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 10 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.

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.

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.

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

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
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

Ennio Bolognini and Jack Dempsy

Bolognini Boxing in Argentina

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Early Musical Career in the U.S.
... 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.”
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

DEPARTMENT OF COMMERCE
CIVIL AERONAUTICS ADMINISTRATION
General Mitchell Field
Milwaukee, Wisconsin

August 12, 1943

Mr. Enzo Bolognini
1421 North Willard
Chicago, Illinois

Dear Sir:

On July 26, 1943, while you were the pilot of aircraft N9012D, we received several complaints that you flew at a very low altitude. Several persons who live in the vicinity of Turner Avenue and Thirty-Third Street claim that you flew over their homes at less than 50 feet on July 28 at 7:15 p.m. From the witness reports it appears that you violated the minimum flight altitudes as provided by the Civil Air Regulations; however, before we attempt to arrive at any conclusion we would like to give you the opportunity of presenting your version of the incident.

If you wish to take advantage of this opportunity kindly respond at your very earliest convenience.

Very truly yours,

[Signature]

Mr. W. C. Quinlivan
Aviation Safety Agent
Milwaukee District Office

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Anonymous 1/01/2012 8:10 AM

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Reply

Anonymous 8/10/2012 11:16 AM

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

Reply
The Gambler

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
IN MEMORIAM

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

The Late President JOHN F. KENNEDY

NO THANKS TO... THE MUSIC PERFORMANCE TRUST FUND OF THE RECORDING INDUSTRY ASSOCIATION WITH LOCAL 499 OF THE MUSICIANS UNION,
JACK FOGH PRESIDENT AND BOARD OF COUNTY COMMISSIONERS OF CLARK COUNTY, NEVADA, LOUIE ESPOSITO CHAIRMAN, THE CLARK COUNTY FAIR AND RECREATION BOARD, REED WHITTLE CHAIRMAN, GEORGE ALBRIGHT, MANAGING DIRECTOR.
... and now for Ennio Bolognini, the cellist and composer.

Tony Bennett and Ennio Bolognini, November 1971
“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
MS
Fragments: Preludio e Allegro
(with Sammy Davis, Jr.)
Prelude and Fugue (1)
Prelude and Fugue (2)
Program

I.

Symphonic Variations ... Leon Boellmann

Boellmann was born in Ensisheim, Alsacia, 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 doigter 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.

*M 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 Stolzing 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.

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The Community Concert Association

Presents

ENNIO BOLOGNINI

‘Cellist

LOUIS M. KOHNOP at the Piano

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 dexterous 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.”

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Management:

JUDSON, O’NEILL & JUDD, Inc.

Division of COLUMBIA ARTISTS MANAGEMENT, Inc.

113 West 57th St., New York 19, N. Y.
Petit Poème: Hommage à Ernest Bloch
Homage a Ernest Bloch
"Petit Poème"
Cello & Orchestra E.B.

Played in Town Hall NYC
And this is the piano part that
I wrote in 13 minutes before the
Concert. Louis lost the original pages,
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"
Ave Maria
(In Memoria di mia Madre)
Preghiera di un Violoncello ("Cello’s Prayer")
“Lullaby”
Was the dedication to Francesca or to Dinah?
“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”
Bolognini and Popular Music

“Unlike so many other classical artists who have an unfortunate aversion to anything other than classical music, Bolognini 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 Bolognini playing the cello in the accompanying orchestra. Bolognini performs similar acts of friendship for other Las Vegas musicians.”

(The Nevadan, Sunday, January 4, 1976, p. 31.)
Tommy Thompson: "Show Biz Baby"
“Tip Your Hat to the Boys in the Air”
“Tip Your Hat”
(Orchestra Score)
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 and of 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:

<table>
<thead>
<tr>
<th>Category</th>
<th>1st place</th>
<th>2nd place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text or poem with melody</td>
<td>$7,500</td>
<td>$2,500</td>
</tr>
<tr>
<td>Text or poem without melody</td>
<td>$3,000</td>
<td>$750</td>
</tr>
<tr>
<td>Melody without text or poem</td>
<td>$3,000</td>
<td>$750</td>
</tr>
</tbody>
</table>

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 contestant has 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”

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. ZANONI
* Full name of contestant(s)
  □ 328 Bedford Road
  □ Las Vegas, Nevada 89107
* Address
* 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 nonexclusive, 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.
  **Title of Selection**
  **Signature**
  **Date**

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.
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[Signature]
[Date]

[redacted by S. Bronn]
“Have Faith, We’re the Army”
Cantilena
(By Tartini?)
Corelli-Bolognini?
By Lolli Bolognini?
Bolognini Himself?
Segoviana
Thank You and Questions

Listen to Ennio Bolognini tell two children a story, 1958

Check us out at...

http://libcdm1.uncg.edu/cdm/performingarts/

Follow us on Facebook, Twitter, and Tumblr @UNCGArchives

All materials used in this presentation are from the Ennio Bolognini Cello Music Collection, SC013, Martha Blakeney Hodges Special Collections and University Archives, University Libraries, The University of North Carolina at Greensboro.