

Ennio Morricone: Good morning, who is it?

Luigi Scognamiglio: My name is Luigi Scognamiglio, and I am calling you on behalf of Tonino Corona's granddaughter, from the United States.

M: Sorry, I didn't understand.

L: My name is Luigi Scognamiglio, and I am calling you on behalf of Tonino Corona's granddaughter.

M: Oh yes, yes, I understood.

L: Good afternoon, here.

M: To you too, is still morning for you?

L: Yes it is 6 a.m. It is kind early here, I was calling because ...

M: So, you will do the questions, and I will answer.

L: Perfect, perfect. So, the first question she has is "How do you know her grandfather Tonino Corona, how did you meet him?"

M: Well, I meet him at Santa Cecilia's conservatory. We were both students. He was enrolled in the lower class of harmony. I was studying a different class of harmony with a different teacher, but we met each other during classes and we became friends. We did a concert together. He was playing his music and I was playing my

music. He was a very nice person, and I always had a good feeling with Tonino .

L: Wow it is a beautiful story. The second question was “How living in the Quartiere of Trastevere influenced your music style?”

M: How my Italian heritage, especially living and growing up in Quartiere of Trastevere, influenced my career? It didn’t influence me in anything, living in Trastevere didn’t influence me at all.

L: Oh, okay.

M: No, my music is... my Italian heritage is Italian, not from the Quartiere of Trastevere. Nessun maestro has considered the music a consequence of Roman creativity.

L: Surely. I think there was a mistake in the third question it should be, “Do you consider yourself a musician of the world?”

M: I consider myself a musician for what I write, so for this reason I consider myself an international musician, and not just a regional musical. I write music that I listen and that I feel, I was never influenced by Spain *(Note: This last comment is in reference to Marisa’s question about Spanish sounds in “The Mission,” which appears on a list of questions faxed to Morricone prior to the*

interview).

L: So for this reason the third question would be “ How your Italian culture had influenced your music?” It is kind of the same question as the one asked before.

M: Not really, what maybe influenced me more was the music of my Maestro, especial for the background of history and knowledge that my Maestro had, so I can say because of my Maestro, that I am an Romano composer, in the way that the music of Roma is not a nationalistic music, but a music which historically has continued being different.

L: Okay, okay. “ What are you favorite instruments to compose your beautiful music?”

M: All instruments, even the ones that are not really musical instruments, that someone may find them as just rumors.

L: The second question was ...

M: The sixth answer? It has already been answered.

L: Oh yeah, that is true. Hum, so, "what do you think of Tornatore's movies, and how your music fitted with his movies?"

M: What attracts me to Tornatore's vision in his films...? It was not

hard, Beppuccio and I have the same idea of what can be useful for the film, however sometime I try to please him, and I usually do that often, finding a music that changes and conveys dignity.

L: "Have you found any difficulty when you write music for American movies, and there is any difference thing you do when you write music for great Italian films?"

M: No, in the United States there is not any difference. I use the same system that I use when I write music for an Italian movie.

Naturally, I don't think of the movie director. I don't think if the movie is for an American audience or a different country. I think about the film director, and about his ideas. In fact, I usually try to understand him and try to make him happy, but at same time I don't change my style for anyone.

L: Okay, so in this last answer you answered already to some of the future questions, in fact the next question was "how did the Spanish influence and what process did you use for writing the soundtrack for the movie "La missione"?"

M: I am sorry, but I didn't understood what you said.

L: I was reading the tenth question: what process you used for

writing the soundtrack for the movie “La missione”?

M: In the movie the mission there isn't any Spanish influence. This idea is wrong.

L: Oh okay

M: The person that wrote that didn't have good information.

L: Okay, the last two questions were about the movie “The Hateful Eight,” and the question was what cultural influence affected you when you wrote this song, but as you already said you write music about how do you feel in that moment.

M: No, no. I have written symphonic music for this Tarantino's movie, and I was my decision, without guiding myself by the film director's influence. It is a main idea in my work, and when I compose music for film. I write the music that I want.

L: So, I think the most hardest question that I can ask to you is “of which musical piece you wrote you feel more proud?” However I need say that every song that you write is amazing, so I feel that it must very hard for you to answer to this question.

M: I can't answer this question

L: I imagined that. I want just say thank you so much for your time.

You did such a big favor to us. I need to say that it was very special for me to speak with someone as important as you, especially because I am very proud to be Italian too. And this feeling is not just mine, but the granddaughter of Tonino Corona is also very happy for having been able to do this interview.

M: That's fine.

L: Thank you so much again.

M: You are welcome. Please say hi to the wife of Tonino, and to Tonino's granddaughter, and to all the Corona family.

L: O.K. Thank you again, thanks a lot.

M: Goodbye!

L: Goodbye !