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MORRICONE

ONCE UPON A TIME...

ARRANGEMENTS FOR GUITAR

ENEA LEONE

Ennio Morricone b. 1928
Once upon a time...

Nuovo cinema paradiso

1. Tema D'amore (E. Morricone – A. Morricone)** 3'41
2. Tema della gioventù e maturità* 3'48

La leggenda del pianista sull'oceano

3. Playing Love** 4'17
4. The crave (E. Morricone –J.R. Morton)* 2'29
5. A Mozart reincarnated* 2'05
6. Tarantella in 3rd class* 1'56

7. C'era una volta in America* 1'34
8. The Mission** 2'27
9. Bastardi senza gloria: Rabbia e Tarantella* 2'48
10. Le Professionnel: Chi mai* 3'09
11. Giù la testa: Sean Sean** 2'56
12. C'era una volta in America: Deborah's Theme* 3'39

C'era una volta il west

13. Addio a Cheyenne * 2'16
14. C'era una volta il west** 2'48

15. Il mio nome è nessuno* 3'58
16. C'era una volta in America: Poverty* 4'18
17. Indagine su un cittadino al di sopra di ogni sospetto* 3'52
18. Per un pugno di dollari: Adagio* 3'11
19. Per pochi dollari in più: Poker d'Assi* 2'12
20. Love Affair* 3'21
21. Il buono,il brutto e il cattivo** 2'15

Enea Leone *guitar*

Transcriptions:

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Recording: August 2019, Chiesa di Frazione Prina, Strona (Biella), Italy

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(Luca Maria Burocchi, Daniele Marinelli)

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Guitar: Rinaldo Vacca, Abete 2015

Strings: Aquila corde - Alchemia

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During the course of a long career **Ennio Morricone** (Rome, 1928) has been involved in both “applied” music (soundtracks and light music) and “absolute” or classical music. For the two genres he has developed two different styles, a dichotomy that possibly dates back to the years of his education as a composer: on the one hand, playing with Rome’s light music orchestra, and on the other studying at the S. Cecilia Conservatoire in Rome, where he obtained a diploma in trumpet and composition. In next to no time he was beginning to make a name for himself as an arranger of light music and as a composer of soundtracks.

Wider audiences first became aware of him in 1964, with the release of Sergio Leone’s film *A Fistful of Dollars*, for which Morricone had written the score. Next came *For a Few Dollars More* in 1965, and the following year *The Good, the Bad and the Ugly*. The three films made up the famous “dollar trilogy”, launching the spaghetti western as a genre. The main theme of the soundtrack is played by the trumpet and has become a prototype for any music portraying a duel. It is highly ornate, yet it almost comes across as an improvisation that revolves around the ascending fifth of the incipit, a feature that makes the theme immediately recognizable. The simple accompaniment in chords gradually grows in intensity, culminating in the finale climax.

From *For a Few Dollars More*, the second film in the trilogy, the recording also comprises *Poker d'Assi*, played in the movie by a pianist to entertain the guests in a saloon. Alongside this is the signature tune from *The Good, the Bad and the Ugly* (1966), with the unmistakable howl of the coyote rendered musically by rapid oscillation between two notes a fourth apart, answered each time by the mocking tone of the voice. Another fundamental aspect of the piece is the melody played by an electric guitar, starting as an arpeggio and gradually becoming more dynamic.

The next film that saw Leone and Morricone working together was *Once Upon a Time in the West* (1968), from which I’ve included the signature tune as well as *Addio a Cheyenne*. The first relates to the figure of Jill McBain (Claudia Cardinale), and is the prototype of all those classic, contemplative motifs usually sung by the splendid Edda

Dell'Orso. The main theme, which follows a languid introduction in thirds, is a long, expressive vocal exercise rich in leaps in sixths. Totally different is *Addio a Cheyenne*, which brilliantly captures the grouchy but authentic nature of the bandit despite the fact that's about to die. The constant rhythmical development is only suspended just before the end, right when the character breathes his last. Leone and Morricone continued their collaboration in *Duck, You Sucker!* (1971), featuring a signature tune included in this recording. Once again, the central element is a languid vocal melody sung by Dell'Orso that alternates with the strings. In the film the falsetto voice intoning the words "Sean Sean" is a clear reference to the character of Sean Mallory.

Sergio Leone also worked on the production of *My Name is Nobody* directed by Tonino Valerii. Released in 1973, it was a light-hearted spaghetti western revolving around the doings of Henry Fonda, who personified the decline of the Old Wild West, and the younger Terence Hill. From the soundtrack, which was perfectly tailored to the atmosphere of the film, I have included the carefree, ironic main piece.

Although Morricone initially risked being stereotyped as a composer of scores for spaghetti westerns, he was soon able to show his versatility in writing for very different genres of film. A case in point was the music he wrote for Elio Petri's *Investigation of a Citizen Above Suspicion* (1970), where the main theme eloquently describes the neuroses of the complex main character, played by Gian Maria Volonté, a sexually frustrated police inspector who is so arrogant and power-crazy in his public life that he has no fear of the law despite the fact that he has killed someone. Morricone also wrote the music for *Le Professionnel*, an action movie directed by Georges Lautner that came out in 1981. From the sound track I have chosen *Chi mai*, which was originally written for the film *Maddalena* (1971) by the Polish director Jerzy Kawalerowicz. This same piece was also used for the BBC television series *The Life and Times of David Lloyd George* (1981), meeting with such acclaim that it rose to second place in the UK Singles Chart during the course of the year.

Thirteen years after *Duck, You Sucker!*, Leone and Morricone got together again in 1984 to work on *Once Upon a Time in America*, which turned out to be

the director's last movie. It was an ambitious film that abandoned the spaghetti western genre to tell the tale of a small band of New York gangsters. The mood is distinctly nostalgic, and the music plays an important role in creating atmosphere, as in *Deborah's Theme*, which concerns the frustrated love of the main character, nicknamed Noodles (Robert De Niro) for the beautiful Deborah. When he goes back to New York as an old man, he seeks out the places of his past life, and the melody comes across like a distant memory that ultimately breaks into the song Amapola, when we see his thoughts as they return to the vision of a young woman dancing. Likewise imbued with nostalgia are the other two pieces included: *Poverty* and *Once Upon a Time in America*.

The subject and values of Roland Joffé's film *The Mission* (1986) so shocked Morricone when he first viewed it that he initially thought of turning down the job of writing the score. The movie is about an attempt on the part of a group of Jesuits to protect the Guaraní Indians from the brutal aims of Spain and Portugal, and music plays a fundamental role because it is able to unite people and peoples. This aspect is evident in the main piece, *Gabriel's Oboe*, which features in this recording. The theme, which is associated with the character of Father Gabriel, the Jesuit missionary on his first peace mission, is played by Gabriel himself in a famous scene in which he approaches the Guaraní to win their trust.

Morricone has also worked for many years with Giuseppe Tornatore, starting with *Nuovo Cinema Paradiso* in 1988, from which I've selected *Tema d'amore* and *Prima gioventù*. As the composer and his son Andrea have both confirmed, the former primarily relates to the love story between Totò and Elena, although it also returns on various occasions during the film, including the famous last scene. *Prima gioventù*, on the other hand, consists of two sections, the first marked by the ternary rhythm of the accompaniment, and the second by a poignant melody. Another eloquent product of their collaboration was *La leggenda del pianista sull'oceano* of 1998, inspired by Alessandro Baricco's monologue for the stage *Novecento*. The story is about Danny Boodman T.D. Lemon Novecento (Tim Roth), an excellent pianist who was born on

the steamship *Virginian*, grew up on board and practically never set foot on land. So naturally music plays a particularly important role in the film. There is an evident comparison between the main character and Mozart in the charming *A Mozart Reincarnated*, played in the movie by Novecento as a boy. The piece is clearly inspired by the start of the first movement of Mozart's Sonata K.331. By contrast, *Tarantella in 3rd Class*, which Novecento plays to entertain the passengers travelling third class, is like a heady folk dance. Rightly celebrated is the scene of the musical duel between the main character and the famous jazz pianist Jelly Roll Morton, who performs a piece of his own, *The Crave*, which is immediately repeated by Novecento. The main theme is dreamy in mood, as though the story of Novecento were suspended in time, making his music immortal and his life a legend.

Another track is dedicated to the compellingly romantic main theme of the score Morricone wrote for Glenn Gordon Caron's film *Love Affair* of 1994. In one scene it is performed on the piano by the character played by the elderly Katharine Hepburn in what turned out to be her last role in film.

Morricone was busy composing the music for Tornatore's *Baaria* when Quentin Tarantino asked him to write the entire soundtrack for *Inglorious Basterds* (2009) in time for it to be presented at the Cannes Film Festival. Although he had to turn the job down, he did allow the director to include, alongside a diverse collection of pieces by various composers, eight pieces he had written for earlier films. From these I have chosen *Rabbia e tarantella*, originally written for *Allonsanfàn* (1974) by the Taviani brothers. Proud and cocky in mood, the piece was associated with a group of dancing revolutionaries in the Taviani film, and as an accompaniment for the credits in *Inglorious Basterds*.

In 2007, following five nominations, Morricone finally won the Film & TV Music Award for Lifetime Achievement, and in 2016 an Oscar for the best original score for Tarantino's film *The Hateful Eight* (2015).

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Translation by Kate Singleton

Enea Leone was born in Milan and started to study the guitar when he was still very young under the guidance of his father. He then studied with Lena Kokkaliari, Ruggero Chiesa and Paolo Cherici, obtaining a first class Diploma at the Giuseppe Verdi Conservatoire in Milan.

He also attended advanced classes held by Emanuele Segre and Alirio Diaz, and was awarded a grant to study with Oscar Ghiglia at the Accademia Musicale Chigiana in Siena, where he obtained Diplomas of Merit. After this he also obtained the "Solistendiplom" at the Musik-Akademie in Basle, also with Oscar Ghiglia.

From an early age Leone made a name for himself in national and international music competitions, including Stresa, Franz Schubert, Mondovì, Lodi, Gargnano, Pitaluga in Alessandria and the Torneo Internazionale di Musica TIM, where he came first.

In his busy concert schedule in Italy and abroad he performs as a soloist and with chamber ensembles and orchestras.

Since 2000 he has been working closely with the Associazione Musicale Harmonia Music School at Gessate, near Milan, where he is artistic director and holds annual master classes. He also teaches advanced courses at various important festivals.

He has recorded numerous CDs and DVDs for M.A.P., Carisch, Armelin-Zanibon, Stradivarius and Brilliant, some of which are first ever recordings. These releases have always met with widespread critical acclaim. He has also edited a number of works from the classical and romantic repertoires for Armelin-Zanibon.

At present he teaches the guitar at the Darfo Boario Terme branch of the Luca Marenzio Conservatoire in Brescia, and is official endorser of Aquila Corde Armoniche.