

Maestro



ALESSANDRO ALESSANDRONI *R.I.P.*

GIORGIO CARNINI, MORRICONE'S ORGANIST *Interview*

LIGHT MUSIC FOR THE TELEVISION *Unearthed Arrangements*

LA TENDA ROSSA, ORCA *Artwork*

...and more

ISSUE #13

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Back cover: «Ennio» (2016), watercolour by Philippe Aymond

—————PREFACE—————

Vintage or Intemporal

by Didier Thunus

If young people love the music of Ennio Morricone today, it is clearly because it is either vintage or intemporal. It is definitely not because he has been able to follow recent trends in music and to adapt his style to the kind of music young people like to listen to today. He hasn't. Whenever he has tried to do that, it was upon specific request from a director, and he needed help from younger musicians: in the Seventies, when he had to do some disco music, he was helped by the likes of Centofanti, Meakin and Fraser (cf. **Così come sei**, 1978); in the Nineties, when he had to introduce rock sounding percussions, he called upon his son Andrea (cf. **Ultimo**, 1998); in the 2000s, when he was asked to use electro metal sounds, he made use of the skills of Rocco Petruzzi (cf. **La sconosciuta**, 2006). On the other hand, I don't know of any other artist who has been able to follow the movement of the ever-changing music predilections of any period. It would require a high level of adaptability, to be able to cater for the new tastes but also for the new techniques of music creation. Above all, it would probably also mean that the composer would have to compromise with his own deep aspirations and with his most profound and inherent nature. And compromising is not something Ennio Morricone does. When he endorses an assignment, he becomes impregnated with the subject matter and develops his ideas with his own personal inventiveness and creativity. There are constraints of course, always – even with absolute music, there are constraints. But Morricone always comes up with his own solutions, never with a copy or a reuse of someone else's ideas or with fashionable material.

Therefore, if he is still appreciated today by younger audiences¹, it can only be for the two reasons I mentioned. Vintage music means music created long ago that, when listened to today, evokes faraway times when things seemed to be so much better than what they have become. People who are dissatisfied with their condition will often find comfort in forgotten artefacts. It will also often be a way for them to stand out from the masses who all dig the same modern crap. Besides, they have the possibility to take a step back and look at those ancient artworks with fresh eyes, realizing how outstanding they were. This is when the term “vintage” takes all its dimension. And much of Ennio Morricone's music from the Sixties or Seventies, probably up until **The Untouchables** (1987), is pure vintage. He completely belongs to the vintage arena which the youth savour today. Look at the vinyl revival: he is one of the artists most represented on that support. We used to have to look for the category “film music” in disc shops in order to find his albums. Today we just have to look for the letter “M”. A few weeks ago I had my 13yo daughter listen to the 33rpm of **René la Canne** (1976), and she enjoyed it. I don't think I would have managed to have her listen to the CD!²

I also had a similar feeling when watching the ovation that Jean-Paul Belmondo received at the César ceremony last February. That guy was by far not the preferred actor of the critics in the Seventies or Eighties, and that's an understatement. He was even mocked by many respectable filmgoers and professionals, and always overlooked by voters. And today, it is exactly those people who were standing for him in the audience for a never-ending applause and a very moving moment. The truth is that they are not exactly the same people: they are their children, their successors. It is those people who were kids in the Eighties and still had the capacity to rejoice with futilities and to get excited without having to think about why they

¹ I'm not talking about older ones, like myself. We are simply irrevocably hooked inside the golden prison of fondness for the music that has accompanied our lives for so many years.

² On this matter I don't really understand why some record companies publish coloured vinyls, like the recent edition of **Bluebeard** on a blue disc. A vinyl plate should be black, otherwise it is not vintage anymore.

were getting excited. That night, there was clearly no judgment, no distrust: Jean-Paul Belmondo was the champion of French cinema. And for many reasons, Morricone and Belmondo are in the same league.

Intemporal is said of things that are independent from time, that do not change when time passes. Those things will always be considered beautiful by most people because they evoke undefinable universes of infinite beauty. They come from the beyondness of things. They are **La califfa**, **Marco Polo**, or **La Venexiana**. They are *Gabriel's Oboe*, *Chi mai*, or *Jill's Theme*. If you are reading this fanzine anyway, I don't think I need to say much more about these – I know you are with me already. I don't expect these to ever become vintage, because being vintage clearly means being anchored in time. They come from an unseen source, from the heavens – the composer is like the moon that seems to illuminate the earth at night, when actually it only reflects the light from an unseen origin.

There is no question about how popular Ennio Morricone is today, when we see the massive crowds that continue to queue up for his live concerts, even after so many years of touring and even in the cities where he played several times already. As a side note I can also testify that when the movie **The Good, the Bad and the Ugly** was played again in a cinema in Brussels this year, the room was packed with people of all ages. Yes, Sergio Leone is vintage and intemporal as well.

Another proof of the intemporality of our Maestro is that the News section of this fanzine grows bigger and bigger each time. This is partly due to the ever-growing information published on the internet, and to the many contributions of our usual dauntless collaborators, but also to the sustained interest that Ennio Morricone is able to attract.

In this issue, Frédéric continues his painstaking exploration of the Radiocorriere TV/radio magazine and things are getting really serious now with the second part on the Sixties: he was able to gather a quite impressive list of titles which had never been known to be part of Morricone's repertoire. If the previous articles were not able to dismiss all doubts about Ennio's involvement in the cited songs, because of the incomplete nature of such an unspecialized and dated document, this time there was enough evidence to come up with a solid enumeration of newly discovered arrangements. And that's not the end of it: I have already read the third part, to be published in Maestro #14, and I can already tell you that there are even more surprises to come.

We will also pay a lengthy and well-deserved homage to one of Morricone's most emblematic collaborators: Alessandro Alessandrini, who passed away in March. Another highlight of this issue is the interview of another major collaborator of Morricone, organist Giorgio Carnini, who was kind enough to answer Patrick's questions. Interesting contributions by Richard and Steven complete this 13th issue of the Maestro fanzine, which we are very happy to share with you.



-----NEWS-----

*by Didier Thunus (D.T.), Patrick Bouster (P.B.), Richard Bechet (R.B.), Milan Zivancevic (M.Z.),
Claude Berdal (C.B.) and Nicola Schittone (N.S.)*

In breve

Awards and Nominations

Grammies

Even one year after the triumph of **The Hateful Eight**, Morricone was nominated once more for a major award, the Grammys, i.e. the awards bestowed by the record industry. He was nominated in 2 categories: “Best Score Soundtrack For Visual Media” for Tarantino’s movie, where he lost to John Williams’ **Star Wars: The Force Awakens**, and “Best Instrumental Composition” for *L’ultima diligenza di Red Rock - Versione integrale* from **The Hateful Eight**, where he lost to Ted Nash’s *Spoken At Midnight* from **Presidential Suite: Eight Variations On Freedom**.³

The only Grammy won by Ennio Morricone so far is for his score to **The Untouchables** (1987). He has also been nominated for **Wolf** (1994), **L’uomo delle stelle** (1995) and **Bulworth** (1998).

Nastri da Oscar

The Syndicate of Cinema Journalists of Italy, organizers of the Nastri d’Argento awards, dedicated a special evening in March to all the Italians who ever won an Oscar. Morricone was of course one of the guests of honor, together with Tornatore, Piovani, Benigni and many more. The Maestro was very moved when he received the special award. He said again that for him, the Honorary Oscar had more value because it was given to him for his whole career and not for a single movie. He added “*I’m so moved that another me should come on stage or one of the directors I’ve worked with, who have had the courage to call me, because sometimes I also do crazy things*”.⁴



³ See full list of nominees and winners here: <https://www.grammy.com/nominees>

⁴ <http://www.cinemagazineweb.it/notizie/nastri-70-tornatore-e-morricone-ancora-insieme/>

Concerts

Morricone made a special appearance to announce his Krakow concert in January⁵. The same month he was also in Prague and in Vienna, and then in Zürich, München and Mannheim in March. New dates were announced for his “60 Years of Music” tour: Rome and Lucca in July, Verona end of August, Dublin in September, and surprisingly once more in Prague in the same O2 Arena, in October. Each time it is mentioned that it will be the last one in that specific city – a typical selling argument, which will inevitably end up being true at some point.

M.Z., D.T.

Variazioni per Ballista e Canino

Morricone received in January the Laurea honoris causa at the Statale university of Milan. For this occasion, he created a new 12-minute long piece called *Variazioni per Ballista Antonio e Canino Bruno* that was played that night by the two dedicatees on piano (Antonio Ballista and Bruno Canino), accompanied by the orchestra of the university conducted by Alessandro Crudele. The performance is widely available on the internet⁶. We are not far from the universe of Arnold Schönberg⁷, and since the latter has had a major influence on Jerry Goldsmith, it is not forbidden to find in Morricone’s latest opus accents also heard in **Planet of the Apes** or in **Coma**. Morricone also reworked one of his *Quattro studi per piano* (1983) to introduce the last part of these *Variazioni*. A very interesting piece in any case, not instantly accessible but worth a repeated listen.



N.S., D.T.

Upcoming Movies

A Rose in Winter

The cast for Joshua Sinclair’s **A Rose in Winter** has been revealed: Zana Marjanovic will play the part of Edith Stein, surrounded by big names such as Vanessa Redgrave, Franco Nero and Alice Krige. The name of Morricone is still attached to it, but we have no news about the advancement of the work.

No news about **Aline & Wolfe**.

Tornatore’s Projects

If there hasn’t been any news about the upcoming documentary **Lo sguardo della musica**, it is probably because Giuseppe Tornatore seems to be very busy on two other projects. He is shooting a new movie called **Geek**⁸, first in Venice and later in Japan, starring the very popular Japanese actress Y Aoi. We know Tornatore will ask Morricone for the score, and Morricone has never said no to Tornatore. So we have a very strong prospect here.

⁵ https://www.youtube.com/attribution_link?a=wLpRIfYpKb4

⁶ https://www.youtube.com/watch?v=8eHq_T-S5Rc

⁷ see for example Schönberg’s *Piano concerto*: <https://www.youtube.com/watch?v=A-fyWc6Mpd8>

⁸ <http://www.bestmovie.it/news/geek-la-foto-dal-set-del-progetto-giuseppe-tornatore/578387/>

As mentioned in Maestro #10, Tornatore is also involved in a TV-series produced by Sergio Leone's children, called **I beati paoli**. There has now been an agreement between the Leone Film Group and RAI about the distribution rights⁹, proving that the project is still very much on track. But there was no date mentioned for the shooting and even less for the release, and nothing was said about who the composer would be.



On the same occasion, we learned that Leone Film Group and RAI are also teaming up on a western TV-series called **Colt**, directed by Stefano Sollima, son of Sergio Sollima. It is based upon a late project of TV-series by Sergio Leone¹⁰. But hoping for a Morricone score here, as appealing as it may sound, is even more hazardous.

Song to Song

Terrence Malick's new movie, previously called **Weightless**, has been renamed **Song to Song** and has been released in the US. Contrary to what we had announced in Maestro #11, it has no music by Morricone¹¹. The Maestro did select music from his repertoire for that movie though, but apparently the director decided to not use it. Or maybe was it for Malick's subsequent movie, **Radegund**, which seems to have a plot more appropriate for Morricone's music? Whatever the case, after **Voyage of Time**, this is another pie in the sky for the Malick-Morricone partnership, whose sole collaboration so far remains **Days of Heaven** (1978).

D.T.



The Quake

The documentary **The Quake (Il terremoto)** by Matteo Barzini is said to have a score by Morricone. Based on what could be found on the web¹², the movie makes use of music from **Fraulein Doktor (Poison Gas Battle)**, **Ecce homo, Galileo...** The director seems to say that there is an unreleased piece as well, and IMDb confirms this¹³. But the movie is only 11 minutes long so the available excerpts almost cover the whole duration already. In any case, Morricone was involved in the project and worked with the director, at least to select his pre-existing music.

R.B., D.T.

Miscellaneous

Piovani and Morricone – White Christmas

Just like last year, Ennio Morricone and Nicola Piovani were together on

⁹ <http://www.sceridan.com/news/la-rai-si-aggiudica-i-beati-paoli-serie-firmata-da-giuseppe-tornatore-prodotta-da-leone-film>

¹⁰ Evoked by Leone himself in the book "Conversations avec Sergio Leone" (Stock, 1987)

¹¹ See <https://thefilmstage.com/news/listen-to-the-soundtrack-for-terrence-malicks-song-to-song/>

¹² See <https://www.youtube.com/watch?v=XhWNj7cyT8o> <https://www.youtube.com/watch?v=2GqlpsdYqnI> <http://www.fondazionemaxxi.it/events/omaggio-a-ennio-morricone/> for example.

¹³ http://www.imdb.com/title/tt4738984/fullcredits?ref_=tt_ql_1

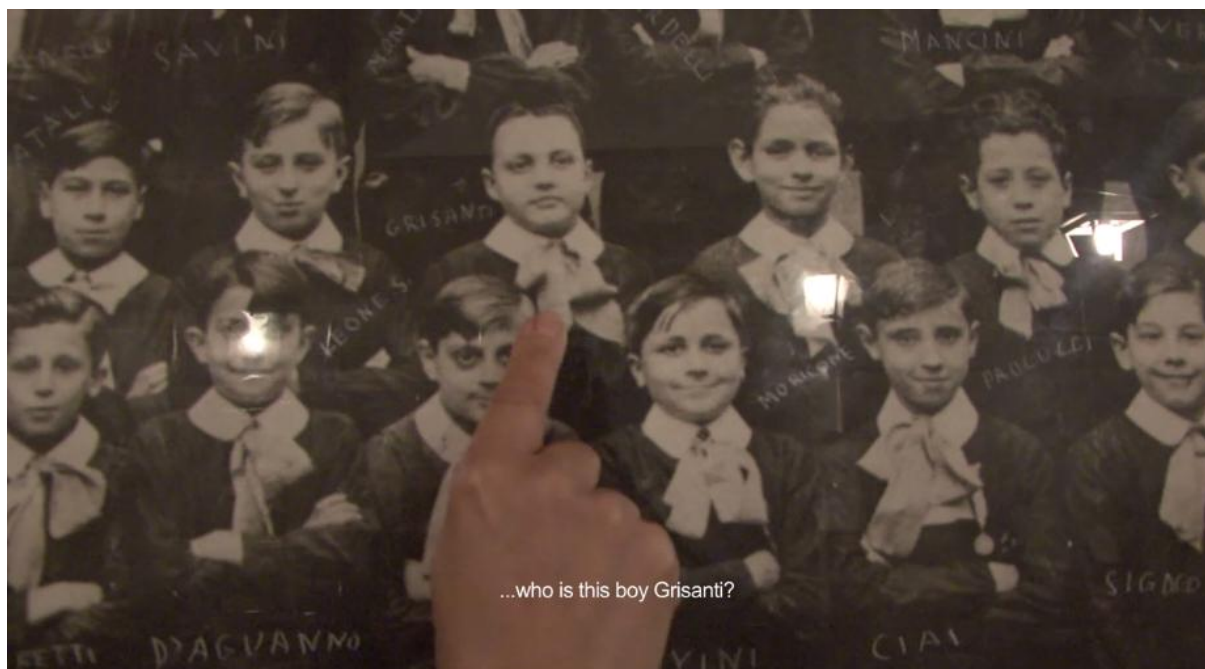
RAI's newscast for Christmas to play *White Christmas* with four hands. The two men jokingly pretend to argue about the way the music should be played and then play it together, change their mind and play it differently¹⁴. Always a nice moment to see those two gentlemen together.

N.S., D.T.



My Name is Nobody

A very intriguing documentary has also seen the light, directed by Denise Janzee from the Netherlands. Called **My Name is Nobody**, it is a reflection about celebrity, whose starting point is the famous school picture of Leone and Morricone: there is only one person between the two boys on the picture, and nobody knows who he is¹⁵. Will the movie now try to find that guy, or simply contemplate the aspects of celebrity or the absence of it? Whatever the case, this is more anecdotal as we cannot expect anything special musically speaking.



C'era una volta...la musica

Italian actor Enrico Lo Verso (**La scorta**, **Baaria**) played in March in Cavallino a show called **C'era una volta la musica: Enrico Lo Verso racconta Ennio Morricone**¹⁶, accompanied by Gabriele Denaro conducting the Quartetto Immagini Sonore. The idea was to retell the career of the Maestro through narration and music, and beyond this, to invite the audience to relive some of the greatest moments of Italian cinema of the past decades. This sounds like an excellent idea and we can only hope to be able to see this somehow.

¹⁴ <https://youtu.be/cPLnNif-KiU>

¹⁵ <https://vimeo.com/169817045>

¹⁶ http://www.leccesette.it/dettaglio.asp?id_dett=42440

R.I.P.

Pasquale Squitieri (1938-2017) passed away last February. He was for very long the companion of Claudia Cardinale, and directed several Morricone-scored movies: **Il prefetto di ferro** (1977), **Corleone** (1977) and **Il pentito** (1985). Since Morricone's trademark sound for mafia movies was initiated in those early movies of the genre, we can assume that the director played an important role in how this experience developed.

Gianfranco Plenizio (1941-2017) was a composer, pianist and conductor. He conducted Morricone's **Gott mit uns**, thus

belonging to the very small circle of conductors the Maestro ever invited to conduct his film music. Plenizio's most salient achievement as a composer was his score to Fellini's **E la nave va** (1983).

Tomas Milian (1933-2017) belongs to cult territory thanks to the major part he played in the Italian western era, in addition to other supporting acts in Italian movies – even though he was Cuban-born. Naming only the Morricone-scored ones is already impressive: **La resa dei conti** (1966), **Faccia a faccia** (1967), **Ruba al prossimo tuo** (1968), **Tepepa** (1968), **Corri, uomo, corri** (1968), **¡Vamos a matar, compañeros!** (1970), **I Cannibali** (1970), **La Vita, a volte, è molto dura, vero Provvidenza?** (1972),

La banda J&S (1972), **Ci risiamo, vero Provvidenza?** (1973), **Milano odia: la polizia non può sparare** (1974), **La Luna** (1979), **Money** (1991),

We must also mention the demise of Sergio Miceli (1944-2016). Due to the unique place that Miceli occupied in the scholarly study of Morricone's music, we have dedicated to his memory a full article later in this issue (see p. 53).

Last but not least, the great Alessandro Alessandroni has also passed away. A tribute to this immense musician can be found from p. 22 onwards.

D.T.

New Releases**CDs**

Let's first go back to **Holocaust 2000**, mentioned in Maestro #12: Daniele De Gemini of Beat Records confirmed to us that it contains all the recorded score, in a definitive edition.

Released on 28th of February 2017 thanks to Beat, **L'harem** (BCR 9548) is the welcome surprise of the period. Featured for very long only on the CD coupled with **Il ladrone** (RCA, 1995), the score didn't yet get a proper release. Now 6 available tracks make this CD a complete one, in spite of its duration of 24:15. It includes *Fermateli!* from **Menage all'italiana** because it was heard in the film and director Ferreri was fond of it.

Remained for very long with a poor sounding CD by Legend (1993), **Orca** was reissued by Music Box Records (MBR 111) as part of their March batch, taken from the original Japanese LP. So the song *My love-We are One* finally appeared on CD, and the liner notes contained a short interview with singer-lyricist Carol Connors. The absence of new tracks was explained



by the fact that the original master tapes couldn't be locate, really a pity for this interesting soundtrack, long awaited in a proper release. We have to write this in the past tense however because very soon after its release, the CD disappeared from the label site. Some retailers went on selling their copies but few buyers were able to get it, causing an enormous disappointment in the film music community. Finally, MBR announced in the FSM board: *“Due to a licensing issue, the CD of Orca was removed from sale shortly after its release. This issue is now being handled between the parties involved. Thank you for your kind understanding.”*



Surely a problem of rights, a complex matter for all the labels, although MBR did buy the rights to reissue the LP. Since 3 tracks were remastered by Universal for the French 2-CD compilation “L’essentiel de EM” (2014), do we have here a “war of labels”, who knows? And curiously, after the recall of the MBR CDs, appeared on sale in the Intermezzomedia webstore many Legend CDs... It would be logical to see this title again in the future, let’s hope. The very high bids (78\$, 120\$ and more) turned the CD into a collector one. This way, MBR enters the prestigious club of labels having issued a very special and collected item.

The reissues continue but in a slower tempo, due to the decreasing success of these CDs. Indeed, many collectors already possess the CDs and don’t need to buy another copy, unless it is expanded or remastered for some of them, or the previous is too old and have to be replaced. The phenomenon is illustrated by the stop of a CD series by GDM, the “two-fer CDs”. Originally conceived to release one double CD per month, they slowed down their production since one year ago and finally stopped it. The last one coupled **I crudeli** with **Revolver**. Nevertheless few CDs reprint some interesting stuff, like **Faccia a faccia**. A nice coincidence with our interview and identifications with Giorgio Carnini (see the dossier later in this issue) making us celebrate the 50th anniversary of this excellent western and score. The GDM CD 2102 publishes the content of the Japanese CD Verita Note, but it is welcome because the previous ScreenTrax CD dated from 2001, and didn’t contain the suite of inedited tracks. The other GDM reissue contains **Secret of the Sahara** (4107), in the same content as the one from 2007, well filled but which cannot be exhaustive with only one CD (there exists numerous very interesting inedit). “Dimensioni sonore”, the huge project by Morricone-Nicolai of library music for RCA (1972), reappears with a CD having the same contents as the first LP by Morricone, contrary to the 6-CD box (2006) grouping the tracks roughly with 2 LPs in one CD. We can expect a total price higher than 10 years ago, but the box in question now costs around 150€ Fuiano, whom we questioned about the series, answered that GDM would continue to publish the other material if the sales are good enough. So if you don’t have it yet, it is a good

occasion to have fascinating music, not so difficult at least in some tracks, and to support a publication.



GDM reissued in May the cult **La califfa** (2105) and **La Domenica specialmente** (4407). Nothing to report about the second one, identical to the previous one, but the first one features an oddity: it seems to have re-ordered the tracks and split the suites exactly like the Verita Note CD from 2009, but not including the 2 short cues present on the latter and missing on all other so-called “complete” editions, even the excellent one by Quartet coupled with **La monaca di Monza**.

The other reissues begin with **Les deux saisons de la vie** (Quartet Records QR-263), adding an edit of the suite as *Tema ripresa #4 short take*. The same label couples without bonus **Un uomo da rispettare** with **Sans mobile apparent** (QR-266), a coherent choice of two scores of the same period and genre. “Alternative Solo Versions” by Dgitmovies (SPDM013) takes an unusual approach, close to sonorisation discs in the past: the isolated solo versions, with a track from **Cosa avete fatto a Solange** for EM among many composers.

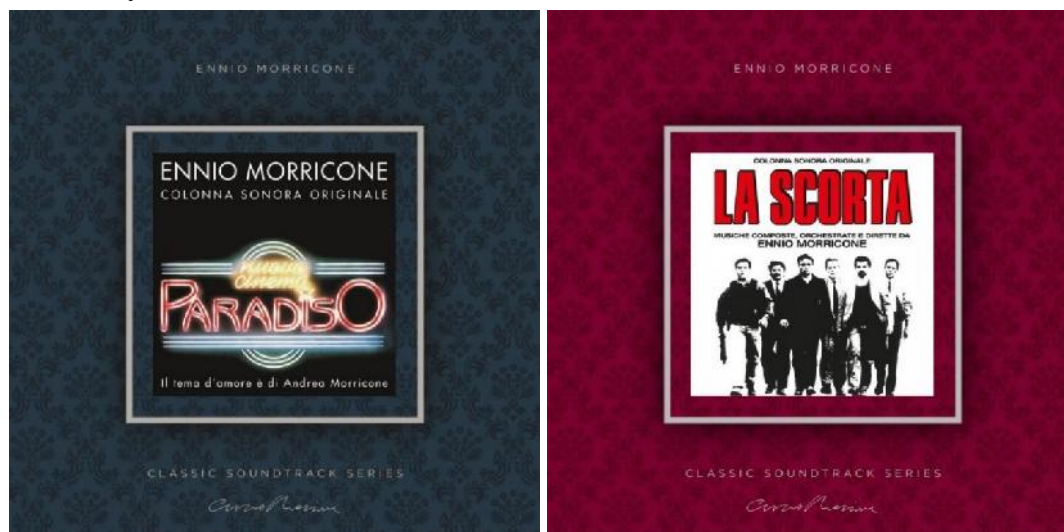
After **Ripley’s Game**, the valuable Maltese label Kronos reissues **Padre Pio: tra cielo e terra** (KRON CD080), indispensable for those who don’t have it yet. And we highly recommend it: mystical, melodic, moving, containing some poignant themes, very Morriconian. You will be strongly taken by the bass-oboe and the viola, as well as by the brilliant overture. Other cues, more meditative and even immobile, can be less appreciated, but these 5-6 outstanding pieces alone are worth the CD.

LPs

An incredible list of LPs appeared during the past 5 months, all in 2017. First, **Mangiala/Eat it** by Cinedelic (CNST 704), missing just 1 track compared to the 2010 CD, followed by **The Thing** by Waxwork Records (WW 027), never reissued since the original one from 1982. GDM confirms its interest in this small market: **Gente di rispetto** (LP 6714), complete like the last CD, and **Per le antiche scale** (LP 6715) in a small 8-track programme. Label Goodfellas, which already issued soundtrack LPs, now releases **La proprietà non è più un furto** (GFOST 003LP), in the same content than the original one. Rustblade takes its turn in issuing **Barbablù/Bluebeard** (RBLLP018), with 18 tracks, a compromise between the 15 original ones and the 28 from the expanded CD.

The most significant releases in terms of volume and novelty come from a label new to us (apart from the 2-LP from 2014 compilation “EM Collected”) who has published many LPs including rather obscure or independent film soundtracks: Music On Vinyl from the Netherlands. They produce high quality single or double LPs of 180 grams, limited to 1000 copies, and the Morricone series will be issued from April to November 2017, under the reference MOVATM followed by the disc number. The announced series come from films of the Nineties; **Nuovo Cinema Paradiso** (102), **Casualties of War** (103), **In the Line of Fire** (104), **La scorta** (105), **Una pura formalità** (106), **Wolf** (107), **La notte e il momento** (108), **Richard III** (109), **La**

leggenda del pianista sull'oceano (110), **City of Joy** (113) and **Bugsy** (132). Nice covers with different colors each time framing the original disc picture. They also released **Yo-Yo Ma plays EM** (075) last year.

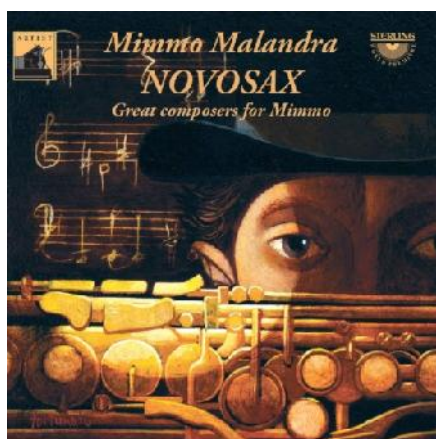


P.B.

Novosax

Notturmo e passacaglia is a set of 3 concert pieces written by Ennio Morricone in 1998, which had never been released so far. It is said to have been composed in Cervara, a place where the Maestro has a house. The original version was written for clarinet in B, flute, oboe, piano, strings, but a second version, for clarinet, violin and piano, was performed by the Trio Strabern in 2003¹⁷. It seems to also have a version for clarinet, flute, piano and strings orchestra, as played by the Solisti di Perugia in 2011¹⁸.

We now discovered a fourth version of it, for saxophone and piano, and the good news is that it has been released on CD. It is played by Mimmo Malandra on sax and Marco Colacioppo on piano, and was published by Sterling Records in Sweden as part of the album “Novosax - Great Composers for Mimmo”. Amongst the great composers in question, we also find Luis Bacalov and Nicola Piovani. Malandra had already played the piece in 2012 at the Estate Musicale Frentana in Lanciano, Italy¹⁹, this time with Kaori Matsui on piano. This gives us a clue about when this new arrangement was crafted: between 1998 and 2012.



The piece is very nice, low key, peaceful and warm. It reuses a theme composed by Morricone in 1978 for **Così come sei**, called *A Nastassia*. It is in one part, and not 3 as we would have expected. Which maybe means that we are actually dealing with the first part only, and that the complete work is much longer. Or that the 3 parts in question are actually 3 variations of the same theme. This is impossible to verify for the time being. Anyway, if you are looking for melodic concert music by the Maestro, look no further and download this 6:27 jewel.

¹⁷ <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2003/01/26/mille-voci-contro-olocausto.html>

¹⁸ <https://youtu.be/f02IuYKAinY?t=2m50s>

¹⁹ <http://ilgiornaledabruzzo.it/2012/07/02/world-premiere-music-by-ennio-morricone-mimmo-malandra-kaori-matsui/>

R.B., F.D., D.T.

New DVD

Elio Petri's movie **Buone notizie** (1979) has been released on DVD by Mustang Entertainment, and one of the extras is an interview of Ennio Morricone entitled "Elio Petri, un ricordo", which is also available on Youtube²⁰. The Maestro mainly speaks of his collaboration with Petri based on the experience on **Indagine su un cittadino...** (1970). He expresses the difficulty for a composer to expose his ideas to the director by simply using a piano, and explaining verbally how the orchestration will be. He says however that in most cases, the directors trusted him and his ideas were generally accepted. Nothing specific is said about **Buone notizie**.



D.T.

Old News

E se per caso una mattina...



In "Inseguendo quel suono"²¹, Morricone lists **E se per caso una mattina...** (1972) as part of the movies scored by the Gruppo di Improvvisazione Nuova Consonanza at the time he belonged to that group. *"The line-up with which the latter two films were scored [the other one being **Gli occhi freddi della paura** (1971)] were more or less the same as for the album "The Feed-back" (1970), Ennio said to Alessandro De Rosa, but the music had considerable differences. It always started from schemes on which improvisations were built but, obviously, having to deal with a picture, the improvised act was strongly influenced by the history and the synchronisation."*

The recent German "Ennio Morricone Filmografie"²² confirms this credit, saying *"Musik: Nuova Consonanza, Ennio Morricone"* and hinting at the existence of an LP of 34 minutes by Gemelli, with a question mark. The movie is by Vittorio Sindoni, and stars Pamela Tiffin and Virginio Gazzolo. Some investigation proved that this movie indeed has to be added to our lists.

First, a poster of the movie explicitly mentions Ennio Morricone's name, amongst other composers: Marco Bertoncini, Walter Branchi, Bruno D'Amario, Franco Evangelisti, Egisto Macchi and Enzo Restuccia. These were

indeed the members of the Gruppo around 1971.

²⁰ <https://www.youtube.com/watch?v=WU0pmTzXBno>

²¹ "Inseguendo quel suono. La mia musica, la mia vita", Mondadori Libri, Milano, 2016, p.291.

²² See Maestro #6 p.12.

Luckily, Paolo Lucci was involved in the film. The master of the “Voci bianche dell’Arcum” children choir has lately been putting a lot of his video archive on Youtube, which already allowed us to discover some very rare Morricone pieces. This time, Lucci and his choir even appear in the film, so he has uploaded a big part of the movie (some 30 minutes), followed by black and white footage from the shooting of the scenes where the lead actors appear as part of the choir²³. The music they perform is a classical piece by Falconieri, so the point is elsewhere. Firstly, the video confirms that the music is made up of improvisation pieces very typical of the Gruppo, with little concession whatsoever to the fact that they were actually scoring a movie, even less than when they did it for **Gli occhi freddi** the year before. The movie itself doesn’t have much to offer, apart from the charms of Tiffin and some vintage careless style of Italian character comedies of the period.

Secondly, the black and white footage shows that the working title of the movie was actually **Punto a capo**, and this brought us straight on to an entry in the SIAE database bearing that title. It is credited to the Gruppo members mentioned above, and is part of a long list of pieces credited to them: all the pieces from the albums “Niente” (16 of them) and “Eroina” (12), both from 1971, and all the improvisation pieces from the recent album “ContemporaneaMente” (3 pieces), whose creation date was not determined – but we can now assume that it was also 1971. There are also 7 other pieces which haven’t appeared on any album so far: CARO MIO – COMMA – DOLCI CATENE – EROS – POLICE – PUNTO A CAPO – PRIMA DELL INIZIO. Maybe these are the pieces composed for the movie, or maybe the movie is taking pieces from those 38 pieces. I wish you luck if you want to compare the available ones to the music heard in the movie. Additionally, we found no trace of a Gemelli LP with those titles.

Note that by doing this investigation, I noticed that the piece *Volkswagen* has a part in common with *Hei!*, and the same goes for *Dormiveglia* and *Toms* – a very odd thing when it comes to improvisation pieces, which tends to prove that there was some editing made for those albums.

For the time being, I would propose to include this movie in Morricone’s filmography, and only associate the piece *Punto a capo* to it. Don’t hesitate to let me know if I should add other tracks.

R.B., D.T.

Fiat 124

The documentary **Fiat 124** of 1966 can be seen as a very long commercial for the new Fiat model released that year. It has now been made available on Youtube²⁴, and it probably contains original music by Ennio Morricone.

It starts with an impressive scene showing the new Fiat being parachuted from a plane. The beautiful music that accompanies this is *Le meno importanti* (orchestra and choir) from **Idoli controluce** (1965). The rest of the movie follows the car manoeuvring in different conditions, in order to show how well it performs under various circumstances. It contains the following tracks: *Il successo* (Titoli) from **Il successo** (1963), and *Correndo verso lei* and *Dawn in the Park*, both from **E la donna creo' l'uomo** (1964).



²³ <https://www.youtube.com/watch?v=yj18mpqeMWA>

²⁴ <https://www.youtube.com/watch?v=IL6eJNFeulo>

But it also contains pieces which we weren't able to identify – probably original music created for the documentary, except maybe for a jazz piece that could come from any movie. In any case, this represents a valuable addition to Morricone's filmography.

We have made the four unidentified pieces available to you here as mp3 files:

Deserto: <https://drive.google.com/file/d/0Bz23aDRA9jgIUUxKS25zTIRDVDg/view?usp=sharing>

Jazz: <https://drive.google.com/file/d/0Bz23aDRA9jgIM1ZRLXB6M0F2T0E/view?usp=sharing>

Pachidermi: <https://drive.google.com/file/d/0Bz23aDRA9jgIQ1JaXl3Y195akE/view?usp=sharing>

Speed: <https://drive.google.com/file/d/0Bz23aDRA9jgQVZCRHVtb3RxYlk/view?usp=sharing>

D.T.

Che cosa sono le nuvole?

At least two websites credit the music from Pasolini's **Che cosa sono le nuvole?** (1967) to Ennio Morricone²⁵. This cannot be taken for granted however, but it at least deserves some consideration, since Morricone worked on most of Pasolini's projects during the period.

This short film is part of the collective movie **Capriccio all'Italiana**²⁶. The only official musical credits for Pasolini's part are Domenico Modugno's title song²⁷, with lyrics by the director and music by the singer, heard twice in the movie, and pieces by Mozart and Offenbach, both heard towards the end. Modugno remembers this experience: *"My encounter with Pasolini was beautiful. At first he wanted to use me for a work which was to be presented at the Piccola Scala of Milan, which didn't happen. Instead I played in the episode **Che cosa sono le nuvole?**, and from the title of the film was born a song that we wrote together. It's a strange song: I remember that Pasolini extrapolated the lyrics from a number of words or small phrases taken from Shakespeare's **Othello** and then unifying them all together"*²⁸. The arrangements are not credited but it is not impossible that they are by the hand of our Maestro. This could maybe be checked on the few LPs that carried the song at the time, if someone has access to them. The music sounds a little bit less rich than usual though, a bit too repetitive instead of evolving through time. Morricone was also working with Modugno in that period: the song *Mi sei entrata nell'anima* (1968) is orchestrated by him, and he also wrote a rejected arrangement for *Il posto mio* that same year: *"Il posto mio, second disc with RCA, is the result of an error of judgment. [...] Ennio Morricone had prepared a truly nice [arrangement], but Renis was not too satisfied and always asked for changes until, in extremis, Maestro Franco Pisano was chosen instead."*²⁹

The rest of the music in the short movie is very scarce, but its style definitely sounds



²⁵ <https://marialuciariccioli.wordpress.com/tag/cosa-sono-le-nuvole/> and <http://www.italie-infos.fr/chanson1/chanson1-pasolini.htm>

²⁶ Watch it in full here: https://www.youtube.com/watch?v=PD6A_2IOvPA, with a better version of Pasolini's contribution here: <https://vimeo.com/125462282>

²⁷ <https://www.youtube.com/watch?v=CKbZlthDld4>. The credited composers for the other episodes are Piero Piccioni, Carlo Savina, Sergio Battistelli, Ricky Gianco, Marcello Giombini, and Gianni Sanjust.

²⁸ From Vincenzo Mollica, "Domenico Modugno", edizioni Lato Side, 1981, pag. 89. Found in https://it.wikipedia.org/wiki/Domenico_Modugno. Note that this also tends to show that Modugno and Pasolini did not meet in 1966 when they worked together with Morricone on *Uccellacci e uccellini*.

²⁹ Interview of Modugno by Francesco Trisciani published in "Raro!" #20 in 1989, p.79. Found in https://it.wikipedia.org/wiki/Domenico_Modugno.

morriconian. Works from *Uccellacci e uccellini* (which by the way also contained a song by Modugno) or *Le streghe* (both 1966) come to mind. There is a clear link with the title song in the sound of the mandolin. But why would he be uncredited, when the composers for the other episodes did receive an explicit credit? I see no obvious reason but the same was to happen again in 1969 with Pasolini's **La sequenza del fiore di carta** from **Amore e rabbia**: the music is clearly by Morricone because it is a rework in English of his song *Fruscio di foglie verdi* from **Teorema** (1968) – even though the only credited composer is Giovanni Fusco. So these incomplete credits do exist.

However, Alessandro De Rosa, Morricone's biographer, asked the Maestro if he did score that movie, and the answer was no. So if Ennio says no, then we must abide by this and forget about this title for the time being. There still remains the possibility though that Morricone did it with his left hand in order to help his friend Pasolini, and doesn't remember this today. Do *you* remember what you did during lunchtime one given day some 50 years ago?

D.T.

La seduzione

La seduzione is a movie of Fernando Di Leo of 1973, with music by Luis Bacalov. Until very recently, the Discogs website carried the full credits for the album of the movie's original soundtrack, but for some reason, not anymore³⁰. It indicated that Ennio Morricone had participated to it, playing the trumpet. We do find usual collaborators of the Maestro on this project: producer Sergio Bardotti (also producer of "Per un pugno di samba"), singer Rosa Balistreri (singer for **Il prefetto di ferro**), not counting Bacalov himself, for whom Morricone would play the trumpet in 1975 on the album "Desbandes". So this all sounded very credible, but listening to it didn't allow to locate any moment where Morricone's typical trumpet playing was heard³¹. Since the credit has now been removed, it is likely it had been entered by mistake.



R.B., D.T.

Herbert Pagani – Les gens de nulle-part

Herbert Pagani (1944-1988) was a Libyan-born Italian singer-songwriter of French protest songs. In 1976, his artistic journey led him to meet Ennio Morricone, and he wrote lyrics to two movie themes of the Maestro: *1900* (from **Novecento**) and *Voyage de noces* (from **Metti una sera a cena**), published on a 45rpm by Pathé Marconi³². They even seemed to have started a much more ambitious collaboration in the form of a "huge Judaic symphony"³³, that never materialized.

³⁰ <https://www.discogs.com/fr/Rosa-Balistreri-Luis-Enriquez-Bacalov-I-Ninhos-Pega-La-Seduzione-Colonna-Sonora-Originale-Del-Film/release/3945811>

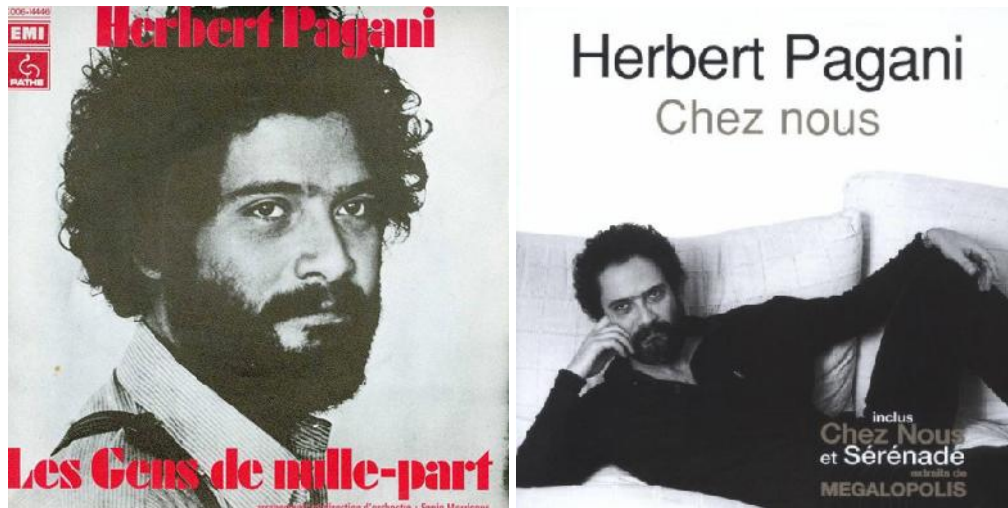
³¹ It can be heard here: <https://sonormusiceditions.bandcamp.com/album/la-seduzione>.

³² A sung version of **Le clan des Siciliens** was also rumoured but we have not been able to confirm this so far. See Patrick Boustier's article in MSV 115 about this.

³³ "[...] revolving around Chagall folk paintings, children ballads made only of places and dates of pogroms, of dialogues between Marx and Moses, of rhymes of the one who dreams of himself as a musician" <http://www.megalopolis.it/?p=vita&l=f&art=bercoff8>

Another song can now be added to this list, composed by Pagani this time and arranged by Morricone: *Les gens de nulle-part*, also from 1976. You can listen to it on the net³⁴, and it is absolutely superb. The lyrics show that immigration was already a distressing topic at the time. The song itself however is probably not Pagani's best achievement, but the orchestrations are astounding. They showcase many of the facets and trademarks of the Maestro's craft: guitar arpeggios with flute and strings, ethereal voices and ostinato piano, bass rhythm, staccato strings, lush strings, and an all-choir finale. It is amazing that we discover this masterpiece only 40 years later.

The song was released on a 45rpm, and later included on a compilation called "Chez nous" (1999).



R.B., D.T.

Renato Rascel and the comedies of Garinei/Giovannini

Pietro Garinei and Sandro Giovannini have been authors of Italian musicals throughout the fifties and sixties. Many times, the main role was played by Renato Rascel. These shows had of course a lot of demands for musical talent, and inevitably an up-and-rising genius like Ennio Morricone has been solicited on several occasions. Based on the discographic editions, it is not always easy to know exactly what was Morricone's involvement, so some more investigation is necessary, based on other artefacts, such as the posters of the shows.³⁵

For **Enrico '61** (1961), the music was by Rascel himself and it was arranged and conducted by Morricone. A poster indeed clearly says "*arrangamenti musicali di Ennio Morricone*".

For **Rascelinaria** (1962), not much is known but a poster says "*Morricone Orchestra diretta da William Lo Savio*". The latter could well be another pseudonym of the Maestro very close to one we knew: Dan Savio. In any case, this is a very strange credit, since Morricone never had his own orchestra.

For **Il rugantino** (1963), the music was composed and conducted by Armando Trovajoli, as indicated on the CAM releases. On the posters, we can see that several conductors took the baton on stage, including Bruno Nicolai, but not Ennio Morricone. So we can deduce that the two pieces known to have been arranged and conducted by him were most likely studio recordings done especially for the RCA releases.

³⁴ For example here : <http://www.deezer.com/track/3485149>

³⁵ See <http://www.ilsistina.it/il-teatro/locandine-storiche/> for the source of the information.

More investigation will be required before we can comprehensively cover the subject.³⁶



C.B., D.T.

Aznavour in French

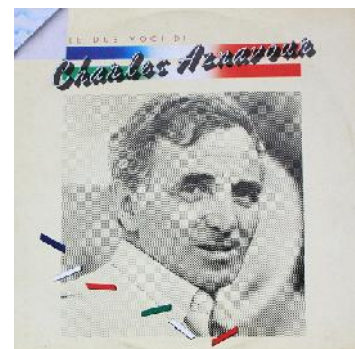
We already knew about 6 songs performed by Charles Aznavour that had been arranged by Morricone. They are spread on the volumes 1 and 2 of the albums "Aznavour Italiano" (both 1964). There were also two songs written by Aznavour and sung by Milva: *Tu vita*, and Gino Paoli: *Devi sapere* (both 1962). Now we learned that the two men had collaborated on other titles, this time sung in French. This is also partially confirmed by Frédéric's investigations in RadioCorriere (see p.38). We have identified 3 songs :

- *Sur ma vie*³⁷, French version of the known *Per la vita* from "Italiano" vol.2, with identical arrangement.
- *Viens aux creux de mon épaule*, French version of the known *Rifugiati nel pianto* from "Italiano" vol.2, probably with identical arrangement but we are not able to ascertain this.
- *Tu t'laisses aller*, French version of *Ti lasci andare*, the latter having been arranged by Paul Mauriat.

³⁶ In the meantime, see <http://www.listal.com/list/pietro-garinei-sandro-giovanninis-1960s> for some more info.

³⁷ It can be heard here: <http://ilfocolare-radiotv.blogspot.be/search?q=morricone> (search for "Sur ma vie").

The chronology of the events is however maybe different from what we think, based on what the blog says³⁷: “Morricone prepared especially for [Aznavour] an orchestration for *Sur ma vie*, released seven years earlier. Aznavour performed this version in an episode of **Piccolo concerto** and everything seemed to end there. It happened, however, that a few months later, Barclay, French label to which Aznavour had been associated for some time, changed its Italian distributor: it was no longer the Saar of Milan, but the RCA of Rome. A double album was then crafted containing 24 historic pieces of the great chansonnier, translated into Italian by Giorgio Calabrese, Sergio Bardotti and others: “Aznavour Italian”, split in two 33rpm released between 1963 and 1964. Many songs benefit from the original background recorded at the time in Paris, with Aznavour singing in [Italian]; others, however, are arranged and conducted by Ennio Morricone. The orchestration of *Sur ma vie* prepared for the televised show was recovered, just a little revised and corrected in order to allow Charles to sing Bardotti’s lyrics *Per la vita*. The great artist, however, was so happy with the result that, once back in Paris, decided to relaunch *Sur ma vie* in the original language with the background created in Italy.”



The French versions of *Sur ma vie* and *Viens aux creux de mon épaule* ended up on the album “Le due voci di Charles Aznavour”³⁸, which also included the original Italian version of *Questa giovinezza*, already published on the “Italiano” vol.1. Side A is in French, side B in Italian.

R.B., D.T.



Helen Merrill on France Musiques

France Musiques aired a 10-part series about Helen Merrill, from 19 to 30 December 2016, under the title “Helen Merrill, la voix des songs”³⁹. The fifth part, called “Un voyage en Italie” (December 23rd, about 1h long) was about the Italian period of the American singer and her works with Umiliani and Morricone when she was in Rome, in the beginning of the 60s.

We thereby learned that Morricone had composed a song for her but she did not record it because he did not want to, finding it not up to her talent. She says he would reuse the piece for a film. But what song and in which film? Impossible to say. The presenter is probably mistaken when he says that it is the song *S'e fatto tardi*. Indeed, she did record that one, as it was published on her EP. Moreover it is composed by Gianni Meccia.

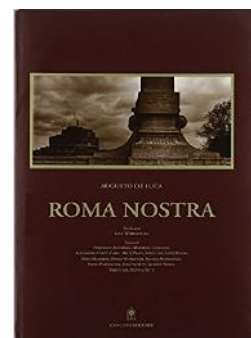
The other songs Morricone arranged for her are *Estate*, *Nessuno al mondo* and *Nun è peccato*.

F.D., D.T.

Book: Roma nostra

In 1996, Ennio Morricone was one of the personalities who was invited to talk about the city of Rome in the book “Roma nostra”⁴⁰, in the form of a poem. Other known names include Virna Lisi, Luigi Magni, Nino Manfredi, Alberto Sordi and Monica Vitti.

R.B., D.T.



³⁸ <https://www.discogs.com/Charles-Aznavour-Le-Due-Voci-Di-Charles-Aznavour/release/3528028>

³⁹ <http://www.francemusique.fr/emissions/open-jazz/helen-merrill-la-voix-des-songs-5-10-le-voyage-en-italie-30608>, prepared by Alex Dutilh

⁴⁰ https://www.amazon.fr/nostra-Suggestive-immagini-fotografiche-senza/dp/8874487053/ref=sr_1_4?s=english-books&ie=UTF8&qid=1488392279&sr=1-4&keywords=Roma+nostra

Feedback from Previous Issue

Spazio:1999

Remarkably, the Italian edit of the movie **Spazio:1999** was made available on Youtube⁴¹ while I was writing my article about the CD release for Maestro #12, just too late for me to notice. Watching it did bring some additional information, because there is more music than expected. Some atmospheric music not taken from the “Dimensioni sonore” LPs can be heard, and most surprisingly, there is also a flugelhorn version of the emblematic piece known as *Le train*, heard at the end. Unfortunately it is abruptly cut. These two pieces would definitely have increased the appeal of the CD. For the rest, we can confirm that the editing of this version is destabilizing, to say the least.

Here are the two new pieces extracted from the movie:

Le train (flugelhorn): <https://drive.google.com/file/d/0Bz23aDRA9jgcDR2a0lBU0MxMDg/view?usp=sharing>

Atmospheric music: <https://drive.google.com/file/d/0Bz23aDRA9jgUHDnN1JMd2hySjA/view?usp=sharing>

D.T.

We also received additional information about Beat's involvement in the CD, through Daniele De Gemini who answered our question about the mention of “Claudio Fuiano and Daniele De Gemini of Beat Records” in the sleeve notes: Beat actually helped the label Pentamusic and distributed the record.

P.B.

Bambini del mondo

I was wrong when I stated that the version of *Bambini del mondo* was slightly different on the new CD “Bambini del mondo”, compared to the OST of **Ten to Survive**. They are actually the same recording and only the mixing differs. *Tre scioperi* is also identical to the track published on “Percorsi”. The rest of the pieces, all previously unreleased, were recorded separately between 2009 and 2014. It is also worth mentioning that the beautiful piece *Arcate di archi e bambini* is very close to *Above the Clouds* from **Fat Man and Little Boy** (1989).⁴²

D.T.

The Mission Concerts

The live suite from **The Mission** played by Morricone at “Le grand échiquier” (1986) was indeed a rare example of a concert with music from a yet unreleased movie, together with the example of **Cefalonia** in 2005. However, Milan remembered an even more spectacular one, with music from **Fateless** played in Hungary on 25/4/2004, whereas the movie would only be released on 8/2/2005!

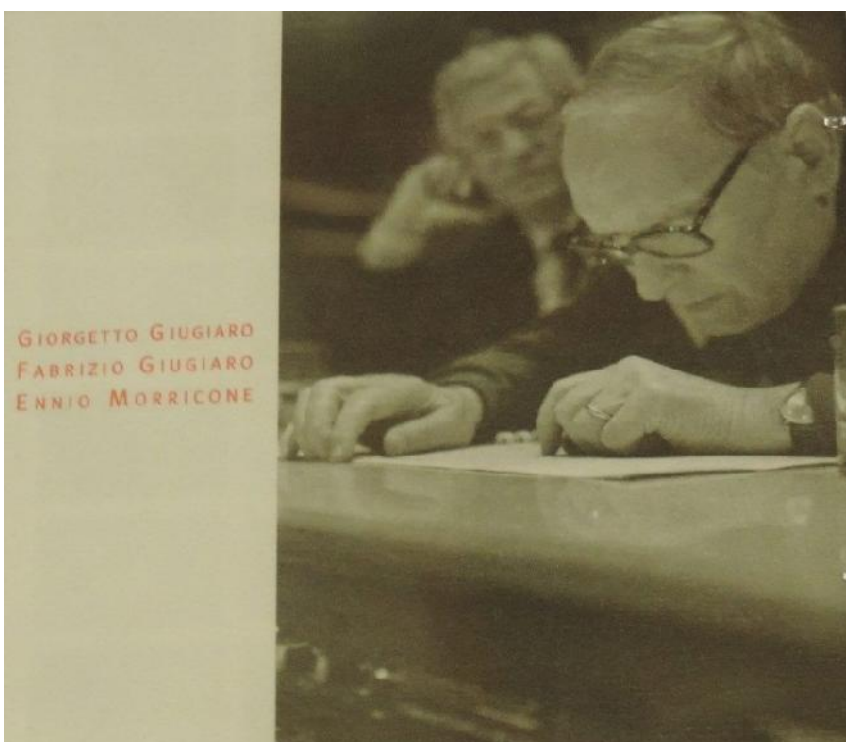
Milan also rectified the info about the concert of 8 November 1998: it was actually cancelled at the last minute, making it a series of 4 concerts instead of 5.

M.Z., P.B., D.T.

⁴¹ <https://www.youtube.com/watch?v=AKBViV5pggI>

⁴² See nice review on ItaloScores: <https://italoscores.blogspot.be/2016/12/maestro-morricone-bambini-del-mondo.html>

1968-2008 Forty years of shapes - Italdesign Giugiaro



The 40th anniversary of Italdesign, for which Morricone wrote the piece *Icaro secondo* (2008) had actually been released in a package containing 2 CDs and one book, available on ebay⁴³, where the description is quite detailed. The first CD contains 2 files: "Giugiaro since 1968 on the road to the future", and a video of Ennio Morricone and his wife Maria visiting the facilities of Giugiaro, and of Giorgetto and Fabrizio Giugiaro visiting Morricone's recording studio. Music from westerns and *Deborah's Theme* are heard. The second file contains video with an unpublished theme of Morricone in homage to Giugiaro. The composition lasts 7:40 and a retrospective of images and videos of the 40 years of the brand. This can only be the *Icaro secondo* video mentioned in Maestro #12⁴⁴.

The second CD essentially contains pictures.

Jean-Blaise Collombin

The author of the book "Perspective d'une oeuvre", Jean-Blaise Collombin has been interviewed by Le Nouvelliste from Switzerland⁴⁵. However, you need to be a registered user in order to have access to the whole article.

R.B., D.T.

Web News

New Forum

Our friend Han from China has inaugurated a new forum dedicated to Ennio Morricone:

<http://forum.morricone.cn/yyx8/Index.php/List/1.html>

Since none of the few remaining Morricone forums is currently active, this new one has the potential of becoming the meeting place for all of us fans. It only depends on you!

D.T.

⁴³ <http://www.ebay.fr/itm/MORRICONE-GIUGIARO-BOOK-2-CDS-one-with-filming-with-HARD-CASE-VERY-RARE-/162370150304?hash=item25ce03dfa0:g:HvMAAOSwNnRYh6Or>

⁴⁴ <https://www.youtube.com/watch?v=dcIW9CznONE>

⁴⁵ <http://www.lenouvelliste.ch/articles/lifestyle/loisirs-et-culture/un-auteur-martignerain-raconte-ennio-morricone-619736>

—————IN MEMORIAM—————

Farewell to Alessandro Alessandroni



The Most Famous Western
'Whistle' in the World

*by Valeria Rusconi
and Ernesto Assante*

*First published on March 27,
2017 by www.repubblica.it⁴⁶*

*Reproduced with kind
permission*

Translated from Italian by D.T.

The composer, conductor and arranger Alessandro Alessandroni died in Rome. He had just turned 92. His very famous 'whistle' contributed to many soundtracks of the spaghetti western genre. **For a Few Dollars More** is his most iconic 'whistling'.

*"It's very simple, said Ennio Morricone to me over the phone. Sandro, come on down for a moment, in the studio, we need someone to do some whistling. Well, it was really just a whistling, nothing more, but think of what happened next... When we saw the film, I have to admit that no one thought it would make any money." But on the contrary this 'whistling' did really change everything. Alessandro Alessandroni, the maestro – it's only right to call him that – recalls the genesis of the most famous piece of his career and most iconic one for western movies, that of **A Fistful of Dollars**, composed by Morricone, which made Sergio Leone's movies even bigger. "He was a true professional, we had a beautiful relationship", said Morricone to La Repubblica, "he knew very well how to play the guitar, and was truly outstanding as choir master. And he could whistle very well. He has worked on **A Fistful of Dollars** and on other occasions. Why did I choose him to whistle? By chance, I needed a whistle, I asked the musicians who worked with me who was able to whistle well and I liked less what the others did. He had courage".*

The composer, conductor and arranger Alessandro Alessandroni died on March 26 in Rome, the city that gave him birth on March 18th, 1925. He had just turned 92. The announcement came on the official Facebook page of the composer: *"It is with*

deep sorrow that I communicate the loss yesterday of Maestro Alessandro Alessandroni, born in Rome on 18 March 1925, composer, multi-instrumentalist, arranger and choir director. A commemorative concert will be held at home in

⁴⁶ http://www.repubblica.it/spettacoli/musica/2017/03/27/news/addio_ad_alessandro_alessandroni_il_fischio_piu_famoso_d_italia-161515205/

Swakopmund, Namibia, directed by his son Alex Junior Alessandroni".

Alessandroni approached music when he was still a boy. At the time he lived in his mother country, in the province of Viterbo. He was 11 and kept listening, whenever he could, to classical music. He began playing the guitar as self-taught with assistance from a friend. He played in the most peculiar place. He said in an interview to the Planet Hexacord blog: *"I started in the barber shop, because in small countries it is a reference point: there were the instruments, the guitar, the mandolin. They worked a little, but they played a lot..."* While he was attending the last year of high school he formed his first ensemble, with which he toured for locals and dance halls. Fast to learn, he became in a short time proficient in several instruments, alternating during performances: as a teenager he was already able to play the guitar, the piano, the accordion, sax, flute, mandolin and sitar, one of the first Italians to try his hand on this complex stringed instrument. He obtained his diploma at the Conservatory in Rome, found a job in the film production company Fonolux. There he met the great Nino Rota, his senior by 14 years, who wanted him in his orchestra. Then came the whistle. It was almost by accident. Alessandroni, at some point, volunteered when Rota needed a whistled motif. Whistling became his new instrument to play with and one of the characterizing moments of the Italian western soundtracks. Music with all the effects: *"My whistled parts are on the pentagram,"* Alessandroni explained, *"and I'd better not miss the pitch, or make mistakes."* Federico Fellini also thought so, he who coined his nickname: Alessandroni for him was simply "The Whistle".

In 1962, he founded the Cantori Moderni, an 8-members formation that took the place of his previous group, the quartet Caravels. Together with himself, the band consisted

of soprano Edda Dell'Orso, Augusto Giardino, Franco Cosacchi, Nino Dei, Enzo Gioieni, Gianna Spagnuolo and, last not least, his wife Giulia De Mutiis.

Alessandroni's most important collaboration, long-lived and bound by a sincere esteem, remains until today the one with Morricone: besides the famous whistle of **A Fistful of Dollars**, he will also work on **For a Few Dollars More** and **The Good, the Bad and the Ugly**. Alessandroni is called by all the most important Italian composers of the time, in the sixties, such as Piero Umiliani, for whom he sings with his wife Giulia the fantastic motif *Mah-nà-mah-nà*, from the soundtrack of Luigi Scattini's **Svezia, inferno e paradiso** (1968), and maestro Armando Trovajoli. With the arrival of the seventies, for the ARC of the RCA, a label dedicated to the 'younger' Italian song, between beat and 'mondo exotico', he published a collection of the twelve songs that were in competition for the 1969 edition of Canzonissima. They were recorded, of course, in their instrumental versions. The work on the solo Hammond organ is credited to Ron Alexander, his pseudonym.

Among his most celebrated 'whistles' was also those included in the soundtrack of **Un sacco bello**, the film that marked the debut of Carlo Verdone in 1980.

The name of Alessandroni became cult transversally, across generations and musical styles, and especially conquered the library music lovers. Among the last ones to want him on one of their records was Baustelle, a band from Montepulciano, who chose him for one of their best albums. *"Alessandro Alessandroni is the oldest special guest"*, explained Francesco Bianconi, the singer, to Repubblica XL a few years ago, *"a wonderful 84yo whom we made play the sitar, the accordion, the acoustic guitar and the whistle"*. The song title, not surprisingly, was *Spaghetti Western*. And the album, *Amen*.

—————INTERVIEW—————

In 1998, Patrick Ehresmann met Alessandro Alessandrini in Rome and interviewed him. The article was published in In MSV #87, January 2000, and is reproduced below with kind permission of the author. We thought it was a nice way to pay a tribute to Alessandrini, because it is a fan-made interview and it is not widely available.

Incontro

by Patrick Ehresmann

Even though I entitled this article “Incontro”, this time it will not be a review of Piero Schivazappa's film **Incontro**. I had the chance to move to Rome a few months ago for my work, and I wanted to take this opportunity to meet some of the most active collaborators of Ennio Morricone. Just after my move, I discovered that I was a neighbour of Alessandro Alessandrini! I dared to call him, and he invited me to see him in his studio the next weekend. He very kindly accepted to answer my questions, and showed some good interest for our magazine MSV (he asked for copies of the back issues). The following article summarizes the different subjects that we discussed in his studio, and also in my house where I invited him to listen to some records.

How did you learn music in the beginning?

I am a true self-educated musician. I taught myself to sing and to play all instruments, except for the piano that I studied afterwards with a music teacher.

How did your career begin?

I worked in so many fields, it is difficult to remember. I don't think there exists a musical style or a genre that I was never involved in. I made more than 20,000 performances, I worked with more than 2,000 musicians and composers for the cinema of course, but also for classical music, theater, ballet, television broadcasts, publicity and to accompany variety singers. For example, I remember well being a guitarist in the orchestra touring with Josephine Baker in the years 53-54. This may be less known, but I also played mandolin and guitar in classical concerts, for example Vivaldi's Concerti di

Mandoline e Chitarra, and concerts of Beethoven.

When were you first introduced to singing in a choir?

At the end of the 50's, I was a member of the singing quartet 2 +2 of Nora Orlandi. Then I decided to create my own group: Il Quarteto Records, and then Il Quarteto Caravels in the years 59-60, with Guido Cincirelli, Anselmo Natalichio, my wife Giulia⁴⁷ and myself. We were singing and also playing instruments. The quartet was just renamed I Caravels when we added a drummer, Sergio Pissi.

The choir 2+2 of Nora Orlandi also appears in some Morricone recordings. Was there a moment when singers were members of both bands?

Certainly not. When they were singing for me, they did not have to sing with another choir. There was a little competition between the different bands, but there was

⁴⁷ Giulia De Mutiis also performed under a « Nome d'Artista » Giulia Rei. She has been involved in numerous projects with her husband. For instance, Alessandro is proud to mention that on the original

single of Piero Umiliani's famous tune "Mahna mahna", Giulia and Alessandro Alessandrini are credited as voice soloists.

enough work for everybody.

How did I Cantori Moderni come to being?

One day, Maestro Franco Pisano asked me to add voices to the original quartet for one of his compositions. This is how the quartet became a choir, I Cantori Moderni.

How were you recruiting new singers?

Initially, all the singers you know, like Edda Dell'Orso or Gianna Spagnulo⁴⁸, were singing in churches, etc... I had to be extremely severe in the tests to recruit new singers. Those girls were not perfectionists in the beginning. You could find many girls with nice voices, but this was not enough for the kind of work we had to perform. They had to be able to sing in a choir, to perform right the first time almost without any preparation. You know, discipline is not a common attitude you can find here in Italy.

Therefore, it was a lot of suffering for the first two years to obtain a good sound from the choir. But I was very satisfied with the result we achieved after those two years of hard work: I could state that the choir sounded better than the orchestra. I remember very well this anecdote. One day, the choir was not in tune with the orchestra. There was quite some pressure, because you know, there is limited time during the recording sessions. But that time, I argued with everybody, saying "no, it is not my choir which goes wrong, it is the orchestra". I knew it because during the preparation and the recording of the choir which is always made separately from the orchestra, the sound was just perfect. Therefore, I made the musicians listening to the choir alone, and they agreed with me. We finally found out that it was the strings which were out of tune. In the end, the choir became so good, we were even capable of slightly adjusting the tuning to adapt to a given instrument (for example an organ, which of course is impossible to tune during a

recording session).

Can we say that you discovered Edda Dell'Orso?

Well, not exactly. She was already singing before she joined I Cantori Moderni. But I remember well in which circumstances I met her for the first time. It was 5 or 6 months after I Cantori Moderni had been created. One of my singers came to me to ask for a raise in salary. She had a good voice, but nothing could justify to make her earn more than her colleagues. You know, at that time, there was a lot of work to do, and many talented artists were available. I had to keep the discipline in my choir, so I explained to her that she could leave. I had to replace her. It is another singer from I Cantori Moderni who knew Edda who called her to ask if she would be interested in the job. As soon as we met, there was an immediate symbiosis between the two of us. I think there was a mutual fascination. She is unique. Her voice is an instrument in itself.

What was a typical day of work for I Cantori Moderni in the sixties?

We worked 6 days a week, from Monday to Saturday. Each performance was paid by the day, there was no contract, except when we were working for broadcasts with La RAI. The work started at nine in the morning, and finished at eight in the evening. I was responsible for the preparation of the choir. This is the most difficult task, because it is difficult to tune all voices together and obtain a good harmony. With Morricone, I negotiated to receive the partitures 3 days before the session to give enough time for the preparation. But those 3 days rapidly became 2 days, then 1, and after 2 years, I was receiving the partitures only 10 minutes before the recording session! You understand now why I had to work hard to obtain a good professionalism from my singers. My wife Giulia kept telling me

⁴⁸ This is the correct spelling, and not Spagnolo, like

too frequently misspelled on record sleeves.

"Why don't you stop directing this choir? Just play the guitar, it is much easier!" Also, it happened frequently that Morricone called me to do an urgent recording on Sunday, because the final cut of the film had already been completed, and there was just the music to add before sending the film to a festival, or something else. In this case, we could start at eight in the morning and not finish before midnight. We were really busy at that time!

Do you remember the recording of *Per un pugno di dollari*?

Nobody believed in this film, RCA Italiana did not want to pay for the music. They showed us sequences of the film temp-tracked with pre-existing music arranged by Morricone from the RCA library⁴⁹. Everybody was laughing, there were so many corpses lying on the ground, it was incredible for us. I was the soloist for the guitar, the whistle, and I directed I Cantori Moderni as well for this soundtrack.

The electric guitar has a typical sound, easily recognizable from that period. How did you develop this unique technique to produce this sound with Morricone?

*This guitar sound, it is the Fender Stratocaster. Look, I still have it, this is the original guitar which played *Per un pugno di dollari*, and the amplifier is the original one as well. It is a piece of collection today. Some time ago, some Americans offered me a little fortune to sell it, but I refused. I am still playing with it.*

To make my personal sound with this guitar, I had a little trick: for the third string, rather than using a standard one, I was using another second string, thinner, but tuned to sound like a third string. This gave

*a sweeter sound to the guitar. When you listen to the tracks, you can immediately tell whether it was me who was playing, or Bruno Battisti d'Amario. For *C'era una volta il west* for example, the electric guitar was played by Bruno. His sound is more aggressive. But for *Per un pugno di dollari*, this was me, with a sweeter touch. Ennio Morricone trusted me in the way I was adjusting my amplifier to find the right sound. I just had to call him and make him listen "Do you like it like this?" There was no problem, we had worked long enough together to know what was necessary to make the sound right, for the guitar or for the choir.*

And the whistling? how did you become THE official whistler of all Italian Cinema?

In the 50's, I was playing guitar for a recording session with Nino Rota. At a moment, he said that he had a piece to do with a whistler and he asked if somebody in the orchestra could do it. I said "I can do it".

When people heard my performance on record, they wondered how do I whistle so high. Here also, I have my secret. In reality, the trick is to whistle at a very low level. I can produce 90% of the sound with only 10% of air, while others would use 50% of air to produce only 50% of sound. You know, the microphone does not accept any blow of air. If you want a pure and clear sound, you need to whistle at a very low level. When you hear me whistling, you are surprised that it is so low. Then, it is the job of the sound engineer to amplify the recording of the whistle at a good level in front of the orchestra.

Do you remember this track ? (I put on the hifi the track *Tramonto* from *Anche*

*suggested himself to use the whistle. This is possible, because we know that it is upon Leone's request that Morricone accepted to use the whistle again among the instruments which dialogue in the main theme from *Il buono, il brutto, il cattivo*.*

⁴⁹ It is likely that the song *Pastures of plenty* recorded with Peter Tevis was included in the temp tracks. We know that Morricone replaced Peter Tevis' voice with Alessandro Alessandrini's whistle, and this basically became the famous *Titoli* of *Per un pugno di dollari*. According to Sergio Leone, he

se volessi lavorare, che faccio?)

No, I do not remember it. Who composed this, is it Morricone ? You know, I worked with so many artists, I did so many recordings. After one recording was finished, I was doing another one the next day. I do not keep records of all the things I recorded, I would not have time to listen to all of them. Yes, now, I remember this music. It is a Tramonto Romano, a typical tune from the region of Rome.

And what about that one? (I put El Mercenario on the hifi)

This percussion effect is obtained by knocking the strings over the guitar microphones. (Then starts the whistled section.) Oh yes, I remember that one very well. It was extremely difficult to stay in tune because of the semi-tones.

And the electric guitar now? (still El Mercenario, but with the theme of Curly)

This is Bruno, not me.

Do you remember this other track? (Peur sur la ville)

No, I don't remember. Who did that?

Morricone again.

Is that right? Sorry, I don't remember. I thank you for the opportunity to listen to these recordings that I have not heard for such a long time.

Now I play a favorite of mine (Il Buono, il brutto, il cattivo)

*The first voice which answers the flute, this is Franco Cosacchi. He has a sweet voice, the same voice which sings "Sean, Sean" in *Giu la testa*.*

(Then we hear the bass flute sound, and Alessandrini's whistle.) This bass sound, it

is an Arghilofono, an "Ocarina grande"⁵⁰.

(We hear the electric guitar) This harsh guitar, it is Bruno, "Non e così cattiva, la chitarra mia!"

(We hear the two voices for the character of Tuco.) This voice, it is Enzo Gioieni, and then it is Cosacchi again who answers the "wha, wha, wha".

*(We hear the trumpet.) This is Michele Lacerenza. With a sound of trumpet like this, it is him. A great artist. It is him who played the trumpet in *Per un pugno di dollari*. There is a second trumpet there. Who is it?*

The record sticker says Francesco Catania.

Oh yes, he was a trumpet player from the orchestra of RAI. You know, Morricone likes to write for trumpets, it is one of his specialty. Good piece of music, that one.

At the moment you were performing such music, did you realize that you were doing something very special?

What do you mean?

It is like when Edda performed C'era una volta il west, did she know that it was to become her most famous standard?

Well you know, we have been working for so many different composers. Some very good, some less good. We had to do our job. But when we had to record music composed by Ennio Morricone, of course it was a pleasure for all of us. When Morricone composes, he has in mind who will perform each section. It is only normal to have a special appreciation for a piece that was composed for you to perform. Consequently, we are motivated to produce our best performance.

Do you keep contact with most of the

⁵⁰ The Ocarina is a traditional instrument of northern Italy, made of terra cotta, and called like this because it has a round shape like a goose (oca in Italian). One

can see villagers playing ocarina in the film *Novecento*.

artists of the Unione dei Musicisti di Roma?

The U.M.R. is not active anymore, it is more a letter box now, because of cost reasons. You know, at that time, we were accepting to work hard for limited salaries. Those days are gone. And there is also now the competition of orchestras from Eastern Europe, which are good and cost less. So, for some recordings, our composers have the temptation to go East to work with those orchestras. But I still keep contact with most of the persons I worked with in the past, Edda, Franco De Gemini, etc...

What are your activities today? Are you still involved in film music recording?

When my wife Giulia died some years ago, I stepped back a little bit from all this pressure. What matters for me now is making my music in my studio. From time to time, I do some paintings as well. We are like that, the artists, keeping working is a matter of still having ideas, of keeping the mechanism of inspiration working.

What are your current projects?

I still have some requests from different sources. For example, I have been contacted by an Anglo-Chinese production to do the soundtrack for a western film⁵¹. They wanted me to recreate that special sound of the sixties. I have one month to do it. I make most of the music here with my home studio, I record the electronic music on a 8 tracks tape recorder. Then I bring it to a studio to add the strings and the solo instruments. You know, there are certain instruments like the strings that you cannot reproduce with a synthesizer. You need to use the real instruments to get a good sound.

Can we expect to have this music on CD?

Oh yes, Lionel Woodman will probably

publish it. I have different projects with him and with Roberto Zamori, for example a CD with half I Cantori Moderni, and half Alessandrini con fischio. Roberto Zamori has most of my tapes, we should release more CDs in the future.

Do you have other projects of new music to compose?

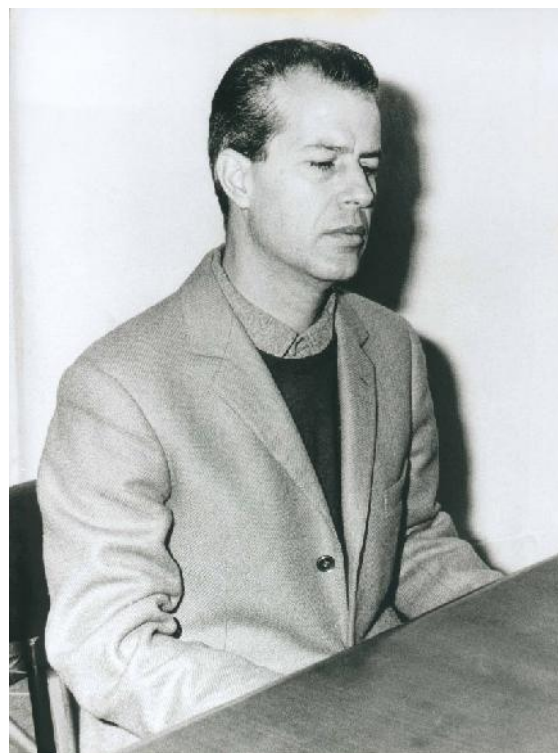
I am preparing a record of “musica di commento”, some romantic music for RAI 3. Do you want to listen to it?

(He turns on the computer and the mixing table, and we hear a nice romantic track, with a typical Italian flavour.) *Here, you will hear a real oboe instead. And there, I want to have Edda's voice. She is unique.*

So, you are still working with her?

Yes, we are still in contact. Would you like to meet her?

Of course I would, this would give me a good subject for my next article. Thank you Maestro.



[Editor's note]

⁵¹ This probably turned out to be **Trinity Goes East** (1998). Score released in 2000 by Hexacord.

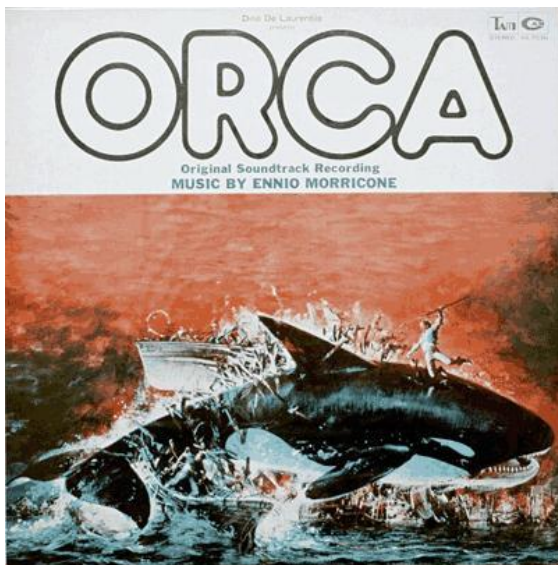
—————ARTWORK AND ANALYSIS—————

Orca Killer Whale

by Steven Dixon

One year after his remaking of **King Kong** (1976), Italian film producer Dino de Laurentiis unleashed a remake of **Jaws** and **Moby Dick**. Richard Harris plays the fisherman Captain Nolan operating off the coast of Newfoundland who accidentally kills a pregnant female whale. Its mate then proceeds to wreak havoc on the town, so Nolan is forced to take his boat out to sea and confront the creature.

The film flopped badly at the Box Office failing to cash in on the success of Steven Spielberg's earlier 1976 **Jaws**. The music by Ennio Morricone at least offers some salvation: romantic, dramatic, haunting, it has the lot. But obtaining this score in an almost perfect sounding condition is becoming very difficult especially as the latest remastered product on the Music Box MBR-111 label has been mysteriously withdrawn.



Cast your mind back to 1977. The film came and went. There was no soundtrack album at all until Toho Records Japan secured the

rights. This was the period of the POO American bootleg LPs masquerading as Japanese albums. There was a rumour the 1977 **Orca** TAM YX 7036 album was a highly suspicious bootleg. Hardly surprising, considering the film had big ambitions and a popular main actor in Richard Harris, yet no European LP came.

But in fact the **Orca** Japanese LP was not a bootleg at all. It came with a legitimate obi-strip and insert. And although one of the tracks, that vocal by Carol Connors (*My Love, we are one*) was lifted directly from the film and is of dreadful sound quality, the product was indeed a legitimate one.

To compliment the album in 1977, Tam Cam of Japan also issued a 45 (YT-4028). But there was also a Philips French 45 that very same year (ref: 6172 077). Both editions had the same B-Side *Dialogue of the memories* (2:14) but in many listings there are mistakes regarding the contents of side A. For those who own the detailed 1990 Ennio Morricone Musicography (compiled by H.J.de Boer with Martin Van Wouw) there is an error on page 185. There, it lists the French Philips 45 **Orca** track is the vocal version. Actually, it's *Orca (Finale)* timed at 4:00.



The ChiMai website also lists a mistake with this track. The French A side is not the same as the Japanese one. The French A

side is *Orca (Finale)* 4:00 and the Japanese A side is *Orca* (opening track on the LP) timed at 3:06.

In 1993 Legend of Italy produced an 11 track CD minus the vocal. Unfortunately, quality was rather poor and many collectors were disappointed the official main title was omitted. That official main title did make a surprising appearance in 2014 on the rather fine “Ennio Morricone Rare & Unreleased Soundtracks from the 60s and 70s” under the title *L'Orca Assassina*.



A singular *Orca* track was released on the USA compact disc in 1999 on “Canto Morricone Volume 3” (Bear BCD 16246 AH) and presented for the first time on CD was the Carol Connors vocal. As this was simply lifted from the Japanese album it still had that rather ghastly distorted sound.

A remastered *Orca* CD soundtrack with an 8-page booklet appeared on the French Music Box label this year, but disappeared almost as quickly when the batch of 500 units were suddenly recalled and only time will tell the real reason behind this.

A small amount were sold to dealers, swiftly making their way onto the internet (the highest sold at time of writing was £141.85). Whether this CD will be repressed or repackaged again we will just have to wait and see.

I would also like to mention the incredible artwork featured on the LP and 45s (and the withdrawn CD) with particular credit to the artist John Berkey whose breathtaking credits include *King Kong* (1976) and *Star Wars* (1977). The thrilling *Orca* artwork is now an iconic image, the whale smashing its way into the harbour and Captain Nolan bravely riding the beast, clutching harpoon in attack position. Although deeply exaggerated (as most film posters were at the time), it is a fantastic homage to that classic Gregory Peck film poster *Moby Dick* (1956).



In John Berkey's original preparatory poster art, there is very little change to the actual finished product apart from some image sharpening. This original painting sold for \$616 back in 2010.



A rarely seen poster design for the Japanese film release by artist Dino is just as action packed, again inspired by the 1950s posters of *Moby Dick*. The colours are cold, grey and icy. Central to the poster a monstrous whale's tale. Richard Harris looks brilliant as the hero and an erotic Bo Derek clinging onto a helicopter's rescue ladder never actually happened in the film itself, but looks great nonetheless.

—————IMPRESSIONS—————

The Dino De Laurentiis Malediction

40 years to get the music... or not

by Patrick Boustier

The sad episode of the recent CD of **Orca** is only the last one among a long list of missing publications, cancellations and missed occurrences, leading to believe about a “malediction” from De Laurentiis productions when a Morricone soundtrack is involved. On a total of 16 movie soundtracks, 2 were rejected/not used, 3 had only a single or EP, 5 LPs or CDs were out with the film release, 2 master tapes were lost (as far as we know), some bootlegs and another one never published, the rest being published some decades later. For God’s sake, other scores by other composers, from films by the producer, like **Il giudizio universale**, **Barabbas**, **Barbarella** (even though Magne’s music was rejected), **Waterloo**, **King Kong**, **Conan the Barbarian**, didn’t have these troubles.

It started strongly with a cancellation: Luciano Salce’s **Le pillole di Ercole** (1960), planned to be the very first (official) soundtrack by Morricone. Dino De Laurentiis refused his name because he wasn’t known enough, and preferred Trovajoli, then already renown. We can ask ourselves if the composer’s name would have been really an important criterion for an average comical peplum movie, for which essentially the cast and the director is noticed by the public. The next year, Salce managed to hire the young composer for **Il federale**, although it was produced by De Laurentiis. A nice revenge for the two artists, but no LP saw the light... An EP of 6 tracks appeared though in this year 1961, a remarkable exception, surely because RCA had the rights, not the production directly. A wait of 45 years has been necessary to finally get the complete soundtrack, mythical, as it is the very first official one by Morricone, released by Digitmovies.

A single or nothing

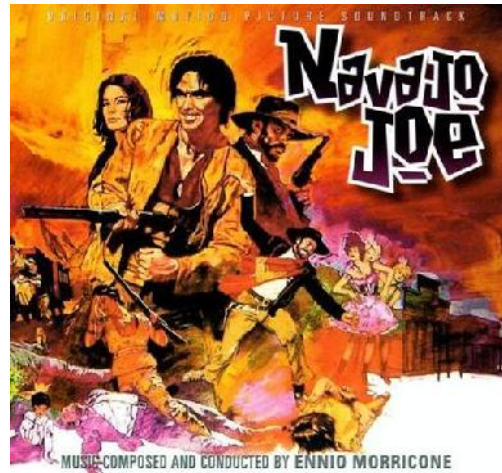
For the next film, **Thrilling** in 1965, Morricone had the great luck to be proposed instead of Trovajoli, who already worked with Scola but only once, the director being the leader of the team for the 3-segment movie in black and white, as script-writer and one of the 3 directors. Really well-managed, varied, spiced and parodic, the music of **Thrilling** has however never been published in any format so far. Only a single 45 RPM launched the song *La regola del gioco* composed by Morricone for the 15-year old Rita Monico, reprised later in compilations like “Chronicles” 10-CD box, “Chronicles Selections” 2-CD, “Canto Morricone n. 1”. One of the De Laurentiis companies, Radiofilmusica, owns the soundtrack rights according to the SIAE database, which explains the absence of record.

1965 is nevertheless a good year for the Morricone publications: for instance **Menage all’italiana**, produced by De Laurentiis, inaugurated a series of LPs by RCA with black



and white sleeves (came afterwards **Come imparai... Ad ogni costo**). Indeed RCA promoted better the composer than the producer but this exception won't be followed in the De Laurentiis productions. Dated from 1966 but elaborated before, John Huston's **The Bible: At The Beginning** strongly denied Morricone's efforts and hopes to be noticed wider. In spite of the outstanding music, suiting well the pictures as we watched, and for once without De Laurentiis's refusal, the composer's name was not admitted in the crew because of exclusive rights owned by RCA for all his applied and pop music.

For **Le streghe**, Morricone provided music for Pasolini's episode only, Piccioni being the author for the other episodes (his complete score was published by Digitmovies in 2009). Morricone's music appeared on only a side of a single at the film release, and his complete score (or nearly) at last in 2004 in a Pasolini-Morricone compilation CD by GDM.



Better than nothing: a bootleg

Then, two westerns got very different issues, regarding the soundtrack. **Navajo Joe** (1966) commercially allowed an EP and an LP quickly after, the following year. For the 40th anniversary of the film, FSM restored and published the complete soundtrack, the usual label quality making it an event like its other expanded **Guns for San Sebastian** just before. **Un fiume di dollari** (The Hills Run Red) got nothing but a bootleg later, until recent time (2008, within a 17-CD box by MGM). Fortunately, it was reprinted on its own by Quartet Records in 2010. This second western inaugurated a long series of missing records in the following years.

In spite of a very enjoyable and jazzy score, **Matchless** didn't find an immediate publication, even on single. A Cometa LP appeared in 1980, although the label is not mentioned as the owner of rights by SIAE. There was maybe some agreement with Radiofilmusica to publish its soundtrack because it isn't the only case. Longtime later, in 2011, Legend, a label we will evoke again, expanded the material. But adding Marinuzzi's tracks, it didn't ascribe to each composer his respective part, and worse, gave the impression of crediting the whole to both of them, really a pity. **Diabolik (Danger: Diabolik!)** is of course a more devilish case, illustrating plainly the "malediction". This joyful, playful, jubilant and deliciously kitsch soundtrack simply never saw the light. The song *Deep Down* of course appears on a single (early, late 1967, before the film release). It is often said that the tapes were lost. But as far as De Laurentiis' Radiofilmusica is concerned, no need to have lost it to not publish the music, isn't it? An immediate publication would have made it possible to avoid this drama. Since the music is rarely masked by dialogues and noises, it is easy to extract it, in a far better way than the bootleg that appeared in 2001, indeed



with numerous repetitions and some important omissions⁵². The whole of the available music, without repetition but even with snippets from the trailer, runs 40 minutes.

A record? No way!

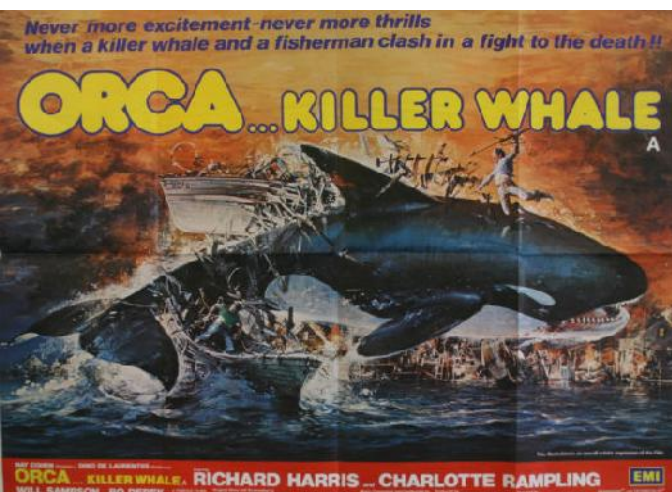
The following production, **Roma come Chicago (Bandits in Rome, 1968)** by Morricone-Nicolai has a soundtrack so appealing, brilliant, with many actions and brassy cues, that it became cult, often asked and searched with disappointment by many collectors. We read in MSV and some forums that De Laurentiis always refused to publish it. Why? Never any explanation (Is it his pleasure to frustrate the listeners? Music too nice to be published?) Again nothing appeared, apart from two tracks in the bootleg compilation called “Hornets’ Nest” (USA, 1978). Even the awesome song by Iva Zanicchi, *Se non ci fosse una storia* was never issued, even on compilations. The TV show **Musica da sera**, early in March 1967, features its only appearance as a first version *Se non ci fosse un’ amore nel mondo*, sung by the same singer. However, some bootlegs exist: one with 23 tracks lasting 43 minutes, and another more confidential one, complete, gathers no less than 34 tracks, plus 13 different cues taken from the film. So we have the consolation that the material exists and could be made available some day.

Things got a little better with **Fraulein Doktor** (1969), but without miracles: no single, no LP except for the haunting track in two parts *La Marcia dei gas* included in the (almost private) double LP without title Morricone managed to issue in 1970 through General Music. After one more track on the compilation “Pathos bellico”, a bootleg of 19 tracks was released running 26 minutes. Nothing more, until a Legend CD 40 years later (2010), with a great part of the score but not the whole of it, in order to keep the traditions with 15 tracks, so coupling some cues, for a total of 35 minutes. 2010 is a special year, being the year of De Laurentiis’ death: a coincidence or not, it set free two soundtracks. (**Matchless** is the other one in 2011). Going back to the year 1969, **Una breve stagione** benefitted from a nice exception: both a single with Sergio Endrigo’s song and an LP from an obscure label Sagittario appeared with the film. Enjoyable music, easy, a little monotonous and with few different colors. Perhaps De Laurentiis didn’t see this accidental publication allowed by an unwise collaborator, being in holidays?

Things are back to normal with the next production which didn’t follow this exception, **La violenza: quito potere** (1972) didn’t have any immediate record release. Only Cometa, again, published it in 1979. Mysteriously the label seems to have had some facilitated access to issue LPs from Radiofilmusica: 2 soundtracks are counted in a small number of 14 achieved soundtracks by Morricone owned by De Laurentiis. The dark, mournful and desperate score finally was reprinted on CD together with **Una breve stagione** (two totally opposite styles) by Legend in 1996, so only 17 years after the first publication (De Laurentiis was ageing). Let’s reassure you right now: of course no bonus track was added, the traditions respected. The latter label is indeed more and more present when a De Laurentiis production is involved. We can guess it is an affiliate label or there is a strong agreement between the two societies.



⁵² See also Didier Thunus’s article about **Diabolik** and its re-recording by I Solisti Italiani in Maestro #5.



The ultimate rampage: Orca

With the very interesting case of **Orca**, we find again the label Legend. But before in 1977, the year of the film release, a rather rare LP saw the light, a Japanese one by label TAM with CAM, making it not easily accessible to US and European buyers, save the die-hard collectors who of course managed to grab it. The tradition is kept: the LP is in fact a partial release, not widely spread. Legend reissued the score (without the awful song) as soon as 1993, without improving the sound according to its habits, maybe because nothing good should be given to collectors and film music lovers. So for the 40th anniversary of the film, it was

logical that a specialized and competent label like Music Box Records wished at last to publish it, even if the master tapes were said to be lost. They took the original LP, but remastered, which would have been a nice issue. After the publication cancellation and the recall of the CDs, only a few number were really sold to sparse fortunate collectors (less than 100?). Legal problems, as we know, didn't allow to achieve the release in a normal way and stopped it soon. With this last disaster, everything is fine in De Laurentiis' world.

Rampage (1987), the very last score for a De Laurentiis production, redeems all the refusals and missing items. As we know, the director Friedkin, not the producer, insisted to hire Morricone, being fond of his music and using it as stock music for the TV movies **C.A.T. Squad** just before. So it ends the series with an exception (both an LP and a CD), but not sure that this desperate, gloomy score is praised by many listeners. At least, we have an emblematic title for all the commented collaboration.

In an interview to *Il Corriere della sera* in 2007, Morricone revealed: "*Dino De Laurentiis incited me to move to Los Angeles, offering me a villa. I couldn't accept. Also because he would have made up for this by means of meagre wages.*"⁵³ Clever is as clever does, as the proverb says...



⁵³ <https://www.pressreader.com/italy/corriere-della-sera/20070127/282845071541986>

—————DVD REVIEW—————

Gillo

Le donne, i cavalieri, l'armi, gli amori

by Richard Bechet



This documentary about Gillo Pontecorvo (1919-2006) was broadcast in the Auditorium on 19 November (Pontecorvo's birthday) 2007 and on the Italian channel LA7, i.e. one year after he passed away., and the day after at the Facoltà di Lettere dell'Università di Tor Vergata⁵⁴. The DVD has just been released on 30 November 2017.

It has subtitles in English and in Italian (for deaf people). Globally, the documentary is a kaleidoscope about Pontecorvo's life, his passions, with film excerpts, pictures, he is seen with family or friends, in festivals etc... The most interesting for us is the anecdotes (very much detailed) about **La Battaglia di Algeri** and **Queimada** (better than Pontecorvo's very brief intervention in the 1995 documentary about Ennio). Regarding **Ogro**, nothing is said about the music.

As to the musical background, only **La Battaglia di Algeri** is heard (often the *Tema di Ali*) and of course the main theme, heard over the film excerpts (twice). *Il vino e l'uva* from **Stanno tutti bene** is also heard. There is also a short excerpt of a piano piece sounding rather morriconian but it shouldn't be an inedit.

The most interesting statements are transcribed below.

⁵⁴ <http://www.mimmomorabito.it/pontecorvo/gillo.htm>

Maria Morricone: *He was a liar, but... that didn't bother anybody, on the contrary, a person is special also for his childlike qualities.*

About Pontecorvo's wedding:

Ennio: *I played the wedding march on the trumpet in the Campidoglio.*

About one of his passions:

Ennio: *He spread his passion for plants to my wife too who ruined my terrace. I can't go there, I have to get all dirty to access the terrace. And so was Gillo, with his forest, his jungle.*

About **Ogro**, nothing interesting. Gillo didn't like the film:

Gillo: *It came out a movie I don't particularly love.*

Ennio: *It was a beautiful movie. [...] For this I told him off many times. I told him that even if he got a movie wrong. You'll still make a beautiful film.*

About **La Battaglia di Algeri**:

Ennio: *I met him when he asked me to write the music for **The Battle of Algiers**. I was still at the beginning of my career. I had made few movies, the last one was **For a Few Dollars More**. So I was very surprised to be asked by an already important director. He had made **Kapo**. So I asked him why he called me, he surprised me, because he told me: "I saw **For a Few Dollars More** and I called you because I liked the music.*

Gillo: *During **The Battle of Algiers**, our relationship was a little difficult because we knew each other very little. It was the first time we worked together. He wasn't yet the greatest Morricone.*

Ennio: *He was knowledgeable of music, he loved Bach. But he didn't have the technical means to express himself with music. What he brought me was whistled.*

Gillo: *For about a month I whistled, I tried to play the themes I had in mind, but he didn't like them. He played what he had in mind, and I didn't like it.*

Ennio: *At some point happened the joke the whole world now knows.*

Gillo: *One night the main theme of **The Battle of Algiers** dawned on me. I immediately recorded it and next morning I woke up Ennio. I was so happy to give him the news. I told him: I think I found the theme. He says: Very well come quickly then". So I go with my recorded tape. I kept whistling the music in my head. I go up the stairs.*

Ennio: *He whistled it coming up the stairs. My study was close to the entrance door. I went to my desk and wrote what he was whistling.*

Gillo: *I get upstairs and Ennio tells me: "Before you tell me yours... I just wanted to play you a theme thought of, which I think is exactly...*

Ennio: *And I played the tune he whistled coming up the stairs.*

Gillo: *He sits down at the piano and plays my theme. I tell him: Ennio this is crazy, it's the same theme I thought of. He says: What's so strange? It's a month we're talking about it, we're on the same frequency. Same frequency?! These are the same notes! Let's call Maria.*

Maria: *I didn't understand at first. He called me and told me: When Gillo calls you tell him you already heard this.*

Ennio: *I called my wife and told her: Listen to this. I played the same theme in the exact same tonality.*



Gillo: *Ennio kept a straight face all the time, I never thought of a joke.*

Picci Pontecorvo (Gillo's wife): *I never thought he heard it while we came up the stairs and he would play it, write it and harmonize it right away. Ennio is a Genius.*

Gillo: *We agreed on the theme and I left without really understanding. Then came Venice. In Venice we get the Golden Lion and at the press conference he tells the story. He had told my wife the whole story and he said: I won't tell him... but if we get anything in Venice, then I'll tell him, otherwise I'll let him in the dark, and he deserves it.*

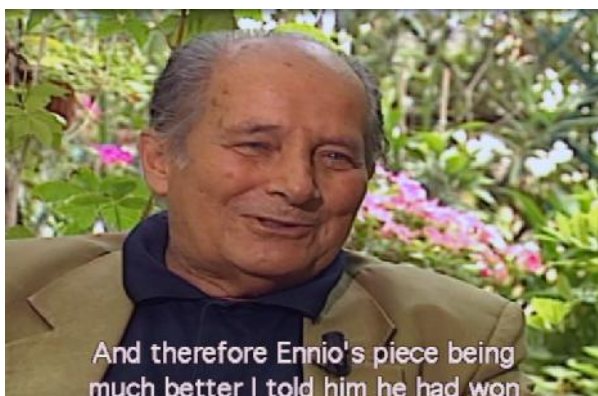
About **Queimada**:

Gillo: *I never made a movie without first having a musical theme in my head. Which gave me the certainty to love the movie and to be understood. When I had to shoot **Queimada** with Brando already under contract, I had the usual crisis, and said I didn't want to make the movie anymore. I couldn't sleep at night to figure out how to tell the producers and not being lynched or sued, then suddenly I remembered a recording I heard years earlier, a Liuba mass, which is an African mass very beautiful. Its Kyrie seemed written for that scene. End of my doubts, I will do the movie and from there on we progressed like a train. The time came to shoot the scene naturally in this great plain with 800 extras. I had set up 4 speakers and blasted out the Kyrie to my assistants who asked me what to say to the extras. I told them not to say anything, show them the direction and the Kyrie will do the rest.*

Naturally I would get shot before I changed this music on the finished movie. Then came Morricone, to whom I'm very close and he told me he had an idea for that scene. I told him to forget it, he tells me he has already written the score. I told him I didn't even want to listen to it. He had it even recorded at his own expenses.

Ennio: *Sometimes he would say something and then wouldn't remember it. This is what happened: I had written the score for **The Cannibals** by Cavani. He listened to the music and he liked it. He insisted so much, I had to write an imitation of my own piece. They are different, but the style, the poetics which animates them are the same.*

Gillo: *He had me listen to it, and I told him it was fantastic. It's musically much better than the Liuba mass but it's missing the popular and religious quality. Which the Liuba mass has. Yours is a secular hymn to liberation. He convinced me to look at it on the moviola with the scene. As far as this stuff he is a genius, and he was right. Out of friendship I went to see it on the moviola, certain I wouldn't change my mind not even if they shot me. Instead the miracle happened, which is emblematic of the relationship between image and sound, joined together they had the religious quality I was looking for and therefore Ennio's piece being much better I told him he had won.*



And therefore Ennio's piece being much better I told him he had won



Maria Morricone

http://forumcinema.blog.tiscali.it/2007/11/18/gillo_le_donne_i_cavalier_l_armi_e_gli_amori_1826065-shtml/?doing_wp_cron

<http://www.comingsoon.it/film/gillo-le-donne-i-cavalier-l-armi-gli-amori/39508/scheda/>

Missa luba: <https://www.youtube.com/watch?v=ToNb-02n3KY>

————DOSSIER————

The Sixties in Radiocorriere

Part 2: Light Music for the Television

by *Frédéric Durand*

edited and translated by *Didier Thunus*

original French version available here:

<https://drive.google.com/drive/folders/0Bz23aDRA9gjiNVNjbThUVm9fVGM?usp=sharing>



Cover of Radiocorriere #35 (29/8-4/9/1965)

This second part is dedicated to the works of Ennio Morricone for the television during the 1960s, as documented in Radiocorriere⁵⁵, the Italian weekly television magazine. Here too, his arrangements or his compositions are numerous to invade the small screen throughout the decade. However, even if it is likely that he was the subject of newscasts or other reports, he only made a few appearances in person. For this research, we can only hope to have made the least oversights possible...

(To be continued in Maestro #14 with "The Sixties in Radiocorriere Part 3: Applied Music for the Television".

Also see "The Sixties in Radiocorriere Part 1: The Radio Broadcasts" in Maestro #12, p.54-63)

Piccolo concerto

This program deserves our attention because the songs were arranged by Ennio Morricone and it seems that he has enjoyed total freedom. An opportunity to show the extent of his talent by giving free rein to his

creativity. For the first time, the orchestra became the protagonist of a show. Morricone even approached jazz, something he was not allowed to do for **Nati per la musica** in the 1950s⁵⁶.

Broadcast on channel 2 during the second part of the evening, every Wednesday (then

⁵⁵ <http://www.radiocorriere.teche.rai.it/>

⁵⁶ See "The Fifties: The Early Years of Ennio Morricone" in Maestro #11, section "Nati per la musica" on p.30

re-broadcast on Mondays on the national channel in 1962 and 1963), the show is presented by Arnaldo Foà and directed by Enzo Trapani. If the orchestra is conducted by Carlo Savina, it is made clear that the arrangements and "musical elaborations" of the 7 songs per episode are by Ennio Morricone. It is a tasty mix of international songs and always the best recent successes, performed alternately by different artists and Fausto Cigliano who is present every night. Here is the detailed list thanks to the articles devoted by the magazine Radiocorriere for almost all the episodes:

- 8/11/1961: *The Wrong Note Rag* (Leonard Bernstein); *Temptation* (probably the song of 1933 by Arthur Freed / Nacio Herb Brown) for orchestra solo; *Scetate* (Ferdinando Russo / Mario Pasquale Costa) by Fausto Cigliano; *Arrivederci... e non addio* (Garinei e Giovannini / Renato Rascel) by Aura D'Angelo, young singer revealed by the "Giugno della canzone napoletana"; *The Hot Canary* (Paul Nero) by Jenny Luna; *Waltz in a Swing Time* (Dorothy Fields / Jerome Kern) orchestrated for four pianos and strings; a version of the Irish hymn *Londonderry Air* in the shape of a concerto for violon solo and orchestra with Franco Tamponi.



Radiocorriere n°45 (05-11/11/1961) p.43:
Carlo Savina conducts *The Hot Canary*

- 15/11/1961: with singers Nicola Arigliano, Dasy Lumini and Fausto Cigliano (no detail provided).

- 22/11/1961: 3 songs performed by Aura D'Angelo, Fausto Cigliano and Tony Del Monaco, and 4 pieces executed by an orchestra of 12 violins, 4 violas, 4 cellos, 1 harp, 1 vibraphone, 1 celesta, 1 marimba and 1 harpsichord. Programme: *Night and Day* (Cole Porter); *Nulla rimpiangerò* (*Notorious*, adaptation of *Non, je ne regrette rien* by Michel Vaucaire / Charles Dumont); the famous *Marcia dei gladiatori* (Julius Fučík) in a special version with a waltz tempo for 8 trombones, 1 tuba and orchestra; the famous *'E spingule francese* (Salvatore Di Giacomo / Enrico De Lava) in a Rossinian style; *Amorevole* (Vito Pallavicini / Vittorio Buffoli and Pino Massara) arranged like a symphony for harp, harpsichord and celesta; *La pioggia va in giù* (Gianni Marchetti); *I cavalieri del cielo* (Stan Jones, translation by Pinchi). An article signed "p.f."⁵⁷ explains that the "citation" of a famous motif in the orchestration of a song is one of Ennio Morricone's specialties, such as Joseph Kosma's theme *Les feuilles mortes* played on violins in the opening credits song from **Tempo d'amore** performed by Fausto Cigliano or Beethoven's famous *Moonlight Sonata* in *Voce è notte* by Miranda Martino.

- 29/11/1961: with the singers Aura D'Angelo, Fausto Cigliano and Tony Del Monaco. Programme: *Danza messicana del cappello* (Felipe Pertichela); *Né stelle né mar* (Gian Carlo Testoni / Giorgio Fabor); *Orchidee al chiaro di luna* (Warren); *Te voglio bene assaje* (Raffaele Sacco / Gaetano Donizetti); *Fantasia Gershwin* (George Gershwin) executed in a jazzy way by Armando Trovajoli on piano with the orchestra answering to him in a symphonic way; *Parlami d'amore Mariù* (Cesare Andrea Bixio / Ennio Neri); *Ballata selvaggia* (Paul Francis Webster, translation

⁵⁷ Radiocorriere n°47 (19-25/11/1961) p.43.

by Calibi / Dimitri Tiomkin). Re-run on 15/6/62 on the national channel.

- 6/12/1961: with the singers Aura D'Angelo, Fausto Cigliano and Jenny Luna. Programme: *You are my Lucky Star* (Arthur Freed / Nacio Herb Brown); *Tiempe d'ammore* (Fausto Cigliano); *Rumba delle noccioline* (A. Simeoni / Moisés Simons), for 9 timpani soloists; *Ancora* (Gian Carlo Testoni / Giorgio Fabor); *Exodus* (Ernest Gold); *Sogno ancor* (Bracchi / Nacio Herb Brown); *L'uomo dal braccio d'oro* (Elmer Bernstein). Re-run on 29/6 and 3/12/62 on the national channel.

- 13/12/1961: end of the cycle, with Daisy Lumini author-composer for *Il gabbiano*, *Lucente* (Franco Maresca / Mario Pagano) by Fausto Cigliano (one of the best songs of the group of young authors of the "new wave") and *Romantico amore* (Mogol / Carlo Donida) by Nicola Arigliano. Programme of the instrumentals: *Cuban cha-cha-cha* (Angelo Giacomazzi) transcribed by Morricone for harpsichord and orchestra; *La trombetta* (Raymond Scott); *Il cielo in una stanza* (Mogol / Toang = Gino Paoli); a special version of the theme from **The Magnificent Seven** (L. Chioso / Elmer Bernstein). Re-run on 22/6/62 on the national channel. An article underlines that Ennio Morricone conferred to the most famous songs of international variety "*an unusual form, particularly elaborated and elegant*".⁵⁸

The show returned the following year under the title **Piccolo concerto N. 2**, of a longer duration and in the first part of evening. It was then called a "surprise show". The costumes are by Corrado Colabucci, the sets by Giorgio Aragno, while the choreographers of the ballets change according to the programs. This time, there are usually two "concertos for ballet and orchestra" per program and the participation of famous foreign singers. Arnaldo Foà now not only

introduces the concert but also recites some pages of prose or poetry on an orchestral background. Details of the broadcasts:

- 7/2/1962: choreographies by Leonard, with singers Fausto Cigliano, Daisy Lumini and Peter Tevis. Programme: *Let's Face the Music and Dance* (Irving Berlin); *Cu-curu-cuccu paloma* (Tomás Méndez); the ballet *Hora staccato* (Grigora Dinicu) that Ennio Morricone transcribed for percussions and strings; *La sedia a dondolo* (Giuseppe Rampoldi / Riccardo Morbelli); *Deguello* (anonymous); *Silenzio cantatore* (Libero Bovio / Gaetano Lama); the ballet *Arcobaleno* (*Over the Rainbow*, Harold Arlen / E.Y. Harburg) in an arrangement for 7 harps and orchestra; *Denny Boy* (anonymous); *Jezebel* (Wayne Shanklin). Re-run le 08/10/1962 on the national channel.

- 14/2/1962: choreographies by Dino Cavallo, with the Swingers choir⁵⁹. Programme: *Je cherche après Titine* (Léo Daniderff) in a very fast version mainly on strings, choir and xylophone, with a sketch of scenario: the violin is looking for Titine in the middle of the orchestra throughout the performance and recognizes her at the end in the "basso-tuba"; *Voce è notte* (Eduardo Nicolardi / Ernesto De Curtis) by Fausto Cigliano in an orchestration based on the citation of Beethoven's *Moonlight*; *Black Bottom* (Harry James); *Simphonie* (Alex Alstone and André Tabet / Roger Bernstein) by Milva; *Giochi proibiti* (Narciso Yepes), the famous Spanish tune from the movie **Jeux interdits (Forbidden Games)** which Morricone elaborated in the form of a concerto for guitar and orchestra executed by soloist Mario Gangi; *La notte* (Gian Piero Reverberi / Franco Franchi) by Bruno Martino in a special arrangement for timpani, bass and bongos; *Darlin' Cora* (Fred Brooks); *Serenata sentimentale* (Lulli / Weersma) by Nicola Arigliano; *Can Can* (Cole Porter) which, according to Trapani is

⁵⁸ Radiocorriere n°50 p.43 (10-16/12/1961).

⁵⁹ The same year, Ennio Morricone will record with

them the discs *La voce e la tromba* by Chet Baker and *La brava gente* by Flavio Carraresi.

a sort of “concerto for cameras and orchestra”. Re-run on 6/7/1962 on the national channel.

- 21/2/1962 : new and last choreographer Mady Obolensky, with singers Jenny Luna, Helen Merrill, one of the best jazz singers of the time, then aged 32, and the Swingers. Programme: *Stradivarius* (Carlo Alberto Rossi); *Non so dir (ti voglio bene)* (Pietro Garinei e Sandro Giovannini / Gorni Kramer); *Square Dance* (anonymous); *Audrey* (Nico Fidenco) by the author himself; *Old Man River* (Oscar Hammerstein II / Jerome Kern); *Nun è peccato* (Carlo Alberto Rossi / Ugo Calise); *When I Fall in Love* (Edward Heyman / Victor Young); *Sur ma vie* (Charles Aznavour) by the French singer himself⁶⁰; *Lover* (Lorenz Hart / Richard Rodgers). Re-run on 22/10/62 on the national channel.

Con l'Orchestra di Carlo Savina

Piccolo Concerto n. 2

secondo: ore 21.10

Il programma di stasera di Piccolo concerto n. 2 è quello che era stato previsto per il 21 marzo e che fu rimandato per la trasmissione di una partita di calcio. Tra gli arrangiamenti preparati da Ennio Morricone per l'orchestra diretta da Carlo Savina, figurano una speciale versione del *Carnevale di Venezia* per flauto e balletto, una *Noja* (fantasia di motivi tradizionali di vita militare) per sei trombe e un *Balletto per silenzi e batterie*, basato su movimenti coreutici senza commento musicale (alla batteria, il ballerino Joe Bennett). Tra i cantanti, Nicola Arigliano eseguirà *No jazz*, Aura D'Angelo *Violino zingano*, Fausto Cigliano *Ripinella* e Gloria Christian *Chi sarà*. Valente regista della trasmissione è, come di consueto, Enzo Trapani, al quale è affidata anche la rubrica del venerdì sera *Cabina di regia*.



La cantante Aura D'Angelo, che interpreta questa sera in « Piccolo concerto n. 2 » un popolare motivo: « Violino zingano » di Bixio-Cherubini

Excerpt from Radiocorriere n°62 (1/4-7/4/1962) p.39

- 28/2/1962: *Chi-Baba Chi-Baba* (Mack David and Al Hoffman / Jerry Livingston) for orchestra and choir; *Like I Do* based on the famous theme *La danza delle ore* from *La Gioconda* (Amilcare Ponchielli) by Nancy Sinatra; *Sophisticated Lady* (Duke Ellington) in an arrangement for 6 horns and

orchestra with the participation of the ballet; *Michelemmà* and *Vulimmo pazzia* (Salvator Rosa / Eduardo Di Capua), two classics from the Neapolitan repertoire by Fausto Cigliano; Muzio Clementi's famous *Sonatina* transcribed in a jazzy way for piano and harpsichord, executed by Roberto Pregadio; *Senza fine* (Gino Paoli) by Jula De Palma; *West* (anonymous), an Indian war dance on which Foà recites an Indian love poem; *Pastures Of Plenty* (anonymous) by Peter Tevis; *There Once Was a Man* (Jerry Ross / Richard Adler) by the orchestra. Re-run on 26/11/62 on the national channel.

- 7/3/1962: *Legata a un granello di sabbia* (Gianni Marchetti / Nico Fidenco), best-seller of the past summer by the orchestra and the Swingers; *O' Guarracino* (anonymous); *African Waltz* (Galt MacDermot) by the orchestra and the choir, performed by the ballet; *Una romantica avventura* (Cini / G. Bistolfi) by Miranda Martino; a piece “for telecriptors, telephone, telegraph and contrabass”, special elaboration by Ennio Morricone on the famous theme *It Ain't Necessarily So* from **Porgy And Bess** (George Gershwin), executed on the bass by Berto Pisano, brother of conductor Franco Pisano; *Il maestro improvvisa* (Alfredo Bracchi / Giovanni D'Anzi) by Nicola Arigliano; *La ronde* (Oscar Straus) by the ballet; *Tu t'laisse aller* (Charles Aznavour) by its author; *Dove e quanto* (Richard Rodgers) by the orchestra and choir.

- 14/3/1962: with the Swingers. Programme: *Mezzogiorno di fuoco* (*High Noon*, Dimitri Tiomkin); *O' cappotto* (Vincenzo De Crescenzo / Sergio Bruni) by Sergio Bruni; *Colonel Bogey* (Kenneth Alford); *Tu mi fai girar la testa* (Jean Constantin / Norbert Glanzberg) by Jula De Palma; *Stornelli* (anonymous), a most curious piece which is a special elaboration of Italian poetry that Ennio Morricone transcribed in the form of a concerto for viola d'amore, lute, 2 violins and orchestra, with the soloists Dino

⁶⁰ Also see "Old News" above.

Asciolla and Giuseppe Anedda; *Music, Music, Music* (Stephen Weiss / Bernie Baum) by Peter Kraus; *Speak Low* (Kurt Weill); *Nun è peccato* (Carlo Alberto Rossi / Ugo Calise) and *You Go to My Head* (Haven Gillespie / John Fred Coots) by Helen Merrill; *People Will Say We're in Love* (Richard Rodgers). Re-run on 28/3/62, after a football game on 21/3/62, and on 12/11/62 on the national channel.

- 4/4/1962: with the Swingers. Programme: *Balletto per silenzi e batteria* (Ennio Morricone), based on dance movements without musical background with drummer Joe Bennett; *Canzone di Lima* (Angelo Francesco Lavagnino); *No jazz* (Romero Alvaro) by Nicola Arigliano; *La « Naja »*⁶¹ (Ennio Morricone), fantasy with traditional military motifs for 6 trumpets; *Violino tzigano* (Bixio Cherubini / Cesare Andrea Bixio) by Aura D'Angelo; *Fumo negli occhi* (Mogol / Jerome Kern); *Reginella* (Libero Bovio / Gaetano Lama) by Fausto Cigliano; a special version of the *Carnevale di Venezia* (anonymous) for flute and the ballet; *Chi sarà?* (Pablo Beltrán Ruiz) by Gloria Christian; *La cucaracha* (D'Larah). Re-run on 15/10/62 on the national channel.

- 11/4/1962: with the Swingers and ballerinas Alexandra Vernon and Helen Low. Programme: *Pavana* (Morton Gould); *Souvenir d'Italie* (Giulio Scarnicci and Renzo Tarabusi / Lelio Luttazzi) by Julia De Palma; *Blues in The Night* (Johnny Mercer / Harold Arlen) by the ballet; *Sing, Sing, Sing* (Louis Prima) by Gloria Christian; *La tarantella* (anonymous) by the ballet; *Suonno a Marechiaro* (Vian / Fiore) by Sergio Bruni; *Falling in Love with Love* (Rodgers / Hart) by the ballet; *La barca dei sogni* (Di Ceglie / Testoni) by Nicola Arigliano; the theme from **Barabbas** (Nascimbene) in a bolero version. Re-run on 19/11/1962 on the national channel.

- 18/4/1962: *Il barattolo* (Gianni Meccia) by the orchestra and the Swingers, Meccia's first big success; *Johnny Guitar* (Lee / Young) by Daisy Lumini singing and playing guitar; *'O lampione* (Palomba / Alfieri) by Fausto Cigliano; *Jamaica Farewell* (anonymous) by Peter Tevis, with the participation of the ballet; *Notte di luna calante* (Domenico Modugno) by Miranda Martino; a special version of *The Man I Love* (George Gershwin) for horn and orchestra with soloist Filippo Settembri and the ballet with Martinique ballerina Katy O'Brien⁶²; *Wenn die Elizabeth* (Geza Herczeg / Robert Katscher) by Peter Kraus; *Ebb tide (Bassa marea, Robert Maxwell)* by the orchestra and the Swingers; finale with a fantasy on motifs from the film **Biancaneve e i sette nani (Snow White and the Seven Dwarfs, Larry Morey / Frank Churchill)**, transcribed for oboe, 5 clarinets and 6 flutes. Re-run on 5/11/62 on the national channel.

- 25/4/1962: transcription for 10 quatuors of the famous *Poinciana* (Nat Simon); *Le tue mani* (Pino Spotti) by Julia De Palma; *Concerto per radio e orchestra* (Ennio Morricone), a special elaboration representing musically a radio day, from "good morning" until "good night", with the insertion of time signals, radio reports, credits and ads as counterpoints to the theme of the orchestra; *La ballata della tromba* (Francesco Pisano) by Nini Rosso; *Cotton Reel* (anonymous), traditional dance from the Scottish folklore with the intervention of the ballet; *Meravigliosa labbra* (Virgilio Sabel / Teo Uselli) by Miranda Martino; *Biondina in gondoleta* (anonymous) transformed into a brief concerto for bassoon and orchestra, with soloist Fernando Zodini; *Sento di impazzire* (Nacio Herb Brown) by Gloria Christian; *Bahia* (Ary Barroso) by the orchestra and the Swingers. Re-run on 29/10/62 on the national channel.

- 2/5/1962: Last show with some novelties and a montage of the best numbers of the

⁶¹ Perhaps the same theme that will be found under the same title 6 years later in the film **Metello**, brief

little march for trumpet, piccolo and drum.

⁶² She is also seen in **I drammi marini**.

past weeks. Programme: *Let's Face the Music and Dance* (Irving Berlin); *Sciuldezza bella* (Edoardo Nicolardi / Angelo Montagna) by Fausto Cigliano; *Sonatina* from a theme by Muzio Clementi; *Me in tutto il mondo* (Gino Paoli) by the author himself; *Hora staccato* (Grigora Dinicu) by the ballet; *Gondolà gondolà* (Nisa / Renato Carosone) by Renato Carosone; *La « Naja »* (Ennio Morricone); *Arrivederci... e non addio* (Pietro Garinei e Sandro Giovannini / Renato Rascel) by Aura D'Angelo; *La ronde* (Oscar Straus); *Blue Moon* (Richard Rodgers) by Jenny Luna and Helen Merrill; *It Ain't Necessarily So* (George Gershwin) with Berto Pisano; *Il mio domani* (Alessandro Maffei / Chet Baker) by Chet Baker. The finale consists in the complete performance of Ennio Morricone's piece *Piccolo concerto*, which became the well-known title of the program: one after the other, all the elements of the orchestra, having performed briefly as soloists, leave their post until only the violinist remains on stage. Re-run on 7/1/63 on the national channel.

The mythical Studio Uno

In his article "Addio Da-da-un-pa : è arrivato Ehi, stop"⁶³, Paolo Fabrizi confirms that Ennio Morricone collaborated with conductor Bruno Canfora for the arrangements of the successful show **Studio Uno**. On the occasion of the opening of the second season, he specifies indeed that he is part of "the good old team".

This musical program, based essentially on rhythm and recorded from Rai's studio #1 on via Teulada (hence its title), airs every Saturday evening on national television. Sold to Argentina, Hungary, Belgium, Holland, Poland, Portugal, Switzerland, Finland, East Germany and Peru, it was considered at the time "the biggest European variety show".

The recurring cast of the first season brings together the Kessler twins, the Cetra Quartet in a series of reconstructions of the 1930s, Mina, Renata Mauro, Emilio Pericoli, comedian Mac Roney, dancer Don Lurio. And among the novelties are the dancers of the Trio Mattison, who perform, among other things, Liszt's second Hungarian rhapsody or Spanish-inspired acrobatic dance, the Blackburn Twins, young French singer Marcel Amont, Bluebells Girls of the Lido, a group of 12 solo dancers. Italian and foreign stars are also guests of honour. The texts are by Dino Verde and Mino Caudana.

For the first two seasons, the orchestra is conducted by Bruno Canfora, the choreographies are by Don Lurio with Gino Landi, the costumes by Folco, the sets by Cesarini da Senigallia, the directing by Guido Sacerdote and Antonello Falqui.

Broadcast dates of season 1: 21/10/61 (with Umberto Bindi and Arturo Testa), 28/10 (with Arturo Testa), 4/11, 11/11 (with Giorgio Gaber), 18/11, 25/11, 2/12, 9/12, 16/12, 23/12 (with Mac Roney), 30/12 and 13/1/62. Re-runs on 22/8, 29/8, 3/9, 10/9, 17/9 and 24/9/62.



Radiocorriere n°41 (08-14/10/1961) p.16: Renata Mauro and the orchestra

⁶³ Radiocorriere n°50 (09-15/12/1962) p.8.

The following season is considered less song-oriented, with texts by Giancarlo Fusco, Francesco Luzi and Dino Verde. Zizi Jeanmaire replaces the Kessler twins by performing the song that opens the show every week, *Ehi, stop* (Dino Verde / Bruno Canfora), but also performs music-hall numbers set by her husband Roland Petit. Don Lurio dances with Dany Saval, French actress and singer, and the Bluebell Girls. The theatrical part goes to Walter Chiari and Giancarlo Cobelli's "cabaret" accompanied by Silverio Pisu, Pierluigi Merlini and Noris Fiorina (pantomime). On the song side, we find the young Rita Pavone, aged 16. This time, the Quartetto Cetra offers weekly musical sketches parodying all genres (western, giallo, horror, science fiction). The end credits are *Le stelle dell'Orsa Maggiore* (Dino Verde / Bruno Canfora), performed by the Quartetto Cetra.

Broadcast dates of season 2: 15/12/62, 22/12, 29/12, 5/1/63 (with the Tokens), 12/1, 19/1, 26/1, 2/2, 16/2 (with the Fraternity Brothers singing their big success *Passion Flowers*), 23/2 (with singer Pat Thomas who contributed to launching the bossa nova in the US, "the new Brazilian rhythm"), 2/3, 9/3, 16/3 (musical parody of the Quartetto Cetra: *Robin Hood*). Other guest stars of the season: Sam Fletcher, Della Reese, blues singer Odetta, famous jazz sax player Sonny Rollins.

For the third season, the program is replaced by what was one of the programs that made the history of Italian television, **Biblioteca di Studio Uno**. The presence of Ennio Morricone is confirmed by Alessandro De Rosa⁶⁴. The 8 musical shows of Antonello Falqui and Guido Sacerdote required 6 months of work. Musical parodies of 8 great works of literature, they alternate famous songs, ancient as well as modern, arranged in a humorous way, and texts recited by famous personalities of the show business, cinema, theatre and television (160 actors

and singers, 1500 extras, more than 400 recorded musical motifs, 150 sets and hundreds of costumes⁶⁵).

The musical part represents 80% of the program, with an average of 50 motifs per episode. The orchestra is conducted by Bruno Canfora. The choreographies are by Gino Landi with first dancers Paolo Gozolino and Elena Sedlak, the sets by Cesarini da Senigallia, the costumes by Folco and the directing by Antonello Falqui. In each episode appears Grazia Maria Spina in the role of the narrator, as well as the Quartetto Cetra. If we hear indeed many songs arranged by Ennio Morricone recorded on vinyls by the stars of the time, it is impossible to know if he made special arrangements for this show...



Cover of Radiocorriere n°7 (09-15/02/1964)

Broadcast dates: 15/2/64: **Il conte di Montecristo** by Alexandre Dumas (re-runs on 9/8 and 6/10 on channel 2); 22/2: **Il fornaretto di Venezia**, based on Francesco Dall'Ongaro's "Il fornaretto"; 29/2: **I tre moschettieri** by Alexandre Dumas, collaboration for the texts by Dino Verde

⁶⁴ "Inseguendo quel suono. La mia musica, la mia vita", Mondadori Libri, Milano, 2016.

⁶⁵ http://www.rockol.it/artista/quartetto-cetra/biografia?rnd=739&refresh_ce

(re-run on 19/7 on channel 2); 7/3: **Il Dottor Jekyll e Mister Hyde**, by Robert Louis Stevenson; 14/3: **La storia di Rossella O'Hara**, based on Margaret Mitchell's "Gone with the Wind" (re-run 8/7/65); 4/4: **La primula rossa** by Emma Orczy; 11/4: **Al Grand Hotel**, based on Edmund Goulding's "Vicki Baum" (re-run on 1/6/65 on channel 2); 18/4: Homere's **Odissea** (re-run on 20/10 on channel 2).⁶⁶

Re-runs of the first 2 seasons are programmed on the national channel on Sundays between 7 and 8:15pm, under the title **Souvenir di Studio Uno** on 16, 23, 30/8 and 6/9/1964.

For the 4th season, the show re-emerged under the title **Studio Uno**, recorded this time from the Teatro delle Vittorie in Rome, with Antonello Falqui and Guido Sacerdote directing, Bruno Canfora conducting, sets by Cesarini da Senigallia and costumes by Folco. The choreographies are now signed Hermes Pan and the texts written by the duo Castellano and Pipolo. The recurring cast includes again the Kessler twins, who are very successful with the opening credits, *La notte è piccola* (Castellano e Pipolo / Bruno Canfora). They also sing *Il Giraluna*. There is also the great international star Milly, nicknamed "the Italian Marlene Dietrich", in a repertoire of the 1930s. Paolo Panelli and Bruno Cecconi are also present. Director Luciano Salce entertains with grotesque comic monologues. Mina appears in her column "Un uomo per me", accompanied by Federico Fellini, Alberto Sordi, Nino Manfredi, Vittorio Gassman, Walter Chiari and Amedeo Nazzari. It is also Mina who closes each show with a romantic song.

Lelio Luttazzi takes on a new role as master of ceremonies and presents two singers every evening: one already established and the other belonging to the next generation, each performing a song for which the public must vote according to their preference. The

matches oppose Sergio Bruni to Bobby Solo, Claudio Villa to Gianni Morandi, Nilla Pizzi to Margherita, then Nico Fidenco, Jula De Palma, Nicola Arigliano against Gigliola Cinquetti, Paolo Mosca and Robertino. Featured guests include Sophia Loren, Gina Lollobrigida, Marcello Mastroianni and Totò. Broadcast dates of season 4: 13/2, 20/2 (with Bobby Solo and Tony Dallara), 27/2, 6/3, 13/3, 21/3, 27/3, 3/4, 10/4, 19/4, 24/4 and 1/5/1965. Some re-runs on Fridays evening on channel 2 on 28/10, 5/11, 12/11, 19/11, 26/11 and 3/12/65.

It is the same artistic team that produces the 5th and final season, but with texts by Lina Wertmüller. In addition to the usual songs, ballets and sketches, a musical quiz consists in guessing which are the two bad words inserted in a song executed by Lelio Luttazzi. The latter still takes care of the presentation from the Teatro delle Vittorie.

This time, there are 20 shows (a length record for a television show) divided into 4 cycles with a star and his/her guests, all different according to the cycles. The guests of honor are Monica Vitti, Juliet Prowse, Vittorio Gassman, Marcello Mastroianni, Ugo Tognazzi, Gina Lollobrigida, Nino Manfredi, Linda Christian, Anthony Quinn, Gilbert Bécaud, etc.

Broadcast dates of season 5: 1st cycle Sandra Milo with French comedian Jacques Herlin, Las Vegas dancers Brascia and Tybee, puppets Les Poupées de Paris (Judy, Cynthia, Ginger and Colette) with the voices of Isa Bellini and Deddi Savagnone: 12/2, 19/2, 26/2, 5/3 and 12/3/66; 2nd cycle Ornella Vanoni with Enrico Maria Salerno, Raimondo Vianello, the Mattisons: 19/3, 26/3, 2/4, 11/4 and 16/4/66 (opening credits *Tutta la gente del mondo* and end credits *Questo è il momento*); 3rd cycle Rita Pavone with Franca Valeri, Romina Power, Nancy Sinatra, Walter Chiari: 23/4, 30/4, 7/5, 14/5 and 21/5/66 (opening credits *Geghegé* and

⁶⁶ For more information and for the complete cast, see https://it.wikipedia.org/wiki/Biblioteca_di_Studio_U

<http://artecotte.blogspot.fr/>.

end credits *Fortissimo*); 4th cycle Mina with Luciano Salce, Paolo Panelli, Caterina Caselli, Bruno Cecconi, teen idol Sandie Shaw, English dancer Barry Chase: 28/5, 4/6, 13/6, 18/6 and 5/6/66. Re-runs on channel 2 from 6:19 to 9pm the week of 3 to 7/1/67.

What role did Ennio Morricone actually play? The many articles devoted to the show never evoke his name. A text explains that Bruno Canfora composes all the original music, but also arranges, rehearses, and develops pages and pages of scores for the whole show⁶⁷. Elsewhere, an article signed Renzo Nissim⁶⁸ talks about his most direct collaborator: Maestro Puccio Roelens... Finally, if it is said that the credit songs of the show were milestones in the music world (*Sabato notte* by Mina, *Due note*, *Soli*, *Una notte così*, *La notte è piccola* and the others cited above), nothing about *Se telefonando* (see paragraph about **Aria condizionata** below).

The Other Musical Shows

The viewers were able to follow **Tiempo d'ammore** (or **Tiempo d'amore** or **Tempi d'amore** depending on the day) on Tuesday evenings, a program of Neapolitan poems and songs, based on an idea by Achille Millo who chose the songs (about 40 of them) and the poems (about 80), performed by Achille Millo and Fausto Cigliano; directed by Lino Procacci. Ennio Morricone made the arrangements of the selected songs and of the opening credits composed by Fausto Cigliano. A selection of the works will be published in 6 suites on 6 EPs by Fonit in 1961 and then 2 LPs in 1963. Episodes: I **Lettere d'amore** (18/4/1961), II **Serenate** (25/4/1961), III **Il sole e la luna** (2/5/1961), IV **Schermaglie d'amore** (16/5/1961), V **Gelosia** (23/5/1961) VI **I ricordi** (30/5/1961).

On September 12, 1962, on national television, between 10:05 and 10:45 pm, on the TV show **Fuori il cantante** directed by Piero Turchetti, with texts by Enrico Roda, singer Milva performs among her novelties *Quattro vestiti*, the song composed by Ennio Morricone in the "fandango rock" style. The orchestra is conducted by Gianni Ferrio.

RAI's second channel had been created on November 4, 1961 as an alternative to the first program, inaugurated by the singer Mina. This second channel is administered by the Italian Socialist Party. It launches a program of "varietà musicale" for the teenagers on Sunday evenings, under the title **Alta pressione** because the program is based on Italian and foreign music pieces that make "the pressure rise"! The texts are by Francesco Luzi and Massimo Ventriglia, the choreographies by George Reich with his ballet Ho, the sets by Tullio Zitkowsky, the directing by Enzo Trapani from the rehearsal room 3 of RAI's production center via Teulada in Rome. If the orchestra is directed by Franco Pisano, Ennio Morricone seems to have made the arrangements but his name is never mentioned in the articles. The host is Renata Mauro who sings and acts, with Walter Chiari. Broadcasts: 16/9/1962, 23/9, 30/9 (with Mina), 7/10 (with Domenico Modugno), 14/10 (with Adriano Celentano, Tony Cucchiara who released the credits song). Gianni Morandi and Rita Pavone also made one of their first televised performances.

According to Sergio Miceli⁶⁹, Ennio Morricone also arranged pieces for **Giornalaccio N.1** by Fabio Mauri and Daniele D'Anza, "electronic newscast" which airs on Wednesday evenings on channel 2, with Rossano Brazzi and Rossella Falk; Sets and costumes by Giulio Coltellacci, original music by Armando Trovajoli, choreographic acts by Noel Sheldon, directed by Daniele D'Anza. The

⁶⁷ Article "Il direttore d'orchestra di Studio Uno", Radiocorriere n°11 p.60-61 (19/3/1966).

⁶⁸ Article "Ultima ora: la riscoperta di Studio Uno che se ne va", Radiocorriere n°25 (19-25/6/1966) p.20-

22.

⁶⁹ "Morricone, la musica, il cinema", Mucchi Editore, Modena, 1994, p. 71.

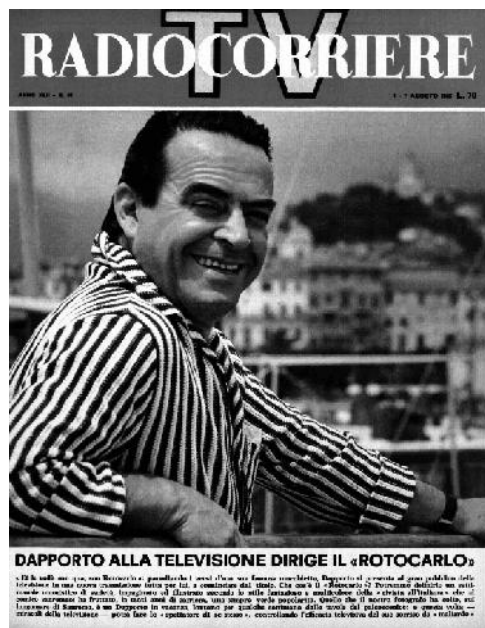
song *Quisasevà*, with Carlo Pes on guitar, becomes the opening credits music. Broadcast dates: 21/11/1962, 28/11, 5/12, 12/12, 19/12 and 26/12.

For the series of “varietà musicale” **Musica hotel**, broadcast every Sunday night on channel 2, Ennio Morricone composes the original music of the new songs and the various credits that illustrate a different story for each episode. The lyrics are by Dino Verde, the choreographies by Jody Excell, the sets by Lucio Lucentini, the costumes by Gaia Romanini and the directing by Enzo Trapani. Every evening shows the staff of the hotel where the action takes place: Rossella Como (the operator), Carlo Giuffrè (the manager), Raffaella Carrà (the maid), Mac Ronay (the waiter) and Pietro De Vico (the baggage handler). They are accompanied by artists such as Johnny Dorelli, Tony Dallara, Fred Bongusto (the Sun King), Emilio Pericoli, Fausto Cigliano (Beethoven), Edoardo Gattorno (the pageboy Fernando from Giuseppe Giacosa’s **Una partita a scacchi**), Little Tony, Oreste Lionello, Julia De Palma, Jenny Luna, Arturo Testa, Lando Fiorini, Wanda Romanelli, Françoise Hardy, Mario Colli, Elena De Meric, Francesco Sormano (Frost), Livio Lorenzon (Pasqualino), HB Barnum, Henry Wright, Alberto Lupo, Elio Pandolfi, Daniele Tedeschi, Antonella Steni, Alberto Sorrentino, Roberto Yalta, Miranda Martino, Gianni Meccia, fantasy trio Zavatta. Broadcast dates: 26/5/1963, 2/6, 9/6, 16/6, 23/6, 30/06 and 7/7.

On September 14, 1963, on national television, between 9:05 and 10:15pm, Ennio Morricone holds the baton for **'Ndringhete' ndra, Un'ora a Napoli**, a musical show proposed by Michele Galdieri. The choreographies are by Walter Marconi, the sets by Ada Legori, the costumes by Sebastiano Soldati and the directing by Romolo Siena. Besides the actor Aldo Giuffrè, the singer Miranda Martino performs 8 songs from her album “Napoli” arranged by Ennio Morricone.

Then follow 10 episodes of the show **Smash**, every Sunday evening on channel 2, for

which he also conducts the orchestra. Hosted by Delia Scala, Tony Ucci and Giuseppe Porelli, guest starring Peppino De Filippo, this “varietà musicale” show aims to be a comic illustration of the most important moments that man and woman go through during their lives. Under the direction of Enzo Trapani, sketches and songs alternate on texts by Santamaria and Enzo Trapani, choreographies by Bill Bradley, with costumes by Danilo Donati. Ennio Morricone also composed the song of the opening credits, *Ronf ronf*, with lyrics by Lina Wertmüller and Enzo Trapani, performed by Cocki Mazzetti. Broadcast dates: 1/12/1963 (adolescence), 8/12 (marriage, with Catherine Spaak who sings *Noi due* and Gianni Meccia *Sole non calare mai*), 15/12 (the marital crisis, with actors Antonella Lualdi, Franco Interlenghi, Jacques Sernas, Luigi Mannucchi and Valeria Ciangottini, singers Marina Maura, Fausto Cigliano and guitarist Mario Gangi), 22/12 (the singles, with the songs *Femminilità* taken from the show **Un trapezio per Lisistrata** and *E sì e sì e sì* from the musical **Rinaldo in campo** by Garinei e Giovannini, performed by Delia Scala), 29/12/1963, 5/1/1964, 12/1, 19/01, 26/1 and 2/2 (without further details for the last few days).



Cover of Radiocorriere #31 (1-7/8/1965)

On April 6, 1964, on channel 2, between 10:55 and 11:10pm, in **Quindici minuti con Donatella Moretti**, hosted by Paride Nava, the singer performs 4 songs from her very successful 33rpm “Diario di una sedicenne” with arrangements by Ennio Morricone: *Quando vedrete il mio caro amore*, *Matrimonio d'interesse*, *Non temere* and *Nessuno sa*.

Another conducting act for Miranda Martino on November 8, 1964, on channel 2, between 10:05 and 10:45pm, in **Ma l'amore no**, “songs of yesterday sung by a singer of today” hosted by the singer herself, with Ernesto Calindri; lyrics by Maurizio Jurgens and directing by Romolo Siena. The following songs are performed: *Una romantica avventura* (Gian Bistolfi / Alessandro Cicognini as Cini), *Come le rose* (Alfredo Genise / Gaetano Lama), *Signorinella pallida* (Libero Bovio / Nicola Valente), *Ciribiribin* (Carlo Tiochet / Alberto Pestalozza), *Il pinguino innamorato* (Nino Rastelli / Nino Casiroli and Mario Consiglio), *T'ho voluto bene* (Michele Galdieri / Gino Redi), *Bocca baciata nel buio* (Nisa / Gino Redi), *Pippo non lo sa* (Mario Panzeri et Nino Rastelli / Gorni Kramer), *Violino tzigano* (Bixio Cherubini / Cesare Andrea Bixio), *Ma l'amore no* (Michele Galdieri / Giovanni D'Anzi) by Alida Valli and reprised by Miranda Martino, and finally *Fascination* (Alberto Larici / Fermo Dante Marchetti).

On May 8, 1965, on national television, between 9 and 10:05pm, in **Pick-up**, a musical show hosted by Walter Chiari and directed by Antonello Falqui, Paul Anka performs *Estate senza te* (Carlo Rossi / Robifer) arranged by Ennio Morricone. The composer also intervenes at the microphone for the performance of **Per a pugno di dollari** which he conducts with Michele Lacerenza on the trumpet.

In his chronological list of works and collaborations of the composer, Alessandro

De Rosa evokes arrangements for **Mare contro mare**⁷⁰, “*Summer games from coast to coast*”, hosted by Silvana Pampanini and Aroldo Tieri, lyrics by Antonio Amurri and Lianella Carel, consultancy for the games by G.A. Rossi, choreography by Elena Sedlak and Paolo Gozolino, orchestra conducted by Marcello De Martino, directed by Marcella Curti Gialdino, Lino Procacci and Romolo Siena. Every Sunday evening, on the national television, a match refereed by Renato Turi opposes two seaside resorts of the Adriatic and the Tyrrhenian Sea, with the participation of two personalities of the world of the spectacle. The singers Ambra Borelli and Paola Neri perform a song inspired by the two cities in competition, composed especially for each meeting. Note that Gianni Morandi will release on disc the credits song *Si fa sera* (Antonio Amurri / Marcello De Martino) with arrangements by Ennio Morricone.



Broadcast dates:

- 4/7/1965: Rimini, from the nautical club, with Walter Chiari and the song *Mia dolce Rimini* by Ambra Borelli, against Viareggio, from the gardens of the Royal Hotel, with Nini Rosso and the song *Vestita di mare* by Paola Neri.
- 11/7: Venezia, from the Teatro Arena Lido, with the song *I fanali spenti* by Ambra

⁷⁰ "Inseguendo quel suono. La mia musica, la mia

vita", Mondadori Libri, Milano, 2016, p. 453.

Borelli, against Sanremo, from the Auditorium di Parco Marsaglia, with the song *Ti vai* by Paola Neri.

- 18/7: Taormina, from the Teatro Greco, with Marino Marini's song *Io e te à Taormina* by Ambra Borelli, against Cagliari, from the Anfiteatro Romano, with Franco Pisano's song *Se un giorno ritornerai* by Paola Neri.

- 25/7: Trieste, on board the ship Africa, with the song *Trieste mia*, against Genova, on board the Michelangelo, with the song *Ma se ghe penso*.

- 1/8: Pesaro, from the Palazzo dello Sport, with Danzi's song *Le donne di Pesaro* by Ambra Borelli, against Reggio Calabria, from the Teatro Arena Lido, with Enrico Polito's song *Piangere di gioia* by Paola Neri.

- 8/8: Taranto, on board the cruiser Giuseppe Garibaldi, with the songs *Let-Kiss* by the Kessler twins and *Marinai, donne e guai* by Domenico Modugno, against La Spezia, on board the cruiser Andrea Doria, with the songs *Se non avessi più te* by Gianni Morandi and *Signorina ah!* by Paola Neri.

- 15/8: Pescara, from the Monumento Teatro Gabriele d'Annunzio, with the song *O primo treno che parte*, against Napoli, from the Circolo Canottieri, with Fred Bongusto and Timi Yuro.



Radiocorriere #31 (1-7/8/1965) p.19: Miranda Martino and the orchestra

- 22/8: Metaponto, from the Camping dell'Ente Provinciale del Turismo, with Miranda Martino, Julie Rodgers and the song *Ma mia meta è Metaponto*, against

Ostia, from Teatro Romano Antica, with Françoise Hardy and the song *Tintarella fuori porta* by Renato Rascel.

- 29/8: for the finale, from the Hotel Regina Isabella di Lacco Ameno in Ischia, a musical show was made from the songs created during the season.

Also cited by De Rosa, Ennio Morricone made the arrangements for the 6-episode

Città	Canzoni	Cantanti
SAN REMO	Ti vai	Paola Neri
VENEZIA	I fanali spenti	Lucia Altieri
VIAREGGIO	Vestita di mare	Paola Neri
RIMINI	Mia dolce Rimini	Ambra Borelli
PESARO	Le donne di Pesaro	Ambra Borelli
OSTIA	Tintarella fuori porta	Renato Rascel
CAGLIARI	Se un giorno ritornerai	Milva
TAORMINA	Io e te a Taormina	Corrado Lojacono
METAPONTO	Ma mia meta è Metaponto	Lalla Castellano
REGGIO CAL.	Piangere di gioia	Claudio Villa
PESCARA	'O primo treno che parte	Silvana Pampanini
TARANTO	Una tromba d'argento	Domenico Modugno
LA SPEZIA	Signorina ah!	Elena Sedlak

Song list for the finale of **Mare contro mare**, from Radiocorriere #35 (29/8-4/9/1965) p.37.

show **Il rotocarlo**, broadcast every Thursday night on channel 2, with attractions, ballets and songs recorded in the studios of via Teulada. Lyrics by Gianfranco D'Onofrio and Silvano Nelli, choreography by Gisa Geert, sets by Sergio Palmieri, costumes by Corrado Colabucci, orchestra conducted by Marcello De Martino, production delegate Giuseppe Costa, directed by Mario Landi, with Carlo Dapporto as the worldly chronicler, Mariolina Bovo as the secretary and Miranda Martino who recites, dances and sings in particular *Le memorie di Nini Tirabuscio*. Broadcast dates: 5/8/1965, 12/8, 19/8 (with singer Otello Profazio, Anita Harris performing *Come vuoi*, Hildegard Kneff *Mack The Knife* from Kurt Weill's **L'opera da tre soldi**, Miranda Martino *Nostalgia*, Barry Sisters German songs), 26/8, 02/9 (with Franco Nebbia, Giorgio Gaber, Timi Yuro, Carmela Correu, the Barry Sisters singing *When I Fall in Love* and *I Wonna Be Around*, the choreography of the evening is called "Il balletto dei teppisti"), 9/9 (with Juliette Greco who sings *Je suis comme je suis*, Miranda Martino *Il*

pinguino innamorato, Barry Sisters *Bei mir bist schöne* and *Bill Bailey*, Roberto Murolo and Youkari Ito).

On September 25, 1965, on national television, between 9 and 10:45pm, Gino Paoli presents **Senza fine** (named after one of his songs), with Ornella Vanoni, Alain Barrière, Adriano Celentano, Ribelli and Alighiero Noschese, lyrics by Amurri and Luzi, choreography by Sergio Somigli, directed by Vito Molinari. Ennio Morricone conducts the orchestra.

It's on the television, on the national channel, that singer Mina launches the song *Se telefonando* on May 28, 1963, between 9 and 10:05pm, in the show **Studio Uno**⁷¹ (see section dedicated to **Studio Uno** above).

In fact, Costanzo and De Chiara had asked Ennio Morricone to compose a song, without knowing the performer, to become the credits of the new television show **Aria condizionata**. Then the name Mina was suggested. Finding the idea very good, the composer agrees. They have never worked together but Mina is already an established and esteemed singer. Morricone writes the music in one shot and the authors then elaborate the lyrics. They all meet in a rest room via Teulada in order to rehearse the piece. "*I sat at the piano and made her hear the melody with my voice*, Morricone recalls. *She listens to it once and asks me for the sheet with the lyrics. When I started again with the piano it was wonderful: it was as if she had known it all her life.*"⁷² They met again in May 1966 at the International Recording for recording, so that Mina superimposed her voice on the musical basis that Morricone had already prepared. The latter discloses that the singer had a liver colic since the morning. In spite of her great

grief, she sang with great strength and power, impressing him a lot.

As of June, the song is ranked No. 7 in the Italian hit-parade, then it will become the success of the summer. Mina participates in the program **Aria condizionata** for which the song actually becomes the opening and end credits⁷³. The 6 episodes of the program, based on an idea by Sergio Bernardini, were broadcast on Sunday evenings on TV 2 at 9:15 pm on 10, 17, 24, 31 July, 7 and 14 August 1966. The lyrics are by Maurizio Costanzo and Ghigo De Chiara, the directing by Stefano De Stefani in replacement of Enzo Trapani, sick.⁷⁴

On 16 October 1966, on channel 2, at 10:05pm, on the occasion of the music program **Spettacolo ovunque**, hosted by Margherita Guzzinati and Armando Francioli, with Enrico Luzi, lyrics by Stefano Canzio and Leone Mancini and directed by Stefano Canzio, Maurizio Graf performs *Occhio per occhio* inside the famous Castellana Caves, a song from the film **Per qualche dollaro in più**, "*the biggest cinematic success of the past season*".

On March 12, 1967, on channel 2, between 9:15 and 10:20pm, the musical performance presented by Lisa Gastoni **Musica da sera**, directed by Enzo Trapani, is fully dedicated to Ennio Morricone and his orchestra. For the occasion he specially composed the songs *La Nostra notte* with a chorus including Giulia De Mutiis, Gianna Spagnulo, Adele Fiorucci, Edda Dell'Orso, Vittoria Cesareo and Fiorella Granaldi, and *Se non ci fosse un'amore nel mondo* performed by Iva Zanicchi, as well as the instrumental piece *Pianoforte, clavicembalo e orchestra*. He also rearranged some songs like *Se telefonando*, performed by Iva Zanicchi, and *Amorevole* with Nunzio

⁷¹ Her performance is visible here: <https://vimeo.com/157221248>.

⁷² In "Ennio Morricone. Inseguendo quel suono. La mia musica, la mia vita", p. 28-29. Morricone also confirms a legend: he had hummed the melody for the first time when he was with his wife queuing to pay a gas bill!

⁷³ In an alternative version visible here:

<https://www.youtube.com/watch?v=NwIR-BKuYMI>

⁷⁴ Note that other images of Mina performing the song can be seen on the following link: <https://www.youtube.com/watch?v=pTJSn8Mijbw>, but program they are extracted from is not indicated.

Rotondo on trumpet. *Piccolo concerto*, in a rearrangement, serves as end credits.⁷⁵

The Live Competitions

The **9th Giugno della canzone napoletana** Festival 1961, organized by the Ente per la Canzone Napoletana, is broadcast live from the Teatro Mediterraneo alla Mostra d'Oltremare in Naples: first evening on 24/6/1961 at 10:45pm, second evening on 25/6 at 10:15 pm (as well as on radio 2 from 9:15 pm) and final evening on 2/7/1961 at 10:15 pm. Presented by Emma Danieli and Pippo Baudo, directed by Michele Galdieri, and directed for the television by Piero Turchetti. With the participation of singers Mario Abbate, Gina Armani, Sergio Bruni, Fausto Cigliano, Gloria Christian, Aura D'Angelo, Mara Del Rio, Aurelio Fierro, Nunzio Gallo, Luciano Glori, Enzo Jannace, Miranda Martino, Giuseppe Negroni, Maria Paris, Nilla Pizzi, Quartetto Cetra, Giacomo Rondinella, Flo Sandon's, Joe Sentieri, Luciano Tajoli, Nino Taranto, Achille Togliani, Mario Trevi and Luciano Virgili, the vocal complex Caravel, choir conducted by Vittorio Jafrate. The idea is to vote for the most beautiful Neapolitan song among 24 new compositions executed by a formation of 66 elements conducted in turn by 8 maestros: Ennio Morricone, Franco Pisano, Gorni Kramer, Luigi Vinci, Gino Conte, Pasquale Frustaci, Franco Cassano and Luciano Maraviglia. It marks also the debut of the singer Milva.

Le canzoni e gli interpreti

- 1) Acampora-Annora: *T'aspettavo* (Mario Abbate - Fausto Cigliano)
- 2) Albano-De Filippo: *Nuttata 'e mandoline* (Luciano Glori - Enzo Jannace)
- 3) Amendola-Parente-Toniutti: *Si nun si chiammo ammore* (Aura D'Angelo - Flo Sandon's)
- 4) Benedetto-Italomario: *Incantesimo sotto luna* (Miranda Martino - Mario Abbate)
- 5) Bizio-Caravale: *Napule dinto 'e fora* (Quartetto Cetra - Nino Taranto)
- 6) Bonagura-Romero: *Comme se fa...* (Mara Del Rio - Quartetto Caravale)
- 7) Cluff-De Luttio: *E' napulitana* (Mario Trevi - Giuseppe Negroni)
- 8) De Crescenzo-Fortani-Fortier: *Credere* (Nunzio Gallo - Milva)
- 9) De Mura-De Angelis-Gigante: *O tesoro* (Aurelio Fierro - Maria Paris)
- 10) Bonafede: *Nnamorata* (Fausto Cigliano - Luciano Glori)
- 11) Fancitelli-Nina: *O lone* (Joe Sentieri - Nino Taranto)
- 12) Fiore-Barile: *T'e pigliato 'o sole* (Sergio Bruni - Giuseppe Negroni)
- 13) Furnò-Oliviero: *E aspetto a tte* (Giacomo Rondinella - Achille Togliani)
- 14) Mangeri-Di Lisa: *O fidanzato mio* (Gloria Christian - Quartetto Cetra)
- 15) Marotta-Mazzocco: *Mare verde* (Milva - Mario Trevi)
- 16) Pisano-Alfieri: *Cielo* (Luciano Tajoli - Aurelio Fierro)
- 17) Pugliese-Modugno: *Na musica* (Joe Sentieri - Miranda Martino)
- 18) Rendine-Martucci: *Ammore senza fine* (Nunzio Gallo - Nilla Pizzi)
- 19) Russo-Palmieri: *Eterno ammore* (Aura D'Angelo - Luciano Tajoli)
- 20) Ruocco-Malozzo-Chiarazzo: *Tutti e due* (Sergio Bruni - Maria Paris)
- 21) Titomanlio-D'Esposito: *O suonno tene vintanne* (Flo Sandon's - Giuseppe Negroni)
- 22) Spagnolo-Gargiulo: *Comme lucene 'e stelle* (Enzo Jannace - Luciano Virgili)
- 23) Van-Maretta: *Nette 'ncantate* (Nilla Pizzi - Mara Del Rio)
- 24) Zanfagna-De Martino: *Pecchè te sto vicino* (Achille Togliani - Gloria Christian)

I numeri che contraddistinguono ciascuna canzone sono quelli validi per la schedina del «Votofestival». Non conta quindi, per il concorso e la votazione, l'ordine di programmazione.

Radiocorriere n°26 (25/6-1/7/1961) p.12

On 15/7/1962, the final evening of the tenth edition of the **Festival della canzone** is broadcast on national television at 9:50 pm from the Teatro Mediterraneo alla Mostra d'Oltremare in Naples organized by the Ente per la Canzone Napoletana. "*Melodic and modern ensembles*" are conducted by Edoardo Alfieri, Gino Conte, Carlo Esposito, Marcello De Martino, Luciano Maraviglia, Gino Mescoli, Mario Migliardi, Piero Soffici and Luigi Vinci; the presentation is by Renato Tagliano. But the song *Tu staje sempe cu me* by Antonio Pugliese and Ennio Morricone, performed by Lucia Altieri and Claudio Villa, did not reach the final.

On 18/8/1962, on the national television, between 10:20 and 11:20 pm, from Fiuggi in Frosinone, the **Carosello Show** is presented by Renato Tagliani. This is the second edition of the **Festival del Cortometraggio Televisivo Pubblicitario**, with the presentation of the "Carosello d'oro" prize, under the patronage of ANICA. A real show in which the participants perform sketches in the spirit of commercials, with Gino Cervi, Nino Manfredi, Channing Pollock and Giovanna Ralli. Organization by Ezio Radaelli, texts by Dino Verde and production by Stefano Canzio. The orchestra is conducted by Ennio Morricone.

The festival **La settimana del cantautore**, organized by the Palermo and Moreale Trade and Tourism Union and the Regional Directorate for Tourism, took place over ten evenings during which each participant presented the best of his production, accompanied by the orchestra of Ennio Morricone and the ensemble of Roby Guareschi. The members of the jury, including Domenico Modugno, gave each of the songwriters a theme to develop, lyrics and music, in just 3 days. These new compositions were performed during the final evening broadcast on September 28, 1962, on television 2, at 10:30pm, from the

⁷⁵ For more information on this show, see MSV #94,

March 2002, p. 9-13.

Hotel Palace di Mondello in Palermo. Ennio Morricone once again conducts the orchestra which accompanies the two versions of the songs: by the authors and a partner of their choice. Gino Paoli and Ornella Vanoni, Sergio Endrigo and Carmen Villani, Enrico Polito and Donatella Moretti, Gianni Meccia and Annamaria, Enzo Jannacci and Maria Monti, Umberto Bindi and Laura Betti; Presented by Paolo Ferrari and directed by Mario Landi. The laureate wins the Conchiglia d'oro prize.

Ennio Morricone is one of the conductors who participates in the **XIV Festival delle canzone italiana**, organized by the company ATA. The three evenings are broadcast live on TV 2 and on radio 2 from the Salone dei Festivals del Casinò Municipale of Sanremo, presented by Mike Bongiorno and Giuliana Lojodice, directed for television by Romolo Siena, under the artistic direction of Gianni Ravera. Broadcasting on 30/1/1964 at 10:30 pm, on 31/1 at 9:35 pm and the final evening on 1/2 on national television in Eurovision this time and again on radio 2 at 9:35 pm. Images show Nora Orlandi's 4 + 4 orchestra and chorus performing the theme of the festival commissioned to Ennio Morricone (a kind of first version of *Sestriere* composed for the film *Slalom* in 1965), then the composer arrives and conducts the orchestra in *Ieri ho incontrato mia madre* by Gino Paoli. It is also known that Roby Ferrante and Paul Anka sang *Ogni volta* in duo and that amongst the non finalists Los Hermanos Rigual performed *Sole, sole* with Laura Villa and *Mezzanotte* with Cocky Mazzetti (with arrangements by Morricone).

On 12/8/1964, the national television broadcasts between 9:50 and 11 pm **Cantastampa 1964 Rassegna di canzoni**, a kind of Oscars of the variety awarded by specialised journalists and presented by Corrado, with singers Cristina Amadei, Didi Balboni, Lilly Bonato, Gioria Christian, Tony Cucchiara, Aura D'Angelo, Sergio Endrigo, Fabrizio Ferretti, Bruno Filippini,

Piero Focaccia, Jimmy Fontana, Giorgio Gaber, Peppino Gagliardi, Gianni Meccia, Gianni Morandi, Gino Paoli, Nilla Pizzi, Nando Puccinegri, Rosy, Iva Zanicchi. The orchestra is conducted by Gino Peguri and recorded from the Parco degli Ulivi in Taormina. Gino Paoli wins Best Italian Composer, Mogol is Best Lyricist, Ennio Morricone Best Arranger and Conductor, Gene Pitney and Françoise Hardy Best Foreign Singers that appeared in Italy that year.

The **XV Festival della canzone italiana** is also broadcast from the Salone dei Festivali del Municipal Casino of Sanremo in three evenings presented by Mike Bongiorno and Maria Grazia Spina, directed for television by Romolo Siena: on 28/1/1965 on television 2, between 9:15 and 10:30 pm, and on radio 2, starting at 9:10 pm; on 29/1 on television 2, between 9:15 and 10.30 pm, and on radio 2, starting at 9.10 pm; on 30/1 on national television, in "eurovision", and on radio 2 at 9 pm. Ennio Morricone is once again one of the conductors of the orchestras that accompany the participants.

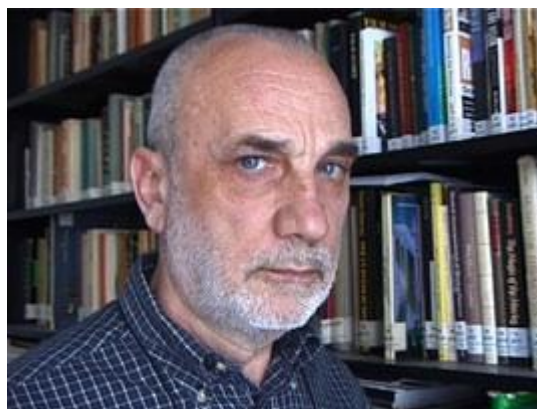
On 6/8/1967, channel 2 airs between 9:15 and 10:15 pm **Spettacolo musicale** on the occasion of the presentation of the **Premio Nazionale Diapason per la Musica**, presented by Daniele Piombi, directed by Siro Marcellini from the Teatro Greco di Siracusa. Ennio Morricone is one of the recipients in the category of Film Music and Theater.

On 25/9/1969, on TV 2, at 10 pm, **Campioni a Campione**, a musical show covering the 1969 edition of the traditional review-show dedicated to the most prominent personalities of the year, presented by Ornella Vanoni, with the participation of Paolo Villaggio, directed by Enzo Trapani and recorded from the Salone delle Feste del Casinò di Campione. Ennio Morricone is awarded for the original motion picture soundtracks together with Piero Piccioni.

—————IN MEMORIAM—————

R.I.P. Sergio Miceli

Sergio Miceli died in July 2016. Miceli has been a very important name in the entourage of Morricone for many years. A musicologist, he was much appreciated by the Maestro⁷⁶ for his very unique way of analysing film music from unexpected angles, giving it the stature of cultured music that it deserves. Even if his writings were usually very hard to understand for the fan on the street, we can only admit that he was able to give its letters of nobility to an art that is often unfairly considered inferior. He was the author of many books about Morricone, some of them translated into several languages, and a regular partner for the conferences given by the Maestro. In his memory, we have translated below the homage that was paid to him by the website www.colonnesonore.net⁷⁷, whom we thank for their kind permission.



D.T.

Addio Sergio Miceli

by Roberto Pugliese

translated from Italian by D.T.

Film music intended as a language, as an object of analysis, field of cultural differences and genres founded of modernity, has lost, a few years away from Ermanno Comuzio, another of his top investigators and scholars, who passed away at the age of 72 after a long illness: Sergio Miceli, university teacher, organizer of conferences, author of numerous writings and books on the subject, and not least perhaps the most careful and painstaking exegesis of Ennio Morricone's work, with whom he also enjoyed for decades a strong personal friendship.

In fact, if Comuzio was the first one (and for long the only one) to "wean" film critics also the practice of musical listening, cataloguing and classifying with exhaustive

reliability everything that passed from the pentagram to the screen and underlining how the musical language could and should become an essential part of the film, Miceli on his side has broken the dull and leathery taboo that "official" musicology was reserving to film music, searching beyond the purely linguistic aspects also the psychological, historical and structural ones, in a large multicultural and all-inclusive vision, which was not limited to the analysis of the usual three or four case studies but tackled all genres, authors, national trends, identifying the aesthetic and artistic practices as well as the most consumable ones ("Arts and crafts" is, not by accident, the title of one of his publications) and applying to the matter a

⁷⁶ See for example here : https://www.youtube.com/watch?v=RcyYtxb_FvM

⁷⁷ <http://www.colonnesonore.net/news/eventi-e-ultime-notizie/4485-addio-sergio-miceli.html?highlight=WyJzZXJnaW8iLCJtaWNlbGkiLCJzZXJnaW8gbWljZWxpIl0=>

method that could be specialistic but also informative, and never technicalistic.

Not an easy man, irritable character in the best tradition of a Florentine native, fussy and "scientific" up to inflexibility (try to say "music FROM film" in front of him and you get electrocuted by his blue eyes), capable of great passions and overwhelming sympathies but also of stubborn, rancorous exclusions, Sergio Miceli animated studies of film music over the last forty years with an absolute dedication and to the last of his inexhaustible energies, promoting it also - finally - to a teaching subject (between the universities of Florence and Rome and the "Cherubini" Conservatory of the Tuscan capital), and thereby opening the way to the practice of teaching and proselyting many, including your humble servant.

It is impossible to remember all the seminars, meetings, conferences, initiatives of which Miceli was the animator in Italy and abroad: we will just remember the last symposium held in Santa Cecilia, Rome, where we have been able to participate in person, five years ago, which he dedicated to the coinciding centenary of the birth of Nino Rota and Bernard Herrmann, held by Miceli together with Roberto Giuliani. A meeting during which Miceli made a report focusing on the main titles sequence from **Obsession** (1976, Brian De Palma), with music by Herrmann.

Regarding his publications, we will simply mention "Musica e cinema nella cultura del Novecento" (Sansoni 2000), "Musica per film – Storia, estetica, analisi e tipologie" (Ricordi, 2009), and "Morricone, la musica,

il cinema" (Ricordi Mucchi, 94): if in the first two the vastness of the field of view is limited by a strict scientific method and a clear vision of historiography, to allow for a consistent and fluid unfolding of the different theories and applications of music and image, his Morriconean study reveals the insight and clarity with which Miceli identified in the earliest, at first sight negligible, labours of the Maestro (think of his work as arranger of "light" music) the seeds of the future leading composer for films, in the repetition of some harmonic and melodic organizations, in the resort to some instrumental solutions, more generally in the increasingly radical abandonment of traditional compositional procedures in favour of an innovative and propelling driving force, capable of holding together, governed by a unique and "(est)ethical" musical thought, the songs of Morandi and Mina, the avant-garde improvisation of Nuova Consonanza and the westerns of Sergio Leone.

Across-the-board intellectual (in his youth he had studied painting and art history), animated by a great civic passion, with a fiercely laic spirit and a farsighted and multidisciplinary critical mind, Sergio Miceli leaves a great void in several ways among film music fans: it is also thanks to him and the body of work and testimony he delivered if they may, today, no longer feel like belonging to an extravagant sect devoted to an expensive and bizarre hobby, but instead like a growing and cohesive community sharing music "for" films as a great, irreplaceable cultural heritage of our time.



—————ARTWORK AND ANALYSIS—————

La tenda rossa

by Steven Dixon

The most rapacious appetite for embracing action artwork ought surely to be satisfied in **La tenda rossa** / **The Red Tent** (1969), a film about the dramatic airship Italia crash of 1928. It was made by the Russian director Mikhail Kalatozov and came with two completely different soundtracks, Aleksandr Zatsepin scoring the original Russian version and Ennio Morricone the international one.

The true life daring action adventure storyline provided a fantastic backdrop for artists to express themselves in a multitude of ways. Of course there were many powerful and factual illustrative references already in circulation from the magazines and newspapers of 1928 and the artists needed little persuasion to continue with this powerfully dramatic style.

The original Italian slimline locandina is a striking way to begin. Hugely stylish with illustrative character imagery, it is a most remarkable construction in the way the artist has used a shade of orange red as the poster's principal backdrop. Normally,

given its setting, white would have been the colour of choice, but it is fact snow can look many colours depending on how the sunlight hits it.

For this locandina the artist Enzo Nistri avoided using pure white. Nistri also wanted to use deep red hues as a metaphor for hopelessness and abandonment.

Actually, this effect on a poster has been used before in another film set in a cold and snow-filled environment – in Sergio Corbucci's **Il Grande Silenzio** / **The Big Silence** (1968).



That particular design has manic splatterings of blood reds and is credited to Enzo Nistri's older brother Giuliano who often used wild streaks of red as his signature trademark.

For **La tenda rossa** Enzo Nistri designed a second poster, the much larger manifesto variety and reverts back to a much safer white backdrop. You may be familiar with





this image on your original Legend CD from 1994.

Nistri's large poster design was also used in Slovakia. There, it

was published under the title **SOS Nobile (The Red Tent)**.

If we look at the very best posters to be released from this film, surprisingly they were designed by an American illustrator called Howard Terpning, famous for his spectacular film poster designs such as **Guns of Navarone** (1961) and **Lawrence of Arabia** (1962).

In these posters, through a mixture of small immaculate sketches the process often resembles a film storyboard detailing its most exciting sequences.

In his poster the artist duly obliges: the Italia airship crash, the bear attack, ski-plane, departure of the icebreaker Krasin and central to this the romantic interest in Claudio Cardinale's nurse Valeria character.



In total contrast to Enzo Nistri's blood red backdrop locandina poster, the artist Howard Terpning's poster is almost a sheet of glazed white, a clear canvas for the artist to work on.

Terpning's art was used on the US one sheet and the British quad poster, also some from Europe as well as nearly all of the LPs.

In 1970, the Germans commissioned Lutz Peltzer to create a rather stunning work. Although very similar to the designs by Enzo Nistri, Lutz Peltzer adopts a more depressing darker approach filled with impending images of fatality and deadliness.

The dark purple backdrop is cold and morbid, also note the fiercely brutal red slash mark.

In 1972 a promotional album emerged blending Howard Terpning's more romantic style and interacting it with Enzo Nistri's ideas. The sheet of red used as background really takes some time to get used to. It does tend to blanket out some rather fine sketches. At times one can barely see Terpning's usual bright illustrations as the art looks almost scratched and scraped.





The Japanese poster is actually the least interesting of the lot, which is hard for me to say because I love the Japanese style. A close up image of Claudia Cardinale is hugely attractive. But I was more curious with the lower part of the poster as we see the ice is cracking.



When the Japanese produced a soundtrack album using the music of Aleksander Zatsepin only Cardinale's image is replicated on the album's front cover.



The Japanese did come up trumps when a single came out, on the Columbia label (LL2387) and there are many nice images presented on it. The Japanese are renown for mixing photos with illustrations and this edition follows that trend nicely.

The 45 front cover image is less dramatic than some of the art I have discussed previously. There's some big bold red writing but no sign of the red tent imagery. The sketch of General Nobile (Peter Finch) and pilot Lundborg (Hardy Kruger) as both morph into one is very interesting.



The cracking ice motif has been used on the original Italian locandina and subsequently the original Italian LP and 45.

This image reminds me of a later poster design from another Morricone film, John Carpenter's **The Thing** (1982)-Style D.

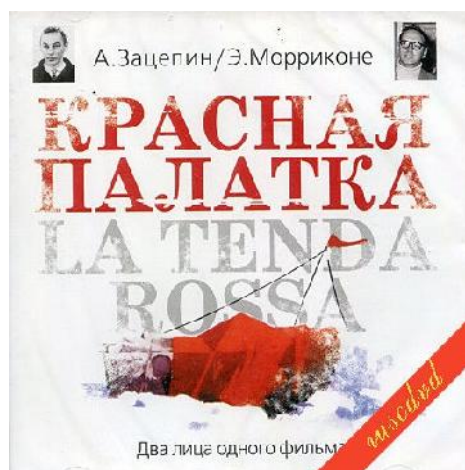
Another poster that is enjoyable to look at is the original Russian product, advertising the film version not scored by Morricone.

Soviet art is bold, brave with bright blocks of pale colour and slashing diagonals, styles that have not really changed a great deal since the Russian poster art of the silent era.



Musically the film is particularly memorable – Ennio Morricone's soundtrack is chorally ghostly. References to Morricone's main theme can be found on a number of works by Bruno Nicolai (conductor of **The Red Tent**). Nicolai attempted many times to replicate Morricone's wonderful main theme in **El Cristo Del Oceano / Christ of the Ocean** (1971) themes *Tema d'amore*; and in the 1973 Doug McClure western adventure movie **Die blutigen Geier von Alaska / Hell Hounds of Alaska** which is one of Nicolai's greatest unreleased adventure themes.

The Russian soundtrack actually isn't too bad at all as it tends to imitate Nicolai's style, circa early 1970s. It's never been officially produced on CD although an expensive soviet bootleg does exist containing 8 tracks by Zatsepin and 8 by Morricone.



In the Morricone discography there have been a few European singles – the Italian original (Sagittario ZS 50036, 1970), a German issue **Das rote Zelt** (Paramount 1C 006-92845, 1971); a few promo British editions with plain covers in 1971 and 1972; and a French release “La tente rouge” (Paramount 92845, 1971) with a dull and uninspiring cover.

But the one common thread they all have is the main theme, as found on the original LP – it's an edited version. The cue moves straight into the female harmony. But in the film itself the segment was never used. In the scene when Valeria is following Nobile at Pittsburgh the theme suddenly cuts out.

It has well been documented, to much surprise and disbelief that Edda Dell'Orso was not the soprano for that theme. On the albums, 45s and CDs Edda's name is never credited. In the writings by John Bender “Edda Dell'Orso: The Interview” (MSV#86 - July 1999), **The Red Tent** is not mentioned at all. But in the very same issue, in his detailed study of the film and its soundtrack Patrick Ehresmann mentions Edda's name many times.

Observing the Morricone LPs, they all came within same period (1970-1971) so when it comes to discussing artwork we find ourselves limited to just a few: the close-up image of the red tent found on the Sagittario 45 and LP and Howard Terpning's wonderful design.

Actually, the album became incredibly difficult to obtain before it was re-released in Spain in 1987 using Terpning's original art. It's actually listed as a bootleg. I always remember how hard it was to find as I didn't get to hear the soundtrack until 1987 – a whole 18 years after it was scored.



When I was a very young boy in the early 1970s and beginning to show an interest in film music by Ennio Morricone, I remember an album in my local shop which I could not afford to buy and anyway I didn't even own a record player.

The album had the title “The Onedin Line and other Wonderful Themes” (Philips 6308 094) and was distributed in 1972.



I recall a title on that album **The Red Tent** and Morricone's name was credited (actually it was misspelt Morriconi). Although a cover version by The Norman Newell Orchestra, this track was quite rare in the UK, even as a cover version.

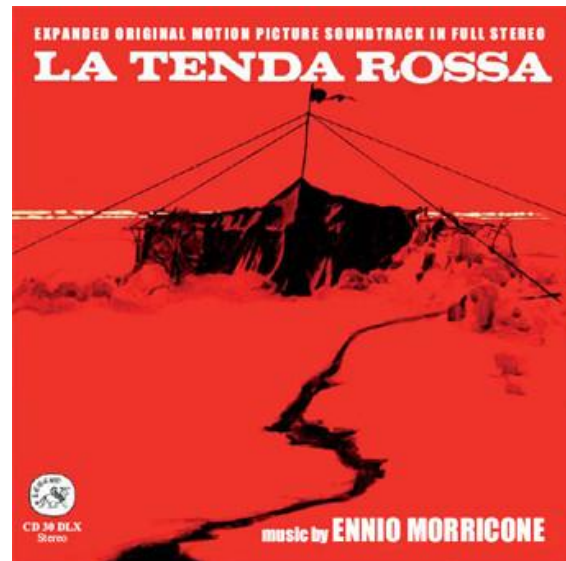
The **La Tenda Rossa** score evolved onto compact disc. The year was 1994 and this was to be a bad period as plenty of those earlier Morricone CDs, mainly on the Beat and RCA OST labels, suffered from what was known as CD rot. If a CD was exposed to oxygen it would in theory deteriorate thus distorting the sound. Also the disc turned a strange dark colour.

Upon its release in 1994 on the Legend label CD15, **La Tenda Rossa** was one such



victim. In fairness the company did offer your money back or a replacement CD as Legend promised to repress it (two years later so patience was required).

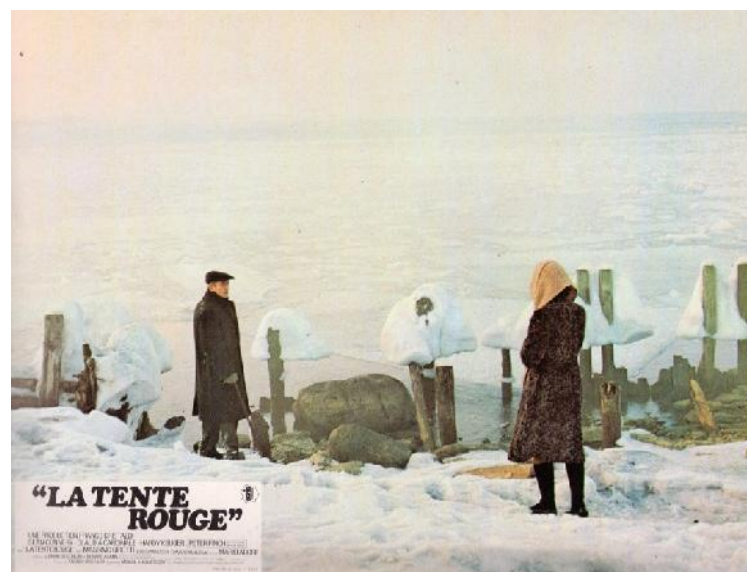
You can spot the difference as the remastered edition displays a yellow triangle on the top corner saying '*Digitally remastered from the original session tapes*'. For both issues Enzo Nistri's Italian poster was used as cover art.



Concluding this analysis, **La tenda rossa** came out in expanded format (Legend CD 30 DLX). The year: 2010.

It reverts nicely back to the origins of the original Italian LP/45 cover art.

Well worth adding to your collection with 6 extra themes (although one has been taken from the film and has movie sound).



-----INTERVIEW-----

Giorgio Carnini Part 1 of 2: L'organo laico

by Patrick Bouster



When we think about an organ in Morricone's music, especially in the decade 1965-1975, we immediately put a name on it: Bruno Nicolai, who had knowledge and experience with that instrument. Indeed, he used to play organ in Morricone's early years around 1965, was credited for **Per qualche dollaro in più** (For a Few Dollars More), or uncredited for many others.

But we found out that he was soon replaced by Giorgio Carnini in the soundtrack recordings until a little after the collaboration between Morricone and Nicolai ended. So this dossier gives justice to this great musician who faithfully accompanied Morricone and other composers with his talent and availability.

Mikael Lindgren, one of our members, had the idea to contact him in order to ask him to identify some organ-heavy tracks through videos, and each time Carnini confirmed his involvement. Mikael gave me the information, some additional questions and a contact point with the organist to develop a full interview and to complete the identifications. So we included in the interview all the identifications and the short dialogue on a social network between Carnini and Mikael. And Mikael helped a lot in identifying the organ in some scores.

Surprisingly, the interview could be conducted in French and not in English nor Italian, because he learned it by reading books. And by phone because it was more practical for him, with a few complements via emails. Let's start by saying that Giorgio Carnini is an exquisite person, elegant both mentally and physically, in excellent cerebral shape and who accepted to answer our (sometimes difficult) questions. Because he was very busy with projects and works, he couldn't be as available as much as he would have wished. Some questions and identifications didn't receive answers due to his very busy schedule, so a minor part of the interview, some of

our comments and an appendix listing the films and tracks are kept for an additional part, less thick than this main one.

His name, rarely mentioned on LPs and CDs (like on “Per un pugno di Samba” and some few soundtrack CDs), deserves to be credited much more, especially for the scores featuring numerous tracks he performed. Hoping that it will be corrected in the future editions.



Hammond C3



Hammond RT3

The different organs he used are as follows.

The Hammond C3 and RT3 are electro-mechanical and have 2 keyboards. The Thomas is electronic, with 3 keyboards, and the pipe Vincenzo Mascioni organ is mechanical and has 3 keyboards (for the latter, it is surprising for the non-connoisseur to see that the instrumentist plays with his feet too!). This big organ is in the church Basilica del Sacro Cuore Immacolato di Maria, piazza Euclide, Roma.

Not only a performer, Maestro Carnini composed music for the disc and the cinema/TV. Several LPs composed and arranged by him saw the light, between library music and "ambiance music": “All’organo Thomas” (two LPs in 1967 and 1969), “All’organo Hammond X-66” (1969), “Drammatico Underground pop elettronico” (1973) and “Trait d’union” (Cometa, 1977). Like his career as film music performer, his compositions for TV and cinema are limited in the time, immediately after he stopped as a performer: from 1977 to 1989.



In the same period and later, he taught music, played the organ and conducted orchestras.

Until today he has been active, and although he was born on 30th of March 1937, at the time of our contacts he prepared, supervised and was involved as performer in the festival “Un organo per Roma” with many performances between end of March and May. It was created several years ago by some musicians including Carnini in order to give to the Auditorium Parco della musica a big concert organ, lacking for financial reasons contrary to other concert places conceived to play symphonic music. The festival takes place mainly at the Conservatory Santa Cecilia, which possesses the only “laic organ” of the city, “*l'unico organo laico*” according to the newspapers.

Interview

by Patrick Bouster and Mikael Lindgren

mainly on 22/1 and 2/2/2017 by phone, and various emails between January and April

French version available here:

<https://drive.google.com/file/d/0B0ZW0ql7kvdnZDZzVktOSjZreWc/view?usp=sharing>

Q: What were your program of musical studies and your debut?

As an 11 months old child, I was in Argentina. I studied piano, organ, composition, choir and orchestra direction. I graduated at the Conservatorio Nacional de Música de Buenos Aires and at the Instituto de Música Sacra. I did also 2 years of law studies in the Facultad de Derecho, a College in Buenos Aires.

After 1962, back to Italy, I received an improvement in organ by Ferruccio Vignanelli⁷⁸ and in composition and serial technique by Eduardo Ogando. My first work was concert pianist. Arrived in Italy, I had to make a living. So I had several musical jobs: piano bar, nightclubs (piano and organ), and then recordings for singers. When the electric organ arrived, I used it, like at the Hilton hotel of Rome, from 1963. Regarding the songs, I began in the RCA studios, for Patty Pravo, Sergio Endrigo and others. I used the organ Thomas a lot.

Q: Do you remember your first appearance in film music as an instrumentist?

*No, it is too far away, but it was around 1967. **Faccia a faccia**, which you made me listen to, was very certainly played by me. Then, after listening, I recognize **Il mercenario**, **Comandamenti per un***

gangster. I introduced the use of Thomas and Hammond X-66 organs. In these years 68-69, we recorded in the Studio Fono Roma, at RCA. Let me tell you the different studios where we recorded:

- Studio Fono Roma (until 1970):
Hammond RT-3 (a big version of C3) and Hammond X-66.
- Studio RCA (various periods):
Hammond RT-3 and various C3, and Lowrey (not used).
- Orthophonic Studio (from 1970, with exceptions): Hammond C3, Mascioni (pipe-organ). Occasionally, we rented a Thomas organ.

Q: When you recorded under Nicolai conducting for compositions by him or Morricone, was it him or you playing the organ? Nicolai is credited for the organ on **Metti una sera a cena** and **Maddalena**.

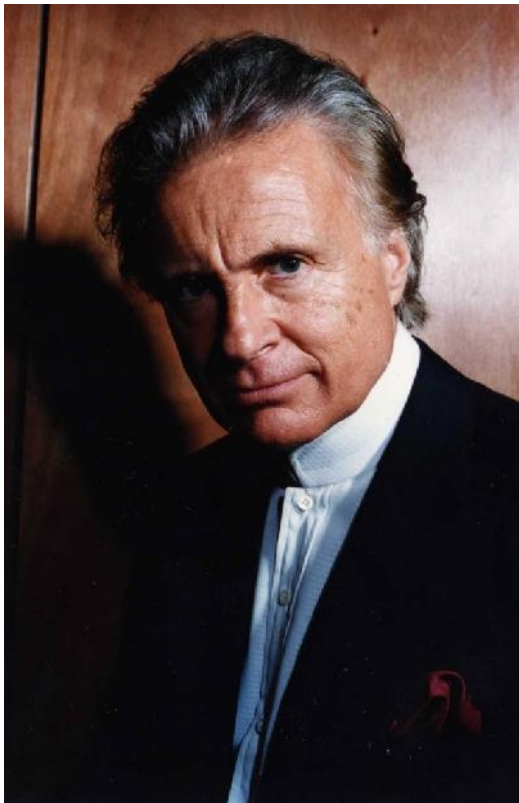
Bruno Nicolai was the organ player of Morricone's works until my arrival. When I began my performances with Morricone, around 1968, it was always me: he dedicated himself completely to the conducting for the recording. I am sure that I was involved in practically all works of Morricone at that time. I am surprised of some credits to Nicolai, who at that time was only conductor, in the recording

⁷⁸ Barbara Vignanelli's father. She is a harpsichord and piano player, and collaborated with Morricone

and others.

sessions. For example, I remember very well having played **Metti una sera a cena**, this catchy melody [he hums it]. I also recognize having performed the music of **Maddalena**, **Queimada**, **La califfa**, **Uccidete il vitello grasso e arrostitelo**, **L'ultimo uomo di Sara**, **Spasmo**, **Cosa avete fatto a Solange?**, **Giordano Bruno**, which you made me listen to. For **L'anticristo**, after listening, it is me too who played it.

I played on Nicolai's music too, as well as on compositions by others musicians (Piccioni, Rota, Trovajoli, Bacalov, Ortolani and many others). I was working from 9 A.M. to midnight, every day!



Q: Did you use the Mascioni organ, installed in the church over the Orthophonic Forum Studio, piazza Euclide?

Yes, this organ with pipes had 3 keyboards and was connected with the studio which was underground. It was a new studio created in 1970 by 4 composers (Morricone, Piccioni, Trovajoli and Bacalov). This organ was thus of use at first for **La califfa** and **Giù la testa** (Duck you, Sucker), among others. Trittico from **La califfa** you made

me listen to reminds me of a choir by Bach, not in the melody but in the structure. For this organ, it is always me playing. I was alone, with a musical model or the definitive music in headphones. I use the same pipe organ to perform **Maddalena**, **Barbablù**, **Giordano Bruno**, **Il serpente**, **Il deserto dei Tartari**, **L'anticristo**, the song from **Il giro degli innamorati di Peynet**, the disc with Chico Buarque. I played on the Mascioni organ for the other series of pieces you made me listen to: **L'ultimo uomo di Sara**, **Mosè**, **Il fiore delle mille e una notte**, **Attenti al buffone**, **Sardegna**, and **Sacco e Vanzetti** with a doubt about the organ: pipe or electronic one. For Nicolai's compositions, there were **Il mio nome è Shangai Joe**, **Défense de savoir**, among others.

Q: For the music by Morricone or Nicolai, were you the only organist or were you replaced when absent? Did Morricone express some comments to you about your performance?

I played on all Morricone's and Nicolai's movies during those years. But unfortunately, I don't remember all the titles of movies. I was the only one: if I was absent, they waited me to record. He was very satisfied. He didn't record any organ track without calling me, like the others trustful musicians; the weak ones didn't stay long.

Q: How much time before recording were you receiving the partitures? And what was the most difficult music to play?

We were discovering the partitures at the last moment. But if there was a particular difficulty, which needed a study, it was 2-3 days before, a sparse case. So we could expect anything. The most difficult tracks to play were those for the Mascioni organ. In general, Morricone didn't write easy things, but his music was more affordable than his «contemporaneous» music. We had to be prepared, to be wide awake! He also studied organ at the Conservatory, in a complementary discipline, which gave him these abilities about this instrument in his compositions.

Q: Do you remember some music more important than some other?

*I don't have much titles in mind. There are **Queimada**, **La califfa** we talked about. For **Queimada**, it was for the organ Hammond X66. I remember with great pleasure **Anonimo Veneziano** (Cipriani), **Casanova** (Rota), the music by Maurice Jarre, **C'era una volta il West**, for which the organ served as a support, in background, for some tracks. For **Indagine...**, there was a bizarre sound, rather bass, in the main theme⁷⁹. Morricone asked for a special sonority like a fart! Many years later, he went on speaking about this sound he found interesting. It was elaborated with the organ Hammond X66, which is electronic. The other theme⁸⁰ has been performed with another organ Hammond, the C3, mechanical. This score has been recorded at the Studio Fono Roma.*

Q: Do you have a surprising or funny anecdote about your works for Morricone?

He wrote a concerto thinking of me [n. 4, per organo, due trombe, due tromboni ed

orchestra] and gave me the partiture. I studied it during one year because it was extremely difficult. When I finished, I talked to him about it. He replied to me that he believed it was impossible to perform! As rather simple to perform and clear his film music may be, as very difficult, elitist his absolute music is. This concerto was premiered in Rome for the 50 years of the College Foundation, in 1993, and then performed in Budapest. Later, it was recorded at Santa Cecilia.

Q: When did your work as instrumentist for film music end?

*Around 1975-76, because afterwards I became music teacher, going on performing for concerts at the same time, on organ and conducting the orchestra. I believe that my last performance of the series was **Il deserto dei Tartari**. Then I composed some music for cinema. Much later, he called me a very last time for **Baaria**, one single track. He already recorded it with the orchestra and the organ is only in the background. We recorded it at the Santa Maria degli Angeli church on an organ with 4 keyboards.*



⁷⁹ *Indagine su un cittadino al di sopra di ogni sospetto*. The *Unused Theme* published for the very first time on the Cinevox CD of 2007, also contains some sonorities.

⁸⁰ *Miraggio* and *Miraggio terzo* are the only other themes for organ.

Scoops

We cannot (and neither can Carnini) identify his debut in score recordings. But since **Faccia a faccia** was recorded in 1967, it is more than likely one of his earliest soundtracks. The few other scores of 1967 (**La Cina è vicina**, **Dall'Ardenne all'inferno**) are much more doubtful with regards to Carnini's involvement and the organ (not a Thomas 900) is rather discreet. Carnini being already a known organ Thomas 900 performer, with an LP simply entitled "All'organo Thomas", it was logical for Morricone or Nicolai to hire him for **Faccia a faccia**, featuring the organ very present, in 15 tracks out of 32. With its special sound far from the church, this organ impregnates the whole soundtrack and breaks the clichés of the western film music created by the composer himself. For the 50th anniversary of the film and score, the unexpected discovery of Carnini's participation to this score was a nice present, alas too late to be mentioned in the recent GDM CD reissue. The same organ is found again in **Il mercenario**, for the famous *Estasi* and one other track, and heavily in **Uccidete il vitello grasso e arrostitelo** sharing no less than 8 tracks between two sorts of organs.

After **Faccia a faccia** uncredited so far (although mentioning Organ Thomas 900 in the main titles) and for which we logically expected Nicolai (but in 50 years, it could have been revealed), there are other big surprises. Maestro Carnini gave us credits corrections on **Metti una sera a cena** and **Maddalena**, both credited to Nicolai for the organ. By mistake, easiness or some habits, it was comfortable to put his name of course. The same could be said about **Les deux saisons de la vie**, in spite of the lack of a firm identification by Carnini, who cannot remember every soundtrack or every isolated track of the time. In this score the organ is present in the long suite at 11'30 onwards, and in *Organo liturgico*. But logic infers that Nicolai didn't perform organ for music he conducted. We keep this title with a question mark, but with a first choice to Carnini. Later, being credited to Morricone and Nicolai, **L'anticristo** was a strong candidate to be performed by the composer-organist, this time as well identified by Carnini.

Some years ago, Mikael asked questions to Morricone about organ and guitar, via Peter Boom (singer of *Splash* from **Partner**) and here is his answer:

"Dear Peter,

I answer to you rapidly (I have so many things to do, generally speaking).

*1/ I almost never used the Hammond organ, which was overused in the 60's and the 70's and its sound very compressed. I used a lot, but later, the Thomas organ for important occasions because of its special sounds (**Indagine di un cittadino al di sopra di ogni sospetto**) and also as church organ (or harmonium). But often, for its religious expressivity, I demand the "real" organ, the one of the church in the Forum studio, I think it is from the 17th century, but I'm not sure. Next I used a lot the synthesizer instead of the classic church organ.*

*2/ an enlightenment: the guitar in Leone's western was always Bruno Battisti d'Amario's. The whistling, the choir (Cantori Moderni) was Alessandro Alessandroni's (all excellent). I used a lot Alessandroni's guitar but not in the Westerns, for example in **Metti una sera a cena** and many more. But not in the westerns.*

Regards

E.M."

A few things are not clear here. He used the Hammond organ, fact proven by Carnini, so we can guess Morricone speaks about an early period before 1968. Also, the Mascioni organ in the church above the studio was surely set in mid-20th century. As for the Thomas organ, its use is confirmed. Finally, Alessandroni did play the guitar for some westerns (see his interview above).

A new studio, a new instrument

Like the aforementioned **Faccia a faccia**, a good number of scores have the organ as a leading instrument, simply impossible to imagine without it: **Queimada**, **Uccidete...**, **Comandamenti per un gangster**, **Bluebeard**, **Metello**. The instrument rarely expresses a religious tone, but some fatality, a sense of drama impossible to stop.

Few films enter this religious schema in Morricone's music after Leone's second western: **Il fiore delle mille e una notte** (several styles from devilish to sacred), **Giordano Bruno**, **Addio fratello crudele**, **L'uomo e la magia** (in spite of its mystical/pagan, not only religious, theme *stricto sensu*), **Sardegna**, all for pipe church organ as the religious topic or environment demanded. In all the other scores, the organ explores other sides, to speak about humanity, oppression (**Queimada**, **La classe operaia...**), action-violence-fear (**Comandamenti ...**, **Cosa avete ...**, **Città violenta**, **Spasmo**). Indeed the year 1970 inaugurates the church organ, soon and largely used, firstly for **Città violenta** and **La califfa**.

Some other soundtracks, on the contrary, feature very few organ tracks, but the instrument marked for long the music lovers: **Metti una sera a cena** and its joyful tune still in mind now (and often used in ads), **La califfa** and its awesome *La pace interiore*, **Giordano Bruno** (only in the main theme versions), **I cannibali** in the song, **Il mercenario**, **Indagine...**, **Giù la testa**, **L'ultimo uomo di Sara**, one of the two wonderful Demis Roussos songs for **...Peynet**, etc... We should not forget the giallo movies. Each time one or two tracks symbolize the whole work and give a special colour to the score, and again, very few seem to be religious. The "static" impression given by the instrument allows to express immobility and evolution at the same time, a journey within the time.

Even fewer movies have the organ in the background, very discreet: **Metello** in some tracks, **Allonsanfan**, **Le clan des Siciliens**, **Una breve stagione**, and ... **Once upon a Time in the West**, one of our big surprises regarding the presence of an organ. Although we couldn't locate it among the 27 tracks published.

Light music often uses the Hammond organ, a cool sound far from mystical or dramatic atmospheres that the organ is able to express. In scenes for bar, night club, at parties, but also for funny moments, movies need of course this ambiance brought by a small ensemble led by organ. We found them in **L'alibi**, a lot in **La cosa buffa**, **Revolver**, **Tre donne**, **Un uomo da rispettare**, **Ruba al prossimo tuo**, **Incontro** in *Patrizia*, not granted by EM for the new CD, **Der Richter und sein Henker**, **San babila ore 20**, and even in **Vamos a matar, compañeros!** for *Il pinguino*. In the giallo movies, just like schizophrenia the organ shares two opposite sides: the light, fragile or dancing little tune associated to the female victim's real life and to sustain atrocious background in the fear scenes. Carnini never performed the "organetto", this little regional accordion, but in some films like **Cosa avete fatto a Solange?**, its sound was made by a Hammond organ, as detected by Mikael.

With its continuous sound, not interrupted by the breath, the hammering or the strings, the organ offers a solid background, sometimes neutral, sometimes typical, on which other instruments over it can fully express their nature and colours. It is no longer the leading organ, which imposes its timbre from the top (from a god's view) with a religious purpose. That is why we can speak about a "laic organ" (from the expression in an Italian newspaper about an organ festival), not marked by religious aspects. Whatever the religion, this notion isn't neutral but important in our times of fanaticism and terror⁸¹.

⁸¹ Religious notions or pretexts take again too much place in the public space in our countries, although it was

Dal deserto al deserto

Maestro Carnini concluded his “Morricone” decade with **Il deserto dei Tartari**, an iconic film and soundtrack. Although the organ is sparse with only 2 tracks, it is one of the 3 musical elements we keep in mind about the score, with the trumpet and the piano. Immensity of space, destiny, waiting, eternity, all these impressions are given by the organ. So Carnini ends beautifully with this masterpiece. During exactly 10 years, his organ went from (Western) desert to (Eastern) desert...

15 years later, Morricone didn't forget the soloist and wrote mainly for him his 4th and last concerto so far, premiered in 1993, and recorded later (around 1997-2001), for the project of the CD box “Io, EM”, at Santa Cecilia⁸². Again 15 years later in 2008 for **Baaria**, he hired him a very last time in a symbolical track of the same title, the main one summarizing the long Sicilian story. Using old collaborators like Battisti d'Amario on the acoustic guitar is one mark of this soundtrack. Maybe both the film and the score needed these references to the past, to give memory and sense of patrimony to the saga.

Prima conclusione

Scanning through Morricone's filmography, we see that the organ takes a special place, limited in time in the composer so-called “golden age”. Sparse before 1967, but present with Nicolai playing, the instrument is again absent or sparse after 1976. In the few years later (roughly the decade 1980), Carnini wasn't replaced or very rarely. Checking some scores which would have organ as it deserved, it is indeed absent. The instrument was part of the American soundtracks of the decade 1990, but the orchestras were often not Italian (American or Hungarian). Instead, the scores of that period had a synthesizer, often for a continuum or a maintained note. The organ or its artefact appeared again lately in the decade 2000, with an electric organ or synthesizer, making a “cold” sound, enhancing a theme (like in **Karol** or in **Cefalonia**). The decade with Giorgio Carnini stays as a unique and dazzling one.

In Maestro #14, an appendix will list a large number of films and tracks between 1967 and 1976 featuring organ very certainly performed by Carnini, including **Faccia a faccia** and the scores identified by the musician.



maintained in the modern centuries in the private sphere.

⁸² Hervé Bouchot will dedicate an article to this piece in Maestro #14.

