistful of Dollars** were among them). But there are premiere 1973 recordings by Geoff Love of *The Man with Harmonica* (**Once upon a time in the west**), **A Fistful of Dynamite** and **Sacco and Vanzetti's**

*Here's to You* (version instrumentale). The latter two were relatively new films at the time.

Even newer was the rare theme *Sweet Susan* (from **La Banda J&S / J&S Band** 1972). The title **J&S Band** was never mentioned on the sleeve, nor the disc, so anyone purchasing that album would have been left in the dark regarding the title of that film. You also have to remember just because **J&S Band** was made in 1972 the film was never released in the United Kingdom or the United States until many years later. Susan George the British actress who played Susan had not even seen the film until the early 1990s and was thrilled when I provided her with a copy of this very rare western.

*Sweet Susan* is actually quite a calming version, nicely paced and although the harmonica passages

are way out of tune the track is a nice easy listening piece.

In 1973, when western cover versions were flooding the market on budget MFP labels, calming western love themes such as *Sweet Susan* make an interesting parallel to the speedy paced classics **The Good the bad and the ugly**, **A Professional Gun** and **A Fistful of Dollars**.

Although an identical content German EMI pressing was issued under the title “Geoff Love - Die Filmhits von Ennio Morricone”, I have yet to find a UK pressing of this particular album, but that doesn't mean there isn't one out there.



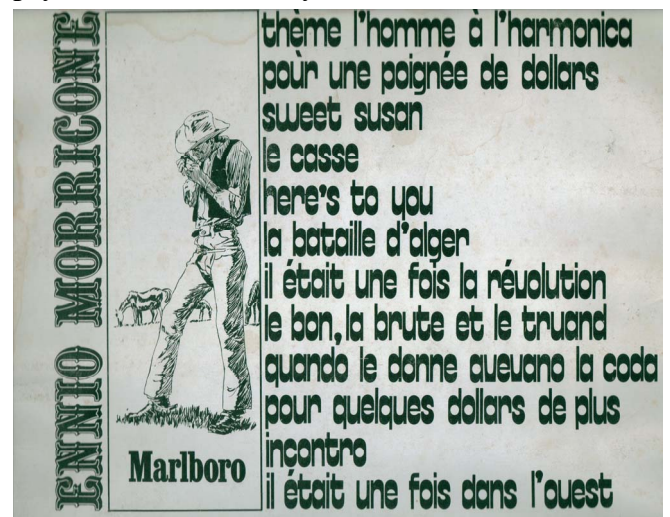
Though in all honesty a UK pressing of “La Musique d'Ennio Morricone” seems unlikely as many of the themes were so diverse, British listeners may not have appreciated them in a period dominated by western cover versions.

To reinforce this argument I direct you to a film theme on this album titled **Quando le Donne Avevano La Coda** / **When Woman Had Tails** (1970). Make no mistake this was an incredibly rare theme at the time. **Quando le Donne**

**Avenano La Coda** was always going to be a difficult task for an artist of Geoff Love's capabilities whose swing, jazz and trombone musical background was never likely to pull off such a difficult theme.

After the embarrassing solo introductory grunt (sounding like a constipated bullfrog), Geoff Love does at least return to the safer orchestral route.

It's not the worst cover version on the album – the ever popular **Pour Une Poignée de Dollars** / **A Fistful of Dollars** (main theme recorded by Geoff in 1969); and **Pour Quelques Dollars de Plus** / **For a Few Dollars More** (main theme recorded by Geoff in 1971) have been turned into a western version of *Danger Diabolik* using mainly psychedelic musical styles.



Now for some positives and some themes quite close the originals. The up-tempo **Le Casse** / **The Burglars** (1970) and the **Incontro** theme (1972) both hit nice encouraging beats, especially **Incontro** as it is a territory Geoff Love, having recorded so many love albums, was happy with.

As an interesting closing note the Holland front cover and back cover has artwork taken from original Marlborough cigarette poster campaigns.

The western element photo art was also prominent on the same year German edition by EMI.

## ----- PORTRAIT -----

## Vengeance of the Butterfly

Morricone and Matt Cimber

*By Gergely Hubai*

During his 400+ film career, Ennio Morricone had worked with a great number of directors of various nationalities. Given the number of scores he did, it's only natural that some of the filmmakers would be overshadowed by the likes of Sergio Leone or Brian de Palma – until now. It's time to look at some of the less celebrated collaborators, starting with director Matt Cimber who worked with Ennio Morricone on three consecutive movies...



**Matt Cimber (workshop.ciac.pt)**

Matt Cimber was born as Matteo Ottaviano in 1936 and started his career in the early 1960s by directing off-Broadway plays such as the works of F. Scott Fitzgerald, Tennessee Williams and Jean Cocteau. When he directed the Broadway revival of William Inge's **Bus Stop**, he met his future wife Jayne Mansfield who tried to establish herself as a more serious actress after Marilyn Monroe had played the same role in the film adaptation. Cimber had a rocky relationship with the actress: they got divorced in less than one and a half year and Mansfield passed in a tragic road accident less than a year later. Cimber's feature film debut entitled **Single Room Furnished** was

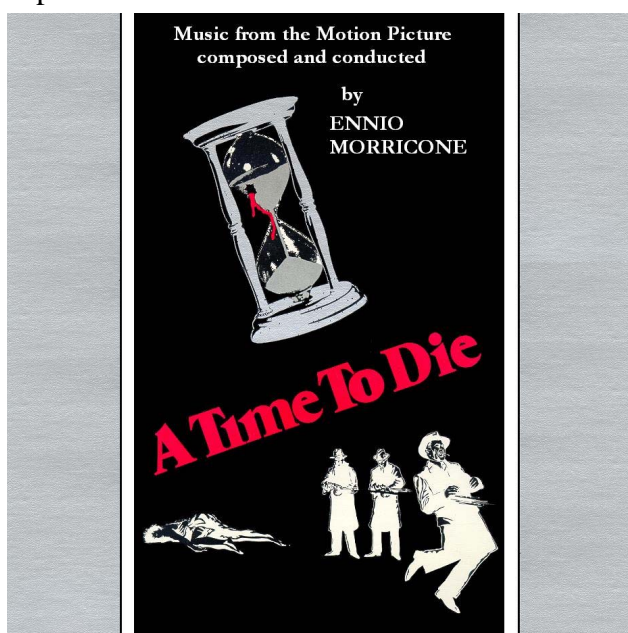
released in 1968, starring his now deceased ex-wife in the main role.

Based on a story by Mario Puzo, **A Time to Die** (1981) was the first collaboration between Cimber and Morricone. This was a World War II revenge fantasy that was produced shortly after **The Boys from Brazil** (1978), another film where Nazi collaborators are brought to justice after their horrific crimes. Edward Albert plays Michael Rogan, a survivor whose beautiful wife was murdered by Nazis during the war. He vows revenge against the six men (four Germans, a Hungarian, and a Sicilian) responsible for the atrocity and he gets help from a CIA operative



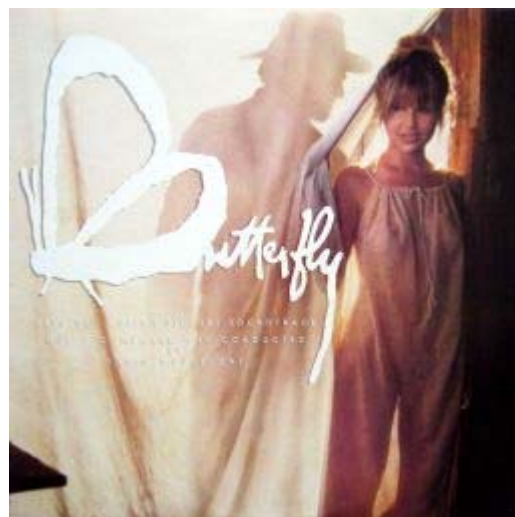
who has a slightly different agenda for the manhunt. Things get more complicated when one of the men named Van Osten (played by Rex Harrison in his final on-screen performance) becomes the United State's number one candidate for West German chancellorship. His high political stature makes him the toughest target of them all.

Morricone's first score for Cimber emphasizes the original idea of Mario Puzo's story, which was conceived as a serious revenge drama. The music favors strings-based suspense, lead by a great dramatic main theme and references to the Hungarian aspect of the story. One of the tracks introduces the harpsichord to lend a rustic feel to its respective scene with a brief tzigane style violin magic is used to reflect on gypsy music (which, to the untrained ear, equals Hungarian folk music). The two cues entitled *The Girl from Munich* reprise the main theme with an idea of lost love and vengeance, but unfortunately the film itself doesn't do a good of a job of showcasing Morricone's score beyond the suspense music.



**A Time to Die** was actually shot in 1979 and was finished only in 1982 – it took another year until the movie got a wide release a year later in the United States. First-time producer Charles Lee was convinced by more seasoned veterans that the original version of the film was too slow, so he hired Joe ("no relation to Giuseppe") Tornatore to direct further action scenes and a shoot em 'up

finale to conclude the adventure on a more imposing note. These unrelated scenes broke up whatever dramatic gravitas the film had and contributed to the abysmal reviews generated by the press. The new scenes were scored by veteran Hollywood composer Robert O. Ragland (of **Grizzly** fame) and some prints of the film actually credit him for the music instead of Morricone – even though quite a bit of his work is left in the finished print too.



By the time **A Time to Die** actually made it to the cinema screens, the second collaboration between Cimber and Morricone was already shown across the country to negative and mixed reviews. **Butterfly** (1982) is easily one of the more notorious movies on Morricone's resume even if the basic premise sounded solid on paper. **Butterfly** gives top billing to Orson Welles, who plays Judge Rauch in the trial that forms the backbone of the story. The case involves Jess Tyler (played by Stacey Keach), a caretaker who is accused of having improper relations with his underage daughter Kady (played by Pia Zadora).

Upon its original release, **Butterfly** fetched an astounding number of ten Razzie nominations (including three wins) while also inexplicably getting a Golden Globe for the film's controversial star, Pia Zadora. Even though the marketing department tried to emphasize that the film was based on a novel by James M. Cain (**The Postman Always Rings Twice**, **Double Indemnity**, **Mildred Pierce** were all certified box office hits), the press didn't accept this easy bait. They mostly saw the film as a vanity project for Zadora, whose dreams were financed by her

wealthy husband, Israeli multimillionaire Meshulam Riklis. Such exciting accusations are what makes the tabloids go round so **Butterfly** had no chance in this battle even though it wasn't as bad as the reviewers claimed it to be.

Morricone's music is the most lyrical he delivered for Cimber and arguably the best received of the three scores (it was even nominated for a Golden Globe). Matt Cimber flew off to Rome with only a rough cut of the film which served as the inspiration for the music. The bulk of the music deals with the complex relationship between Jess and Kady, but the real heart is in its excellent depiction of isolation in the desert. The main theme is inspired by the sounds of nature, including the flutter of a butterfly wing provided by harpist Anna Palomba. "Usual suspects" Edda Dell'Orso and flugelhorn player Oscar Valdambrini are also at hand to provide lyrical depth to several cues.

The score is rounded out by the obligatory theme song *It's Wrong For Me To Love You* performed by Pia Zadora. What makes the song stand out is the fact that the filmmakers didn't feel the urge to produce a chart-topping pop sensation capitalizing on the singer's fame. Instead, the song is solidly built into the score with a tempo and orchestration that matched the instrumental counterpart in the film. Unfortunately the music couldn't escape the critics' malicious attacks either – both the score and the song were nominated at the Razzies (Morricone was also nominated for **The Thing**), but luckily both of them lost out to **The Pirate Movie**. The nomination itself sound unfair because the music is as solid as any of Morricone's more lyrically infused scores from the 1980s.

Finally there's **Hundra** (1983), a sword-and-sorcery film starring Laurene Landon as a tough leather-clad princess in pursuit of vengeance. Inspired by the popularity of the **Conan** movies, Matt Cimber helmed a more affordable and somewhat feminist version of the same story with Landon playing the princess whose been raised by an all-female community. When a group of fearsome warriors pillage the whole place, Hundra follows and eventually defeats them in a glorious slow-motion battle where no groins are spared the

punishment. What happens between the two big battles is an entirely different question: Hundra battles a short-statured knight, runs around on housetops, gets her fortune told and even gets to feel the touch of a man even though she was always trained to resist such urges.



The music to **Hundra** is a very curious and raw precursor to Morricone's other great contribution to the sword-and-sorcery genre, **Red Sonja** (1985) – the composer uses wide brushstrokes to create an over-the-top underscore to the admittedly low-budget visuals. The narrative is framed by a massive choral theme played during the pillage and Hundra's revenge, the latter of which almost seems as if it was slowed down just to match the length of the epic, 5-minute composition. There's a dual quality in Hundra's material: on the one hand, there's a noble march for her warrior side and a tender love theme for her emotional awakening as a woman. A separate action set piece is repeated three times in a row to underscore a lengthy rooftop chase across a village. Rounding out the insanity, there's also a cheeky comic march to represent Hundra's less-than-imposing attackers during her journey. Given the colorful cast of theme, it's a shame that **Hundra** is more notorious for its abysmal recording quality than the excellence of the music.

These three movies represent the highlights of Matt Cimber's career – the director's own company website singles them out of the 30+ titled he had helmed over the years. In the 1980s, Cimber went on to direct another Riklis-financed vehicle for Pia Zadora (**Fake-Out**, a remake of Cimber's earlier film **Lady Cocoa**) and he once again joined forces with Laurene Landon to realize his own sword-and-sorcery story, **Yellow Hair and the Fortress of Gold** – unfortunately these movies didn't have the benefit of a Morricone underscore. Matt Cimber is actually still in business, doing pre-production of his next

feature film – like any passionate filmmaker, he's always "working on something at the moment".

Most film music fans and reviewers would say that all three of these films were beneath the composer's talents, but they are in fact the perfect examples of what makes Ennio Morricone such a unique collaborator. Any decent composer could write a fitting underscore for a great or even a good movie... But to elevate a whole film only through the power of music, that takes a special kind of film composer – Morricone just happens to be the busiest of this elite and increasingly smaller group.

## ----- ALBUM REVIEW -----

### Ultimo: L'occhio del falco

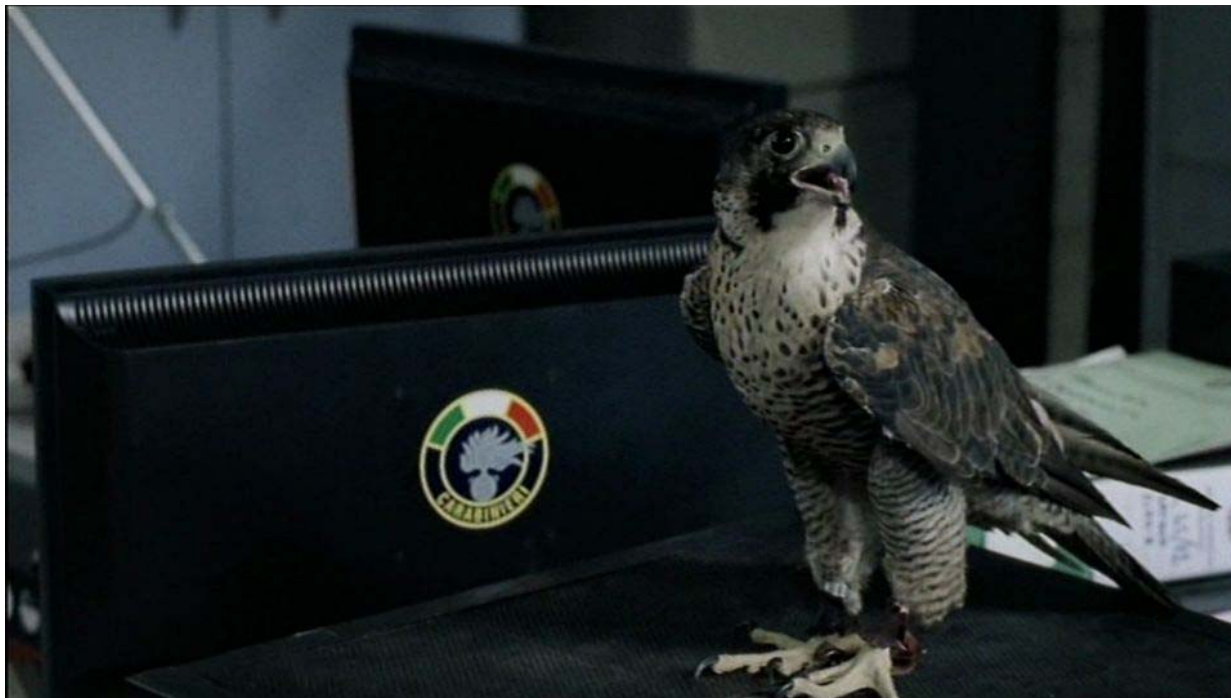
*By Patrick Boustier*



A Morricone album for a new film is an event now, the last one being **Come un delfino** (2010), with the same actor Raoul Bova, playing Captain Ultimo. Under the form, unfortunately, of an e-store album, RTI issued it immediately after its very successful broadcast on January 7 and 8, 2013 (two episodes of 1H35).



The mafia is back again, 5 years after **Giovani Falcone, l'uomo che sfida cosa Nostra**, and erasing the missed occurrence of the aborted music project for Negrin's **I 57 giorni**. A well-known field for Morricone's admirers : since **La piovra 2** he scored 14 TV mini-series and TV movies dedicated to this topic. Moreover his Mafia cinema scores date from early '70 (**La moglie più bella**, **Violenza quinto potere**,...), making him become an experienced specialist of the genre.



### *The return of the Mafia themes*

In this universe full of codes and clichés he created, **Ultimo 4** features “only” 5 tracks which genuinely belong to this style.

All begins nicely with *L'occhio del falco*, strongly up-beated and installing tension. Surprisingly the middle part, plural with its several colors, is not only a bridge but a real musical motive, varied and full of determination, as in *Violenza nella città* (**Giovanni Falcone**) but much longer. This part accompanies the end titles of the second episode. Anyway, the praised trademark makes a strong and hard introduction but doesn't give the general tone.

*Telecontrollo*, although its suspense atmosphere, put in light a musical theme, where the sparse saxo and the electric guitar try to take a little space.

A female voice over pop beat background was already present in **La piovra 7**, for instance (*Dolore dell'anima* with Edda) but is not frequent in the whole Mafia series. Here the melody sung appears to be richer and more spiritual and

without doubt the track is one of the album highlights.

*Crimine organizzato* offers a lot of interesting elements, being not a “suspense track”. On a background of undulating winds, few notes repeated at flutes maliciously punctuate the phrases and the saxo, by exception, is not boring (the Nineties are far now !). By exception too, there is an accumulation of instruments, a system he used a lot to create an increasing tension, but noticeable it will be the only single case here.



*Il falco*, hidden before the end is a very elaborated track, containing a lot : up-beat tempo, vibrating strings, a quasi-melody typical to the composer,

and dramatic brasses punctuations. All is gathered to make an implacable moment, even more efficiently than *L'inizio del caso* (**La piovra** 6) did, in a similar pattern.

Putting aside the incidental tracks, working only for suspense : *Gruppi*, *Il vuoto*, *Indizi stradali*, (but this last one is interesting enough), let us focalize on the rest of the album.



### *Some changes or How to escape from Mafia's traps*

Several traps have been avoided, renewing the style and making not only another soundtrack more.

Remarkable is to not have used the themes of the same series, contrary to the previous opuses in which even *Ultimo* or *Doppio pensiero* were always reprised both in films and CDs. If there is to find a previous theme or pattern used, *I migliori* is one possible reminiscence of the very long *Replica* (2°, more than 1°), but furthermore richer and fortunately shorter. Why to end with this track which could be perceived as "suspense" but is definitely not? Maybe because it invites to the calmness after such excitement, helped by its delicate short coda, or to finish *Sul nome di Bach*? Unavoidably, this very last track in the album is used in the main titles of the two episodes.

In the Mafia soundtracks, the music was often divided into hard tracks with cold, metallic and difficult atmospheres and melodic ones, extremely tender, fragile and melancholic, for a strong contrast. Here we have a synthesis between the two tones, although keeping some genuine tracks. The writing is clear, luminous, more peaceful, less aggressive : that is what appears obviously at first listening. Although containing strong atmospheres, a lot of themes present melody lines able to be followed, not by accumulation (like in **La piovra** 2), or style exercises (like in **Ultimo** 1).

*Un suono simbolico* and its impressive ocarina<sup>16</sup> gives a lot of space, a certain sense of epic, to surely one of the best tracks. It likely evokes freedom, through the bird, and is typically of what one could make hear to his family or friends without annoying them.

Several sweet tracks are melodic but without reaching a high level : *Un bambino*, a sweet music à la Negrin which begins a sort of withdrawn love theme, the slow and romantic *Vista dall'alto* with the sparse saxo and the sweet guitar. *Un amore per poco* is a case a little different, because its original theme is built like in the '70s (think to *A Florinda* for instance, not for the imitation, but for the flavour).

Two other rather melodic tracks appear to be less naive. *Il covo*, brings nothing really new, apart from the prominent electric guitar, with again the saxo. The slow-paced *Promessa* is more interesting thanks to the flute and its excellent evocative theme.

Another small group of tracks, melodic ones although filled by some solemnity, borrow a solar, clear and benevolent aspect : *Un suono simbolico*, *Una vecchia storia*, *Eroe*. In this last one, a sort of laic hymn gives the impression of a positiveness, shared by other tracks, while **La piovra** was completely taken in a dark and cold environment, even reinforced by the very fragile/plaintive themes. Because *Doppio pensiero*, illustrating elegantly the strength of friendship and togetherness, is not reprised, it had to be replaced in a similar spirit by the less subtle *Eroe* : a buoyant music, bringing to the team some courage to go on.

At last, the album surprises us by climates and styles never featured in Mafia films. A very nice cello solo with strings begins classically (romantic period) in a sober but moving, great treatment. It continues with the Morricone style, more complicated, and finishes brilliantly with the horn and orchestra : a pure beauty of the level of adagio tracks in his Popes's TV movies or the best

<sup>16</sup> Hoping it doesn't make a mistake. Ocarina (little goose) : small egg-shaped wind instrument in cooked ground with several holes (from 6 to 17 and more) used in South America (Peru) and rediscovered in Italy by Giuseppe Donati in 1860.

Negrin's. The second nice novelty is *L'occhio del rapace* : its melody (upon *Promessa*'s theme) runs fastly in a joyous mood, among dynamical elements, recommended !

The last traps avoided : a short music with numerous arrangements, an incomplete CD. 20 tracks running 57 minutes is over the standards offered in the past. As a result there is a large amount of varied tracks, possibly the entire music composed for. Furthermore, the number of themes too is important : 15-16 themes and 2 non melodic tracks, so that any themes is repeated (apart from one and some short variations very different)! This is to compare to the past series containing the most numerous themes : **La piovra 2** (9 themes and 3 suspenses), **La piovra 4** (8 themes, 1 suspense), **Ultimo 1** (8 themes), **Ultimo 2 La sfida** (5 themes + 2 patterns), **Giovanni Falcone** (3 themes, 3 very different variations for action tracks + 1 pattern). In the **Ultimo** series only, the published music from **La sfida** (69 min.) is longer than this album... But what if three *Replica* (31 min. !) are removed ?

A precision in the number and the quality of the tracks : the album contains far more music than the series featuring often incidental portions, and not giving justice to numerous themes, curiously absent<sup>17</sup>. Some existing ones from the 3 previous seasons have been used, like *Primo agguato* (**L'infiltrato**) for the end titles of the first episode. So the album appears to be as perfect as we could wish, the revenge of the music, like in the **Résolution 819** album. And its sequencing, by exception again, procures pleasure, dispatching the varied elements, apart from the incidental tracks 8 and 9, throughout the album.

Only the Roma Sinfonietta is credited, not the instrumentalists unfortunately, while it would have been interesting and useful to know the name of the new female singer, the flutist, the player of the ocarina, etc.

<sup>17</sup> It is disappointing to have this result with such a high level music. In **La piovra**, the music was often terribly chopped too, but some other passages gave space, time to develop the atmospheres of the themes. For instance, the long and hymn-like *Eroe* is reduced, even not in its complete shape, some instruments being removed, while *Doppio pensiero* used the temporality and spread out from a scene to another one.

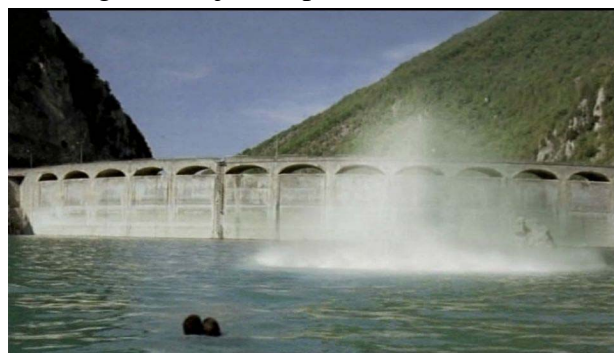
## Malicious Ennio

No old theme of the series, but 1998, year of the first season, is nevertheless present... with the theme *Mistero e mistero* (**I guardiani del cielo**). Cleverly camouflaged in *Umore sottovuoto*, it comes slowly, after a very nice motive for oboe, and then increases in intensity. In the same way and exactly at the same time (1'29 in both tracks !) it comes again, although together with a different theme, in *Un amore per poco*, in which the two are alternated, and introduced by a new theme. Immediately after, in *Una calma inquinata*, we can hear again *Mistero e mistero*'s theme, here in its complete shape, that is to say with its wind motive, not only its two lancinant background phrases. Again a very well managed music, full of space, going to a fortissimo.

For his lastest Mafia soundtrack so far, the Maestro made a nice conclusion, managed to summarize what he can make in this field, and has been generous in giving more than expected, beyond the conventions he created. Furthermore, he displays here and there some novelties, eye-glances and references to his own universe. Is it maybe the last music he made in the genre before longtime or never ? If yes, let us think that this opus ends strongly and nicely with a most dense effort since longtime, even if he surely didn't take 6 months to achieve it.

The last one, really ? Producer Pietro Valsecchi : “ (...) *But the saga of this symbol character doesn't end there. With the Captain Ultimo who always support us in the development of the mini-series, we begun the writing of “Ultimo 5”. It will be broadcast next year.*”<sup>18</sup>

Nothing to add, just hope.



<sup>18</sup> <http://www.rumors.it/notizie/62858/articolo.htm> and other Italian websites.