

01	UCCELLACCI E UCCELLINI - TITOLI DI TESTA	00.33
02	I VITELLONI - I	03.42
03	I VITELLONI - II	02.36
04	GEPPETTO - I	02.19
05	GEPPETTO - II	02.05
06	GEPPETTO - III	00.56
07	PINOCCHIO: BIRICHINATA	01.50
08	STAZIONE TERMINI, LADRI DI BICICLETTE & SCIUSCIÀ	03.57
09	IL GRIDO: COMMENTO AL FILM	02.00
10	BOLERO AVVENTURA	03.44
11	LO SCEICCO BIANCO	02.46
12	GUARDIE E LADRI	08.02
13	LA STRADA - I	02.42
14	LA STRADA - II	04.18
15	CHE COSA SONO LE NUVOLE	02.34
16	8 ½ - LA PASSERELLA D'ADDIO	04.45
17	L'AMORE DI ROCCO	02.01
18	UCCELLACCI E UCCELLINI - TITOLI DI CODA	02.21
	total time	53.22

SERGIO CASALE
flute
(piccolo on 01, 09, 15 & 18)

ANTONIO ARIETANO
clarinet

SERGIO FANELLI
viola
(violin on 01 & 18)

compositions by

E. MORRICONE
01 & 18

N. ROTA
02, 03, 11, 13, 14, 16 & 17

F. CARPI
04, 05, 06 & 07

A. CICOGNINI
08 & 12

G. FUSCO
09 & 10

D. MODUGNO/P. P. PASOLINI
15

SERGIO CASALE SCIUSCIÀ

Losen Records LOS 192-2

SERGIO CASALE
SCIUSCIÀ
ANTONIO ARIETANO
SERGIO FANELLI



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ISRC: NO2NJ1792



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arrangements & artistic production SERGIO CASALE

recorded at *GrandeMago-Music Farm* by SERGIO CASALE

mixing & mastering ANGELO CIOFFI

june/december 2013

photo ANTONELLA ROSA

design SIR JOE HAMLET

SERGIO CASALE
flute
(piccolo on 01, 09, 15 & 18)

ANTONIO ARIETANO
clarinet

SERGIO FANELLI
viola
(violin on 01 & 18)

guests
Claudia & Sofia Casale
voice on 01 & 18

San Bartolomeo Choir
conducted by
Innocenzo Iannitelli
on 01 & 18

Special thanks to:

*Luca Aquino, Antonello De Nicola and Antonio Passaro for their valuable suggestions;
Alba, Leandro and Maya, Gennaro, Luca and Angela, Monica for the collaboration
offstage.*



Sciuscià was born from the idea of telling an Italian piece of history through music: the cinema of the second half of 20th century, in particular of the neo-realist trend, which describes and helps to shape the average Italian person identity. Actors and directors as Totò, Alberto Sordi, Aldo Fabrizi or Mario Monicelli highlight the Italian lacks and inconsistencies in the postwar period, suggesting a new possible horizon. The music is not only an appendix, but represents one of the main supporting structures of these movies, and the partnership between director and composer is crucial for the final result of the work. So couples like De Sica/Cicognini, Fellini/Rota, Fusco/Antonioni become precious masterpieces of a cinema that has gone down the history. For example it would be impossible to think about 8½ final scene without Nino Rota's march, or about Aldo Fabrizi pursuit in *Guardie e Ladri* without reminding you of the Alessandro Cicognini's acrobatic music. Often watching one of these scenes you even do not take notice of the music, but this is the actual beauty! Music is a part of the scene, and if you ever accidentally listen to it in other contexts, it would remind you of something familiar, like a memory that now is part of your identity.

Sergio Casale

Sergio Casale

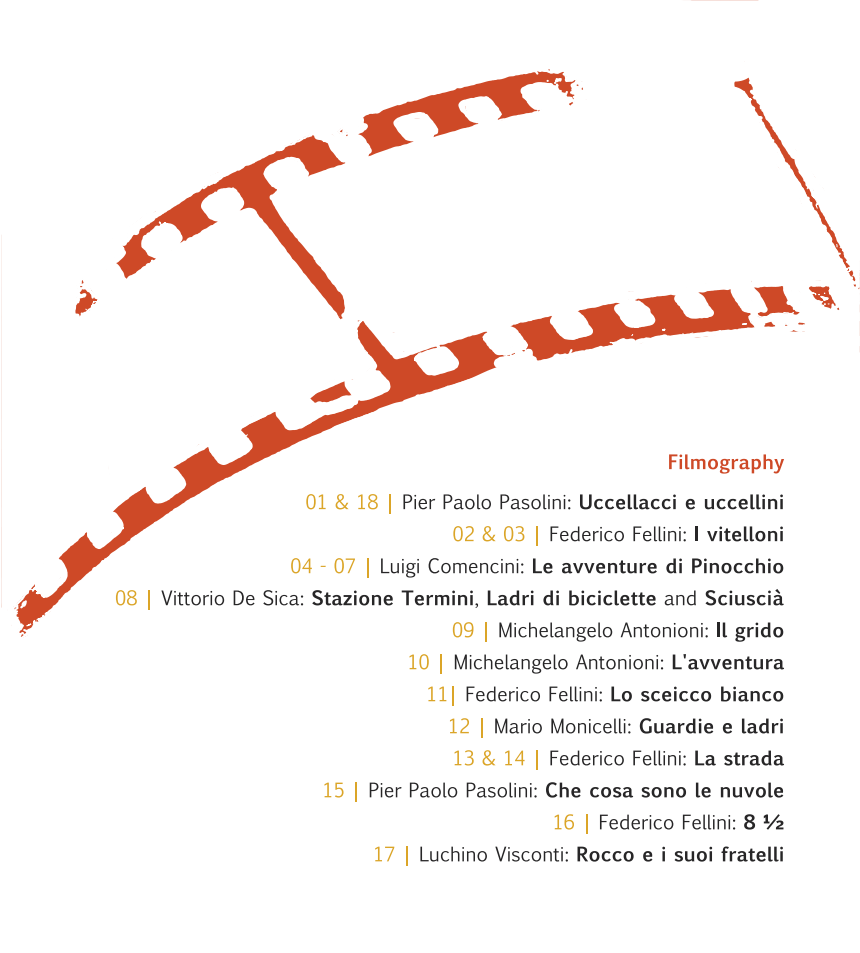
Flutist, saxophonist and composer, at ease both in classical and jazz idiom. Since a very young age he becomes member of the *Perugia Jazz Orchestra* conducted by M. Raja, with which he is in the *Umbria Jazz 01* programme. In the same year he plays at *Teatro dell’Opera* in Rome. He is arranger, flutist, and artistic producer of the CD *Petra* by Luca Aquino & *Jordanian National Orchestra*, with which he plays in the archeologic site of Petra, Jordania. He has played for important organizations, such as the *Teatro Lirico* of Cagliari, the association *Amici della Musica* of Perugia, the *Teatro Regio* of Turin, the *Casa del Jazz* of Rome, the *El Born Center Cultural* of Barcelona. He is the winner of the *Massimo Urbani National Award*.

Antonio Arietano

He begins his career mainly in the area of symphonic music as 1st clarinet of many orchestras. In 1990, with the *Orch. Sinfonica Internazionale Giovanile F. Fenaroli* of Lanciano, he performs in Castel Gandolfo at the presence of the Pope John Paul II. With the *Orch. Molisana A. Lualdi*, founded by E. Morricone, he is alongside soloists such as S. Grondona, I. Grubert and M. Maur. With the Orchestra *I.S.B.E.S.* he plays at *International Festival* of Carthage. Then, his keen interest in chamber music takes him to record a contemporary music CD, commissioned by the composer G. Cresta, the CD *Recital* including unpublished pieces of the clarinet and piano literature, and the CD *Frammenti* with the *Modus* trio.

Sergio Fanelli

Since a very young age, he begins to tread the most important european boards, both as violinist and violist. In 1994 he becomes member of the *O.G.I.* of Fiesole, with which he plays at the *Accademia S. Cecilia* in Rome, the *Auditorium Rai* in Turin and the *Teatro Comunale* in Florence, directed by conductors as C. M. Giulini, R. Muti e G. Sinopoli. His tours abroad are numerous: as concertmaster of the *Acc. Strumentale* of Rome he is in Vienna, Colonia, Prague and Budapest, and with the *Orch. Sinfonica* of Sanremo he plays in Belgium and Holland. As 1st viola of the *Orch. Regionale Campana*, he is alongside L. Bakalov, K. Ricciarelli and A. Ciccolini. He has collaborated with musicians as U. Ughi, E. Morricone and Mina, with whom he has recorded the CD *Dalla Terra*.



Filmography

01 & 18 | Pier Paolo Pasolini: **Uccellacci e uccellini**

02 & 03 | Federico Fellini: **I vitelloni**

04 - 07 | Luigi Comencini: **Le avventure di Pinocchio**

08 | Vittorio De Sica: **Stazione Termini, Ladri di biciclette** and **Sciuscià**

09 | Michelangelo Antonioni: **Il grido**

10 | Michelangelo Antonioni: **L'avventura**

11 | Federico Fellini: **Lo sceicco bianco**

12 | Mario Monicelli: **Guardie e ladri**

13 & 14 | Federico Fellini: **La strada**

15 | Pier Paolo Pasolini: **Che cosa sono le nuvole**

16 | Federico Fellini: **8 ½**

17 | Luchino Visconti: **Rocco e i suoi fratelli**