

Untangling the Lore of Ennio Bolognini

Stacey Krim & William “Mac” Nelson

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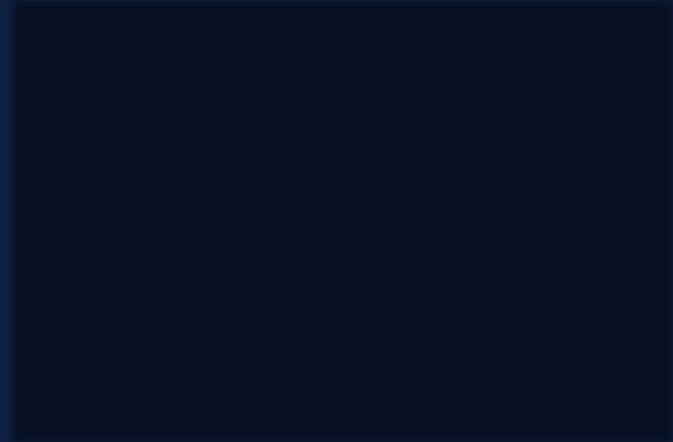
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October 12, 2019



Who was Ennio Bolognini?

- Cellist
 - Composer
 - Conductor
 - Orchestra Founder
 - Las Vegas Music Teacher
 - Association Educator of the Year
 - Caricature Artist
 - Aviation Pioneer
 - Stunt Pilot
 - Cadet Flight Instructor for B-29 Superfortress Bombers
 - Co-founder of the Civil Air Patrol during WWII
 - Awardee of Air Force Commendation Medal
 - Welterweight Champion Boxer
 - Street Brawler
 - Single Scull Rowing Champion
 - Race Car Driver
 - Gambler
 - Las Vegas Celebrity
 - Freemason
 - Speed Car Tester
 - Infamous “Ladies Man” to Be “Warned About”
- ... and official card-carrying member of the



Who was Ennio Bolognini?

Anonymous 1/01/2012 8:10 AM


you forgot that he was fired from ravinia festival after heated argument w director so as revenge he flew his plane as low as possible over the stage to drown out the sound during a concert. Was arrested by police when he landed.




Reply


Anonymous 8/10/2012 11:16 AM


It took 12 policemen to hold him down and arrest him. JLG

Reply

 Yes, Ennio Bolognini was principal cellist of the Chicago Symphony for a brief time but he was let go. After he was fired by the Chicago Symphony he was so angry that he rented a small plane (he was an experienced pilot) and flew it around the pavilion at the Ravinia Festival in Highland Park during at concert to show his displeasure with CSO management.

Like · Reply · 1h · Edited    3

 Bolognini I had a very interesting life. He was on tour and stopped in Vegas and lost a lot of money. The mob made him an offer he could not refuse to settle his debt, and he ended up staying there the rest of his long life. Colleagues of mine from Yale in the 70s used to go to Vegas to make money in the summer (before the strike that management used to destroy live music), and they studied with him. An amazing musician and a very colorful man.


Like · Reply · 6w · Edited  1


 That was one handsome man! 


Like · Reply · 45w  1


 Yes he was and quite a ladies man too!


Like · Reply · 44w  1

 I actually knew Ennio Bolognini when I grew up in Las Vegas. I played with him and visited him in his house. A wonderful cellist, he was also a very eccentric man. He was a boxer (can you imagine?) and he occasionally got in to street fights.

 He ended up conducting in Las Vegas to pay off his gambling debts. My first cello was a Kay. Garbage.

Like · Reply · 9h  1

 My mother was at Chicago Musical College at exactly that time(late 20s) and told me she was "warned" about him.

Like · Reply · 5w  1

Bolognini's Family



Historic Pug, c. 1900

Early Musical Life



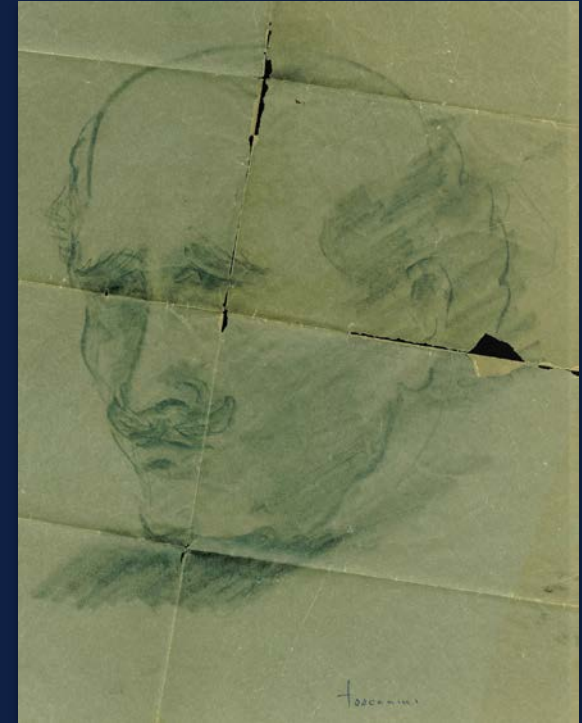
Early Musical Life



José García



Ennio Bolognini



Arturo Toscanini

Early Life in South America, 1910s-1920s

EL VIOLONCELISTA BOLOGNINI

Este conocido artista argentino, que tanto figuró en nuestros círculos musicales, ha pasado más de un año en Chile, y ahora seguirá a Norte América.

A propósito de su despedida de Chile, escribe un cronista santiaguino:

"Bolognini, en el mundo del arte, ha llegado a tener la fuerza de una institución. Lo considerábamos hasta este momento como algo peculiar y simpático de nuestra vida diaria. Tan importante es su concurso en un concierto, como en un match de box. En aquél hace cantar su violoncello con esas voces y esa sonoridad única y hermosa que sabe arrancar en los otros, junto a su inseparable Vicentini, el público admiraba sus músculos de acero.

¡Cuántas veces hemos asistido a la necesidad de los empresarios de contar con Bolognini para los grandes conciertos!

Sus ejecuciones en las orquestas de biógrafo, en las tardes del Splendid y del Imperio, han alcanzado el mayor éxito y han creado el verdadero gusto por la música en el día.

Nuestra sociedad le ha aplaudido allí sin reservas. A través de sus interpretaciones de shimles, de tangos, de música lírica y seria, ha sa-

bido destacar su poderosa personalidad artística.

Llegó solo, con su violoncello al país, y en poco tiempo se ha conquistado una destacada posición.

Hoy, cuando sabemos que se va, como nosotros, muchos sentirán un sincero pesar. El gran bohemio, muchacho francote, alegre y descuidado, ha sabido hacerse querer.

Nos resta la esperanza de que al partir a los Estados Unidos, va en camino de serenar su espíritu y de moldear sus inquietudes, para dedicarse al arte que tan brillante porvenir le presenta".



son de la acreditada casa **A. SCAPUSIO y Cia.** Cangallo 1099 y Cerrito 201/17

El eminente violoncelista argentino

Prof. Ennio Bolognini

amenizará los intervalos del espectáculo con su selecto repertorio acompañará al piano el maestro

Angel D'Agostino

se amenizan con un poco de música, pero ciertos públicos no pueden transar con las murgas a base de platillos y bombo ó con los pianos desafinados que no lanzan más que los acordes de ese tango de toda la vida que puede soportarse en el sainete arrabalerero ó en el cabaret, donde la muchacha alegre se quiebra a sus compases con caras trágicas y amenazantes.

En el Apolo han entendido que se necesitaba un concertista, no precisamente el virtuoso de tal ó cual instrumento, sino el maestro, el profesor, el verdadero artista.

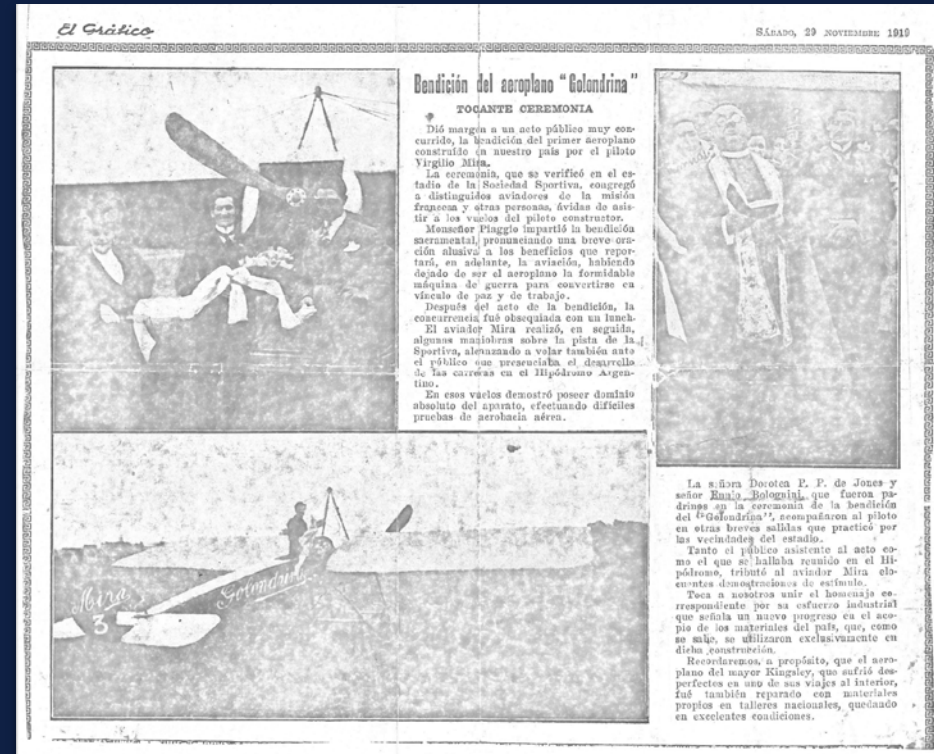


Y recién lo han encontrado en Bolognini, reputado violoncellista que ha sido mucho tiempo el aplaudido número de concierto en espectáculos de esta índole.

Los violinistas, pianistas y murguistas de todos los teatros de verso no valen lo que un solo golpe de arco de Bolognini. Y conste que este no es todo el elogio que se merece, porque son los otros muy inferiores, muy malos, para que pueda establecerse una justa comparación.

Hoy debuta en el Apolo, donde siempre se mantiene con gran éxito "El pariente político".

The Aviation Pioneer: Early Life in South America, 1910s-1920s



Godfather of the first airplane to be built and fly in Argentina, November 1919

The Boxer: Bolognini Travels to the United States



Bolognini Boxing in Argentina



Ennio Bolognini and Jack Dempsey

THE CHICAGO DAILY NEWS.
MONDAY, MAY 29, 1939.

--The Score Card--

Handy with His Hands

BY JAMES S. KEARNS.

OUR first look at Ennio Bolognini came as he reached for his cello in L'Aiglon on the near North Side the other night. He shifted his chair so that he could lean back against a pillar and then with a nod to his ensemble, he played. What he played was "Macushla," and then when he finished he said:

"It is funny about that Irish song. It brought me to the United States, and it kept me here. I played it in Buenos Aires once, a long time ago. I was a boy, playing a concert. I played 'Macushla,' and I heard someone singing it in the front row—not good singing."

"A f t e r -
ward he came
back to see me
and he said, 'I
am sorry. I did
not mean to
sing. But the
song is Irish . . .
and it's been a
long time.' He
was strange,
that fellow—
battered ears,
scars near his
eyes and a
crooked nose.
His name was
Willie Gould.
He was a prize
fighter. Or he
had been."

Would Bolognini play a request for the lady? He would, and Gzechichien sus dem Wiener Wald would be lovely, he said. It was . . .

"Willie Gould was starting a boxing club in Buenos Aires. I went to learn boxing from him. I hadn't been a bad street fighter."

Bolognini learned to box. He became, eventually, the middle-weight and light-heavyweight amateur champion of South America. He came to think that Luis Angel Firpo, the old Wild Bull of the Pampas, could whip any man on earth. Bolognini, with his cello, came north to see Firpo prove it on Sept. 14, 1923, in New York against Jack Dempsey. The cellist bet everything but his cello on his countryman.

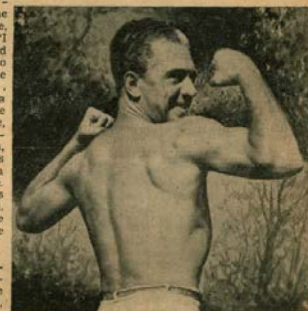
"I think your sport writers cost me my money," he says mildly. "They pushed Dempsey back into the ring. But really he won fairly because Luis hadn't knocked him out of the ring. He pushed him, half-threw him out."

Always, the cello. Toscanini is godfather to Bolognini—one of three baptismal sponsors. Ennio has played his cello with Toscanini and the New York Philharmonic. And with the Chicago Symphony. He is a fine cellist. He might have been a pianist. Paderewski told him so once when they played billiards in Buenos Aires.

"Your hands!" he said, when I was trying a masse shot. "You should play." I said "No, the cello is enough." And I missed the masse."

Would Bolognini play again for the lady? Of course. From *Thois* this time? Ah, yes.

He is a strange cellist this man who, when we asked his age, said to make it "39 1/2 . . . it is half-past nine now. And I am about that . . ."



Ennio Bolognini, Ex-Prizefighter.

I actually knew Ennio Bolognini when I grew up in Las Vegas. I played with him and visited him in his house. A wonderful cellist, he was also a very eccentric man. He was a boxer (can you imagine?) and he occasionally got in to street fights.

Early Musical Career in the U.S.

CHICAGO SUNDAY TRIBUNE: MARCH 29, 1936.

Harpischord Program Set for This Week

Works of Couperin and Bach Are to Be Presented Wednesday.


A remarkable evening of ancient music is promised Wednesday, when Philip Manget and Gavin Williamson, harpischordists of parts, enlist the aid of two flutists, a string quartet, an organist, and another harpischord player to present a Bach and Couperin program in the Goodman theater. Couperin is the 17th century Frenchman whose reputation is greater than the opportunity to hear his works.

Manuel and Williamson are Chicagoans, specialists in early instruments and the music written for them, and the possessors of what is thought to be the best collection of harpischords in America. They were made by Fleyel of Paris to closely approximate the instrument for which Bach and Couperin composed much of their music.

The most interesting item on the program is a concerto for two. The symphony, which Chicago is to hear for the first time this week, is based on the opera of the same name—and concerns Matthias Grunewald's three paintings on an altarpiece in the Colmar museum. The work was first played in this country about a year and a half ago.

The Chicago Composers Collective gives its first public concert in the Auditorium Recital hall this afternoon. Works by David Shoenfeld, Nathan Lupo, George Henry, and Ernest Brooks are scheduled for performances. All of these men are Chicagoans. Charles Skopp, violinist, will be featured on the earlier part of the program.

Ennio Bolognini, the cellist whose name has been absent from the city's concert calendar for some years, plays a recital this coming Tuesday at the Studebaker. The program opens with a Richard Strauss sonata, goes from that to a Saint-Saëns concerto, and closes with a miscellaneous group that includes two transcriptions by the cellist himself. The pianist is Leon Benditsky. Bolognini was once



CELLIST IN PROGRAM AT STUDEBAKER

Ennio Bolognini, who was principal cellist of the Chicago Symphony orchestra six seasons ago, plays in a program at the Studebaker Tuesday night. His accompanist is Leon Benditsky.

Bertha Ochmer and Emily Boettcher, handling choreography and music respectively, have composed a ballet based on the sights and sounds of this city. It is called "Chicago by Night" and some of its scenes bear such provocative titles as "Water Front" and "Back of the Yards."

It will be performed next Saturday night by the Renaissance society of the University of Chicago at Mandel hall. The music, said to be of a strange and exciting nature, is given to two pianos and a small orchestra. Miss Boettcher and Marion Hall are the pianists, and John Fratt is doing the costumes. An especially splendid excerpt from Mrs. Harold Stark's description of the new ballet is appended. Mrs. Stark is president of the society.

"Its implications range from the amusing to the profound. Implicit in its movement are the beauty and ugliness of a great modern city, and the fact that its talented collaborators are not unmoved by the wonder of America's place in the world, and Chicago's place in America."

SUNDAY, JUNE 19, 1938

CHICAGO HERALD AND EXAMINER...

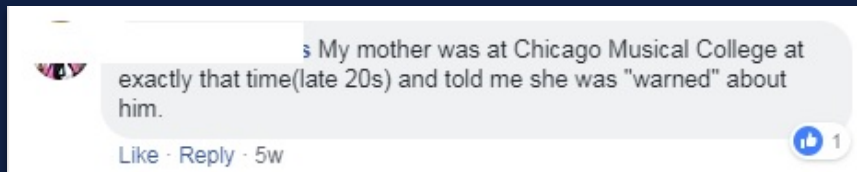
ENNIO BOLOGNINI

Mr. Bolognini is perhaps one of the most colorful and versatile celebrities ever to entertain the Homemakers. Godson of Toscanini, it is as a cellist that this boxer-aviator-poloist-auto racer will perform. His current engagement as cellist and leader of the orchestra at the popular Near North Side dance-restaurant, L'AIGLON, is an important addition to Chicago's amusement life.



The Ladies' Man

... she told him that when he played his cello, "she was unmoved, but when Bolognini drew his bow, not only his cello but the strings of her heart vibrated," and that Bolognini "effervesced with romance and affected her as did a cocktail."



interest in his cello and is completely devoid of inspiration for new musical compositions.

NAMES MUSICIAN.

In the cross complaint for divorce, Kruse sets forth that he and his wife, the daughter of G. C. Callerman, wealthy broker of 1120 Lake Shore drive, were married April 25, 1928. In May, 1932, she had a romance with Ennio Bolognini, another cello-soloist of radio fame, he charges.

At that time, Kruse avers, she told him that when he played his cello "she was unmoved, but when Bolognini drew his bow, not only his cello but the strings of her heart vibrated," and that Bolognini "effervesced with romance and affected her as did a cocktail."

Then Lowery appeared, the bill states, and both celloists were discarded in favor of the art student. Mrs. Kruse, who is 24, is living with her parents at the Lake Shore drive address.

Chicago newspaper, 1933

The Fighter Pilot Instructor, WWII

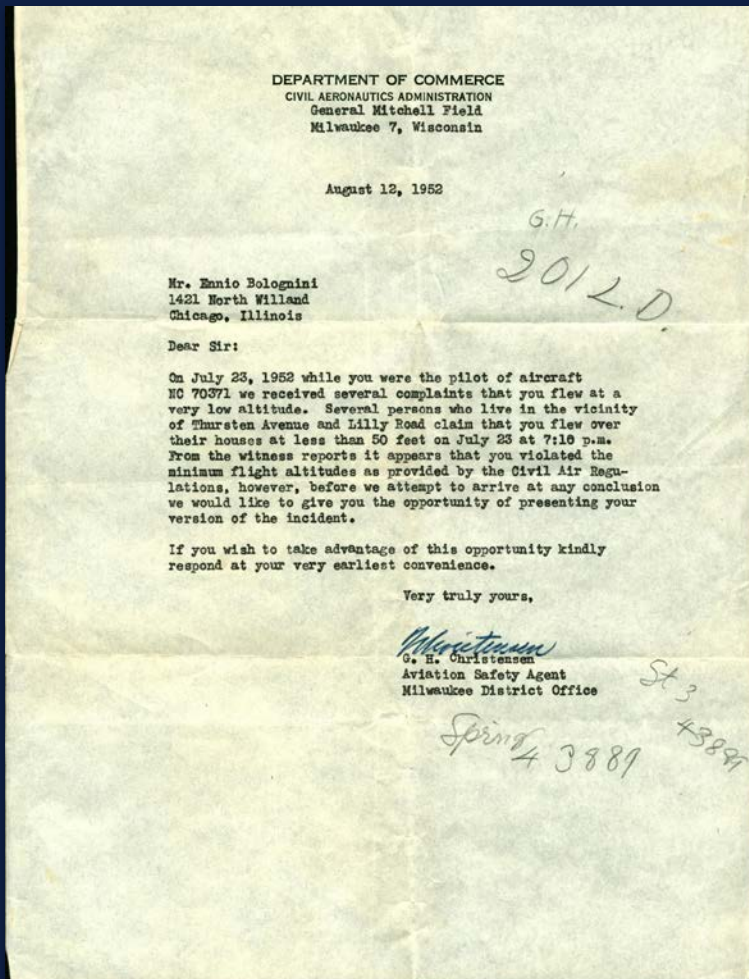


Fritz Kreisler accompanying Bolognini during a USO performance, Chicago, 1944



Bolognini showing American soldiers how to box

The Stunt Pilot & The Street Brawler



Anonymous 1/01/2012 8:10 AM

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[Reply](#)

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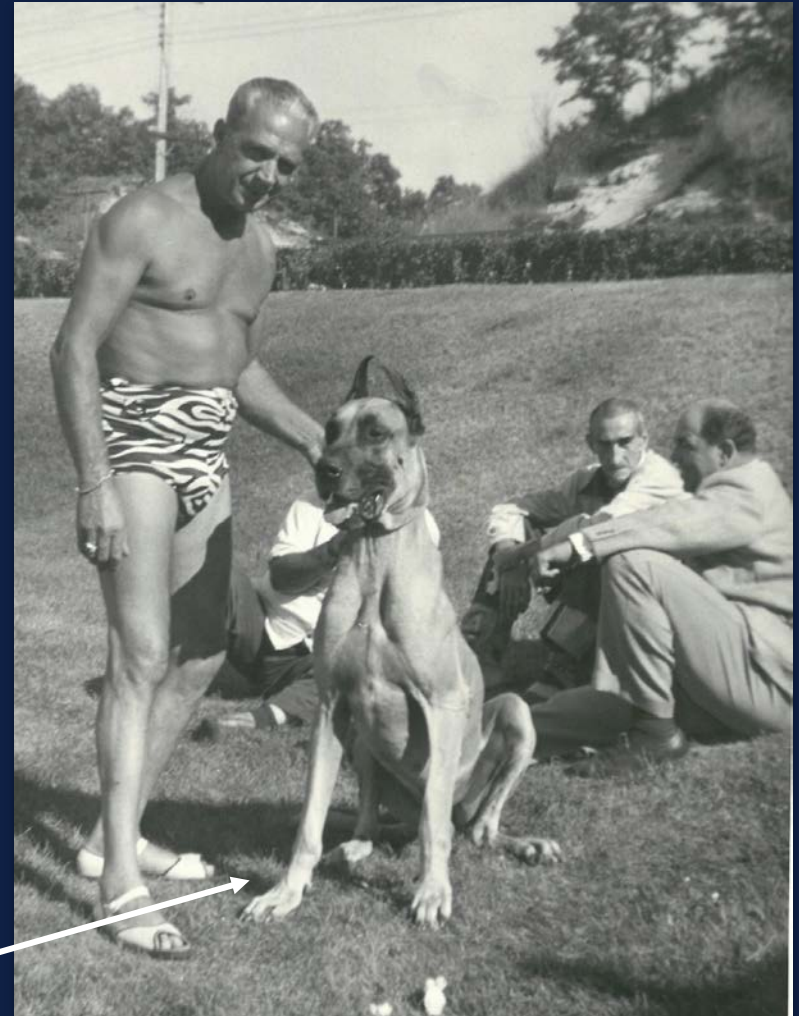
The Gambler

Bolognini I had a very interesting life. He was on tour and stopped in Vegas and lost a lot of money. The mob made him an offer he could not refuse to settle his debt, and he ended up staying there the rest of his long life. Colleagues of mine from Yale in the 70s used to go to Vegas to make money in the summer (before the strike that management used to destroy live music), and they studied with him. An amazing musician and a very colorful

Variation of gossip: Bolognini became terribly in debt while gambling in Chicago and was forced to flee Chicago by the Chicago mob, but was protected by the local mafia when he settled in Las Vegas.

- *told to me by a cellist whose teacher studied with Leonard Rose, and Rose told the teacher, who told the cellist*

Great Dane Bolognini allegedly won during a card game in Chicago, 1942



The Las Vegas Celebrity



You Bet Your Life with Groucho Marx,
October 24, 1957



The Liberace Show, Liszt Concerto A
Major Cello Movement

The Orchestra Founder

32 LAS VEGAS SUN

Sunday, Nov. 22, 1964

IN MEMORIAM



The Late President **JOHN F. KENNEDY**

the
Las Vegas
**PHILHARMONIC
ORCHESTRA**

Maestro Ennio Bolognini

Founder and Conductor Presents A

Free
**MEMORIAL
CONCERT**

Sunday, November 22, 1964

2:15 p.m.

Convention Center Rotunda

MY THANKS TO . . . THE MUSIC PERFORMANCE TRUST FUND OF THE RECORDING INDUSTRY IN ASSOCIATION WITH LOCAL 369 OF THE MUSICIANS UNION,
JACK FOY PRESIDENT, THE BOARD OF COUNTY COMMISSIONERS OF CLARK COUNTY, NEVADA, LOU F. LOPORTA CHAIRMAN, THE CLARK COUNTY FAIR AND
RECREATION BOARD, REED WHIPPLE CHAIRMAN, GEORGE ALBRIGHT, MANAGING DIRECTOR



... and now for
Ennio Bolognini,
the cellist and
composer.

Tony Bennett and Ennio Bolognini,
November 1971

Bolognini's Music

“His tastes in music are all-encompassing, and his belief is that it is not so much the piece of music, as ‘the man behind the gun’—the performer—who makes it count. ‘You can ruin good food if you are a bad cook,’ he explains, ‘you can also wreck a good piece of music, unless you have a feeling for it.’”

Serenata del Eco

("Echo Serenade")

[Echo Serenade Clip](#)

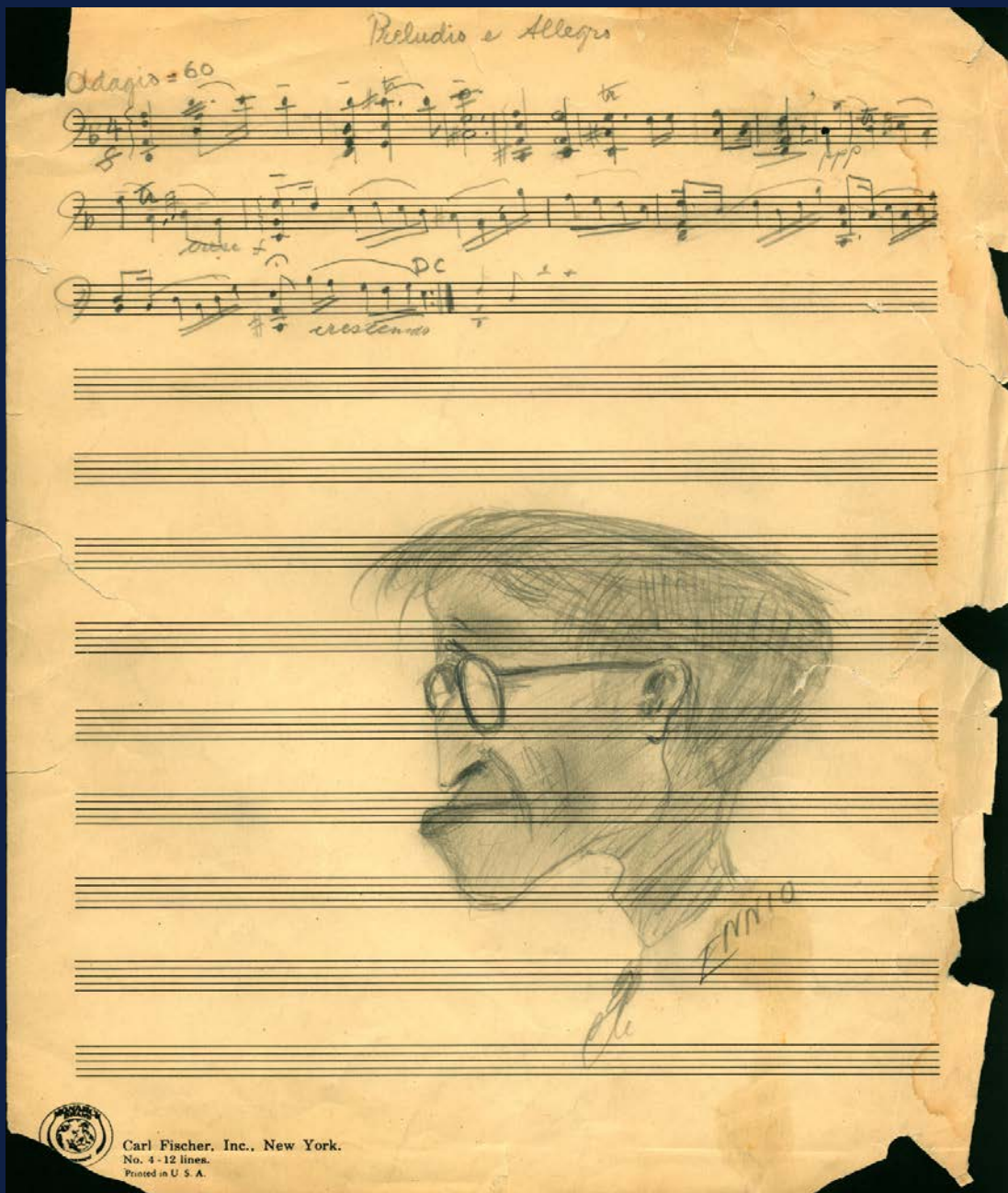
SERENATA DEL ECO
(ECHO SERENADE) ENNIO BOLOGNINI

Allegro BOUNCING
ARCO
PP
accelerando
SLOW CHANT
ECHO
PPP
accelerando VIVO
PIZZ ARCO
PIU' ACCER
MENO
mp
dimin
slow
Pizz
ARCO
more
over

MUSIPAK
12 Slave No. 1

Label in U.S.A.

MS Fragments: Preludio e Allegro (with Sammy Davis, Jr.)



Prelude and Fugue (1)

Prelude and Fugue
Adagio and Allegro
Ennio Bolognini
dictated to I. MITSUHASHI

PRELUDE
Adagio maestoso

note first
throat

lay into
soft on harmonic
melody going

quasi fantasia

allegro attacca

Prelude and Fugue (2)

Handwritten musical score for Prelude and Fugue (2). The score is written on ten staves, with the first four staves containing the Prelude and the remaining six staves containing the Fugue. The music is in bass clef and includes various performance instructions and markings.

Key markings and instructions include:

- a piacere* (at the beginning of the fourth staff)
- a tempo* (at the beginning of the fifth staff)
- rit.* (ritardando, appearing below the fifth and sixth staves)
- sempre cresc.* (sempre crescendo, appearing below the sixth staff)
- Adagio* (at the beginning of the seventh staff)
- rit.* (ritardando, appearing below the eighth staff)
- or.* (optional, appearing below the eighth staff)
- fff* (fortissimo, appearing below the eighth and ninth staves)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes dynamic markings such as *tr* (trills) and *sfz* (sforzando).

Program

I.

Symphonic Variations Leon Boëllmann

Boëllmann was born in Ensisheim, Alsatia, Sept. 25, 1862. Moving to Paris, he became a pupil of the Niedermeyer School studying under the celebrated organist Gigout. He achieved renown himself as a splendid organist. As a composer, he was successful in almost all styles. The *Variations Symphoniques*, written for cello and orchestra, show us the composer at his best.

II.

Gran Minuetto Gaetano Pugnani
(1731-1798)

Gaetano Pugnani renowned as violinist, composer and teacher, was born in Turin, Italy. He studied at Tartini's school at Padua and later in life opened his own school for violinists among whose alumni were Viotti, Conforti, Buini, and Polledro. Chiefly known as an instrumental composer he also produced several operas, a ballet and two cantatas.

Arioso (A minor) J. S. Bach

The melody of this Arioso is one of Bach's most beautiful inspirations; its earnestness and serenity are a wonderful expression of the mood of the Cantata, for which it was originally composed. In the original score, this composition serves as a prelude to the Cantata for the third Sunday after Epiphany, "Ich steh' mit einem Fuss im Grabe."

Etude de Concert Jean-Louis Duport
(arr. Bolognini)

The Duport brothers, Jean-Louis and Jean-Pierre were both famous cellists. Jean-Louis, the younger, joined his brother in Berlin at the outbreak of the French Revolution, returned to Paris in 1812 and joined the Imperial Orchestra remaining with it when, after the fall of Napoleon, it was renamed the Royal Orchestra. He was regarded as the foremost French cellist. His *Essai sur le doigtier du violoncelle et la conduite de l'archet, avec une suite d'exercices*, is still a standard textbook and practically laid the foundations of modern cello virtuosity.

Cantilena Antica Ennio Bolognini

This piece has been performed repeatedly with great success. In introducing this number Mr. Bolognini previously used the names of such great composers as Tartini, Corelli, Giordani, etc. . . . in order to find out the reaction of the audience to this selection. Now he is very happy to play it under his own name. It is written in the early Italian classical style.

Intermission

III.

PIANO SOLOS

Ballade, Op. 47, A-flat major Frederic Chopin

Etude, No. 6, A minor Paganini-Liszt

MR. KOHNOP

IV.

*My Prayer (Traditional Hebrew) Ennio Bolognini

Through his association with this type of music and having been fortunate enough to perform with the most celebrated cantor, Joseph Rosenblatt, Mr. Bolognini has been inspired by this great cantor to write a poem describing various moods and dramatic stages of his life. He dedicated this musical poem to Mr. Rosenblatt's immortal memory.

Prize Song, from "Die Meistersinger" Richard Wagner

In Wagner's opera, Walther von Stoltzing wins entrance into the Guild of Mastersingers and the hand of the beautiful Eva with this song. This favorite melody is especially effective played on the cello.

Serenata Giovanni Sgambati

Sgambati is prominent in the history of nineteenth-century Italian music as one of the earliest, and perhaps the greatest, of the few Italian composers who were then successfully cultivating instrumental music. He was a pupil in piano of Liszt and, as a composer, enjoyed the patronage of Wagner, who recommended him to his own publishers.

*Basque Airs Ennio Bolognini

This musical sketch has been written to give an impression of certain festivities and reunions among the Basque mountaineers. In fact, the opening of the number consists of a rhythmical tambourine beating with a background of guitars, then the first mountain call is sounded and receives an answer from neighboring peasants. At the sound of a bagpipe the people join together and begin their dances and songs. This sketch closes with the first theme followed by an echo.

Hungarian Rhapsody David Popper

David Popper was born in Prague in 1843 and became one of the finest 'cellists of his day. Many of his compositions for his instrument have become great favorites with 'cellists. The Hungarian Rhapsody is among the most brilliant of them.

*For unaccompanied cello.

COMMUNITY CONCERTS



113 W. 57th ST., NEW YORK 19, N. Y.

406 WRIGLEY BUILDING, CHICAGO

The Community Concert Association

Presents

ENNIO BOLOGNINI

'Cellist

LOUIS M. KOHNOP *at the Piano*

1950

1951

ENNIO BOLOGNINI was a young medical student in Argentina who thought he was going to be a great surgeon. And he might have become one for his strong, sure fingers were fantastically deft and quick. But music became more important than medicine in the young man's life and he became a 'cellist, instead.

The kind of 'cellist Ennio Bolognini turned out to be was described by Claudia Cassidy in the Chicago Tribune: "He is a magnificent 'cellist. No more beautiful tone is being drawn from that instrument today unless it is by the obdurate Casals . . . it is a tone so alive in magnetism, so rich in color, so pure in intonation, and so patrician in line that like any other tone so remarkable it is always heard with a fresh shock of pleasure. The very first note made the audience sit up and take notice."

Former solo 'cellist of the Chicago Symphony, more recently associated with ABC and now devoting his time to a virtuoso career, Bolognini stirs such critical reaction wherever he plays.

In the Indianapolis Times, June 2, 1950, Henry Butler reported: "The man is a terrific musician. In Purcell and Bach he sounds like Casals, with whose teacher, Jose Garcia, Mr. Bolognini studied in Buenos Aires."

Management:
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113 WEST 57TH ST., NEW YORK 19, N. Y.

Homage a
Ernest Bloch
"Petit Poème"
Cells + Orchestra E.B.

Played in Town Hall NYC
And this is the piano part that
I wrote in 15 minutes before the
concert. Louis lost the original!
But he did a very good job too.
My brother Remo was turning pages
and when this little poem came in
front of him he made a prayer.
"14 minutes"

Preghiera di un Violoncello ("Cello's Prayer")

"Preghiera di un Violoncello" "Cello's Prayer"

A mio padre Egidio Bolognini
by Ennio Bolognini

Adagio Orch.

Recitando *trann* *cresc.* *pp rit* *ppp espress.*

ppp *tranquillo ed cresc.* *accel.*

3 *dento* *trann* *cantato* *cresc.*

accel. tr *accel* *pp* *molto*

con bravura cresc. *molto cantato*

ppp *Segue*

EL MELECH YO SHEV
AL KISE RACHAMIM

To my little
"Francesca"
Mamma Nanna
"Lullaby" E.B.

“Lullaby”

Bolognini's Critics

“Bolognini stated to this writer before the concert that he knew he was not playing a ‘cellist’s program’ but one for the people of the community. He later explained to the audience that he was tired of playing sonatas, concertos, and ‘long haired’ music. If he really ‘sold the cello’ to the audience last night with a program over-balanced with comparatively light romantic music, let us hope that the Conway audiences will be able to take and have the opportunity to hear some of the great works for the instrument, particularly some contemporary music which was completely neglected on last night’s program.”

(Clipping of a review (in an unidentified publication) by Jean Whitehead, March 26, 1952)

Tempo di "Longhair"

Modervato e con Prosopopea
11 Tempo di "Longhair"

A handwritten musical score on aged, yellowed paper. The title at the top is "Modervato e con Prosopopea" in cursive. Below it, the piece is identified as "11 Tempo di 'Longhair'". The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as "p" (piano) and "f-p" (fortissimo-piano). There are also some handwritten annotations like "cres" and "x" scattered throughout the score. The paper shows signs of age, including creases and discoloration.

Bognini and Popular Music

“Unlike so many other classical artists who have an unfortunate aversion to anything other than classical music, Bognini is no snob; he enjoys all kinds of music and has many friends in the pop music world. It is said that Tony Bennett refuses to perform without his friend Ennio Bognini playing the cello in the accompanying orchestra. Bognini performs similar acts of friendship for other Las Vegas musicians.”

(The Nevadan, Sunday, January 4, 1976, p. 31.)

Tommy Thompson: "Show Biz Baby"

(Show Biz Baby.) *By - N.H. Tommy Thompson* *Lyrics*
Ennio Balognini *Music*

2/4 # Intro
 Tempo Clog Waltz. Vamp

2/4 # Song.

My show biz ba--by as night drifts a long
 I swells with pride as I watch you per--form
 Your heart is wrapped up in laugh-ter and song
 You wear a smile as you go thru the play
 Foot lights and grease paint are part of your life
 I want to pro--tect you from an--y harm
 Man--y a man would like you for his wife
 With a wish that you would be mine some day

(Show biz Baby)
 My Show biz Ba-by, as night drifts a-Long
 Your heart is wrapped up, in laugh-ter and song.
 Foot Lights and grease paint, are part of your Life.
 Man-y a man, would like you for his wife.

I sit on the side line, ^{wait-ing} ~~and wait~~ for you,
 Long-ing to hold you, when your day is thru.
 I'm held by your spell, as you steal the show.
 I can't have you dear, tho I love you so.

By - N. H. Tommy Thompson

“Tip Your Hat to the Boys in the Air”

TIP YOUR HAT

To THE BOYS IN THE AIR

Words by *B. Bergquist*

AMERICAN AIR FORCE SONG

Music by *Ennio Bolognini*

March Time *Trumpets*

Drums *f*

Hail! spirit of free-dom Of the

boys that vol-un- teer, They pledge their al-

le- giance, Give the A-mer-i- can Air Force a cheer!

CHORUS

Tip your hat to the pride of the Arm-y They're the pride of the



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“Tip Your Hat” (Orchestra Score)

TIP YOUR HAT "AMERICAN AIR FORCE" by Eino Dolgoff

March Break

WOODWINDS
CORNETS
FLUTES
OBOES
CLARINETS
BASSOONS
SAXOPHONES
TRUMPETS
TROMBONES
EUPHONIUMS
TUBAS
DRUMS
PERCUSSION
PIT

No. 10. 24 Staves (Large Size)

BICENTENNIAL ARMY HYMN COMPOSERS COMPETITION



Who can Enter

The Bicentennial Army Hymn Composers Competition is open to the general public.

Purpose and Mission

This competition has been designed as a means of selecting an Army hymn of nonsectarian lyrical content and musical quality for wide use particularly among members of the Armed Forces. Such hymn should become—

(1) a distinctive and rousing musical focal point evoking the spiritual heritage of equality, liberty and justice that a united people are destined to propagate and defend under God;

(2) a lyrical symbol of eternal values providing reconciliation of thought, emotion and action; and

(3) a stirring, singable proclamation of our faith in God.

This project is consonant with the mission and objectives of chapel choirs, and other related groups, vocalists and instrumentalists; of special, organized, and separate Army bands; of the music phase of the overall Army Music and Theater Program; and of the Army Bicentennial Commemoration program.

Classes of Competition

The following categories and cash awards will form the basis for the competition:

| | 1st place | 2d place |
|-----------------------------------|-----------|----------|
| Text or poem with melody | \$7,500 | \$2,500 |
| Text or poem without melody..... | \$3,000 | \$750 |
| Melody without text or poem | \$3,000 | \$750 |

Contest Rules

- a. All entries will be judged independently.
- b. There is no limit on the reading or playing time for each entry.
- c. All texts or poems will be submitted with suggested titles and must be no less than two verses typewritten on plain bond paper and double spaced. All melodies will be submitted with suggested titles, especially those without a text, and will be written in clearly legible appropriate music note symbols. Complete texts with melodies will be arranged in consonance with each other.
- d. Collaborative or joint entries in accordance with c. above are authorized in the case of coauthorship of any text, melody, or combination of both. In the event of two or more contestants submitting a joint entry, the names and specific contributions of each person will be clearly indicated. If a joint entry results in a winning work, only one award will be given for each entry.
- e. All entries must be original works of the contestant, either previously published or unpublished, in which the contestants have the right to grant the required license to the Government. An original text or poem may be accompanied by the designation of a published musical composition which may serve as a vehicle for its evaluation.
- f. In the event of a tie for an award in any category submitted, the entry receiving the highest point score in the area of technical quality will be declared the winner.
- g. Contestants may enter more than one composition to qualify for two or more of the three listed categories. A single composition qualifying for one category may not be entered in any of the other categories.

h. First place prize of text or poem with melody is established exclusively for an entry that is selected to be "The Army Hymn." If no entry is deemed of sufficient quality to be selected as "The Army Hymn," no first prize will be awarded. Awards for all categories will be made only if entries are of sufficient quality or merit.

i. All entries submitted will be considered in the development of an official Army hymn. If no single text and/or melody merits designation as the official Army Hymn, various entries or elements of entries may be combined and arranged at Department of the Army to develop a hymn. Final selection of such materials may or may not correspond with designated award winners.

Judging

Judging of all entries will be conducted at Department of the Army level and will be based equally upon the following criteria:

(1) *Originality of material or treatment.* This criterion will be applied to the basic freshness of textual-poetic substance and/or melody-music material.

(2) *Technical quality.* This criterion involves the degree of mastery in the art of prose-poetry and/or music. Such elements as meter, syntax, synthesis of thought and/or voicing, texture, timbre, and range of melody will be considered.

(3) *Style and effectiveness.* Consideration will be given to the impact and pertinency of the written message relative to personal-social-spiritual needs and enrichment and/or consistency-integration of musical style.

A point-by-point rating technique will be applied in order to more precisely characterize the merits of each entry and to reduce the probability of ties. In the event of a tie for an award within any one category, the numerical score for technical quality will determine the winner.

The selection panel will be composed of four eminently qualified judges selected by the Army Chief of Chaplains from both the military and civilian community. Decision of the judges will be final.

Competition Entry: "Have Faith, We're the Army"

ARS COMPETITION

h. First place prize of text or poem with melody is established exclusively for an entry that is selected to be "The Army Hymn." If no entry is deemed of sufficient quality to be selected as "The Army Hymn," no first prize will be awarded. Awards for all categories will be made only if entries are of sufficient quality or merit.

i. All entries submitted will be considered in the development of an official Army Hymn. If no single text and/or melody merits designation as the official Army Hymn, various entries or elements of entries may be combined and arranged at Department of the Army to develop a hymn. Final selection of such materials may or may not correspond with designated award winners.

Judging

Judging of all entries will be conducted at Department of the Army level and will be based equally upon the following criteria:

(1) *Originality of material or treatment.* This criterion will be applied to the basic freshness of textual-poetic substance and/or melody-music material.

(2) *Technical quality.* This criterion involves the degree of mastery in the art of prose-poetry and/or music. Such elements as meter, syntax, synthesis of thought and/or voicing, texture, timbre, and range of melody will be considered.

(3) *Style and effectiveness.* Consideration will be given to the impact and pertinency of the written message relative to personal-social-spiritual needs and enrichment and/or consistency-integration of musical style.

A point-by-point rating technique will be applied in order to more precisely characterize the merits of each entry and to reduce the probability of ties. In the event of a tie for an award within any one category, the numerical score for technical quality will determine the winner.

The selection panel will be composed of four eminently qualified judges selected by the Army Chief of Chaplains from both the military and civilian community. Decision of the judges will be final.

How to Enter

All entries will be submitted to Headquarters, Department of the Army (DACH-AMZ), WASH, DC 20314 so as to arrive not later than 31 January 1975. The form below must be completed in full. Read carefully and sign the license agreement.

Fill Out and Attach This Form to Each Entry

• Category of competition (check appropriate box):

- Text or poem with melody
 Text or poem without melody
 Melody without text or poem

* ENNIO BOLOGNINI

ZOE G. ZANGRANO

• Full name of contestant(s)

* 328 Bedford Road

Las Vegas, Nevada 89107

• Address

* [REDACTED]

• Social Security Number

• Attach name, Social Security number, and address of other joint entrants, if a joint entry.

• Attach to entry: instrumentation, recommended tempo, other information considered appropriate.

• Each contestant must sign and date the following statement: License: I (we) hereby grant to the United States of America as represented by the Secretary of the Army a non exclusive, irrevocable, royalty-free license to publish, perform, record, copy, reproduce, deliver, translate and otherwise use all or any part of the composition submitted herewith as an entry in the Bicentennial Army Hymn Contest, provided, however, that this license shall be effective only in the event that the composition is awarded a prize as a winner or is otherwise recognized for its use as part of a composite work to create an official Army Hymn.

HAVE FAITH, WE'RE THE ARMY

• Title of Selection

• Signature Ennio Bolognini

Jan. 24, 1975

• Date

{redacted by S.Krm}

“Have Faith, We’re the Army”

HAVE FAITH, WE'RE THE ARMY

Lyrics by Zoe G. Zengrando

Music by Ennio Bolognini

MARCH TIME

TRUMPETS

f DRUMS

HAVE

FAITH, WE'RE THE ARMY SHOUT AND CHEER THAT WE'LL BE THERE

mp

HAIL! SPIRIT OF FREEDOM DO OUR SHARE, PRAY TO GOD, HE'LL BE THERE!

CHORUS

WE'LL BE THERE, DO OUR SHARE, WE'RE THE ARMY CONQUER ALL SAFE AND SOUND, WE'RE



Alpheus Music Corp
Hollywood, Calif

M 109

Cantilena (By Tartini?)

V *Cantilena* *Tartini - Bologna*

Violino Andantino *Cantato*

p *cresc* *mf* *pp* *f* *pp* *f* *pp* *f* *pp*

Cantato *compre a tempo* *ritardando*

Corelli- Bolognini?

Monte olimis *Banileena antica* *Coralli Bolognini*

The image shows a page of handwritten musical notation for strings. The score is written on multiple staves. At the top, there are three titles: "Monte olimis", "Banileena antica", and "Coralli Bolognini". The notation includes various musical symbols such as notes, rests, and dynamic markings like "ppp", "rit", "diminuendo", and "3oo solo". There are also performance instructions like "str" and "Stings". The score is marked with several letters in boxes: "B", "C", and "C". The paper is aged and yellowed, with some ink bleed-through from the reverse side.

Bognnini Himself?

R. P. L. S.
23-6-99
=70

Cantilena
(Musica Semplice)
(Dedicata a la Sella Vecchia)

ENNIO BOLOGNINI

70

no. 10

pp

pp

(ET)

crescendo

Segoviana

E. Bolognini

Segoviana

Thank You and Questions



[Listen to Ennio Bolognini tell two children a story, 1958](#)

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