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To Whom It May Concern

My collaboration with Enrica not only spans from three award-winning short films ('*The Suspect-Il Sospetto*'; '*A Short Getaway-Una Breve Vacanza*'; '*On the Road to Calvary-Andata al Calvario*') to the ongoing animation short '*The Flying Hands*', but also and moreover it consolidated through a strong creative exchange, with different working methods as appropriate depending on directorial or productive needs. Working with such a composer gifts the director with a broad range of possibilities: either if I asked her to work before shooting – just following the suggestions and atmospheres coming out from the script – or if I asked her to compose on a specific editing, or even if she had to re-adapt her writing due to the editorial changes. This freedom in stimulating such an artist (which truly she is from a long time) is a rare talent in this field; a gift that is both extremely aware of itself and its capacities, but also prone and careful – at least with me since from the very first collaboration – to listen others and their intuitions, requests, doubts and final certainties.

Last but not least, I have to mention her capacity of empathising with my stories, through soundtracks never vaguely similar each other but with a core style always present and definable, invisible *fil rouge* as a glue for her composing.