Fabrizio Festa

Curriculum Vitae

Personal Details

Born in Bormio (Sondrio, Italy) on 30 August 1960.

Lives in Matera, Italy.

Italian citizen.

fabrizio.festa@gmail.com

f.festa@conservatoriomatera.it

Education, Training and Awards

1) Classical secondary school diploma (*maturità classica*) – final grade 60/60.

2) Degree in Philosophy, with a dissertation in the History of Physics entitled *Spazio, Tempo, Meccanica dei Quanti* (*Space, Time and Quantum Mechanics*), awarded 110/110 *cum laude*.

3) Attended the Composition and Applied/Reproduced Music classes at the "G. B. Martini" Conservatoire in Bologna.

4) Attended the Siena Jazz Summer Seminars for four years, studying jazz piano and arranging with Enrico Pieranunzi, Franco D'Andrea and Giancarlo Gazzani.

5) Studied jazz piano and big band arranging with Mal Waldron.

6) Studied counterpoint with Maestro Callisto Giacomini.

7) Fluent in spoken and written English.

8) In 2024 he was awarded the Volponi Lifetime Achievement Award (*Targa Volponi alla carriera*) by the cultural association *La Casa dei Pensieri*.

Artistic Direction, Artistic Consultancy and Competition Activities

1) From 1995 to 2018 he was Artistic Director of the *"2 Agosto" International Composition Competition* in Bologna, of which he is also one of the founders.

2) From 1989 to 2019 he was Artistic Consultant to the *Fondazione Musica Insieme*, contributing to the concert season *I Concerti di Musica Insieme* and to the organisation's other activities, which spanned chamber music, symphonic music and ballet, as well as audience education and outreach programmes developed in collaboration with the University of Bologna and a number of upper secondary schools. In this capacity he gained specific experience in concert and ballet organisation, with regard to seasonal programming, the organisation of special events (including those linked to sponsorships) and production (with chamber and symphonic ensembles and with the use of multimedia equipment). He also gained particular and substantial experience in communication, in educational and informative outreach, and in the design and execution of projects aimed at training audiences and professionals in the sector.

3) From 2000 to 2007 he was Artistic Director of the musical activities of the *Fondazione Toscana Musica e Arte*.

4) From 2002 to 2005 he was Artistic Director of the musical activities of the *Teatro della Fortuna* in Fano (Pesaro-Urbino).

5) From 2000 to 2002 he was Music Consultant to the *Centro della Danza – Aterballetto* in Reggio Emilia.

6) From 1997 to 1999 he was Artistic Consultant to the Department of Culture of the Province of Bologna. During this period he held several artistic direction roles for projects carried out within the Department's programmes, particularly in opera and chamber music; among other things, in collaboration with the *Teatro Comunale di Bologna*, he created a special season devoted to contemporary opera, as well as one of Italy's leading *Lieder* series. He also gained specific expertise both in performing arts legislation and in the administrative issues of the performing arts in their relationship with local authorities.

7) For the 2005/2006 and 2006/2007 seasons, the *Fondazione Teatro Comunale di Bologna* entrusted him with the production of its contemporary music projects (both art music and applied music).

8) Since 2018 he has been Consultant for Contemporary Music to the *Festival Duni* (Matera).

9) He has frequently been invited to serve on the juries of national and international music competitions, including those of the *Civitella Ranieri Foundation* (New York), the *International Festival of Sacred Music of Fribourg* (Switzerland) and the *Pope Benedict XVI Sacred Music Competition*. From 2014 to 2019 he was invited to sit on the jury of the *Veretti Prize*, promoted by the Department of Contemporary Music of the *Scuola di Musica di Fiesole*. He chaired the first edition (2015) of the *Palermo International Composers Competition*. In 2016 he served on the jury of the *MA/IN Festival*. In 2017 he was invited to join the jury of the *Queen Sofia Composition Competition* in Barcelona. He was President of the Jury of the first edition of the *International Accordion Composition Competition* organised by the *Fa Diesis Festival* in 2022, an invitation renewed for the second and third editions of the competition (2023/2024).

10) In 2013 he was appointed by the Italian Ministry of Education, University and Research (MIUR) as President of the Jury for the Composition Section of the *Premio Nazionale delle Arti* (National Arts Award).

Musical Activity as Composer (Classical, Jazz, Applied Music), Conductor, Pianist (Keyboardist) and Bandleader

He began his musical studies as a pianist, devoting himself to jazz from the outset and developing his experience in this field under the guidance of Enrico Pieranunzi. He attended several editions of the Siena Jazz Summer Seminars, where he studied with, among others, Franco D'Andrea (jazz piano) and Giancarlo Gazzani (arranging and conducting). It was through jazz that he became interested in composition and arranging. He went on to attend the courses in Composition and in Applied/Reproduced Music (in which he studied orchestration) at the Bologna Conservatoire (with Ettore Ballotta), and later specialised in big band arranging with Mal Waldron. He wrote most of the pieces recorded on the albums (two LPs and two CDs) of the Festa Group, the band he founded and led for many years, with which he was twice a guest of the Montreux International Jazz Festival and toured both in Europe and in the USA. Among his most important jazz engagements is his collaboration with the American guitarist and composer Al Di Meola. In addition to conducting the orchestra on Di Meola's tours, he took part in the making of the CD *The Grande Passion* (Telarc, 2000) as orchestrator and conductor, conducting the Toronto Symphony Orchestra.

His work as a composer has spanned many fields: from classical music to jazz and popular music, from soundtracks for theatre, cinema and television to radio productions.

His symphonic and chamber works have been performed in the United States and Canada; in South America (Chile, Argentina, Brazil, Peru, Bolivia); in Europe (Russia, Great Britain, the Netherlands, Germany, France, Sweden, Belgium, Greece, Denmark, Spain, Lithuania); in Asia and Africa (China, Iran, Turkey, Azerbaijan, Lebanon, Ethiopia), as well as in Italy.

Among the many projects carried out over the years are the following:

in 1992, the theatre, music and dance show *E mischiaron lor colore*, with choreography by Mauro Bigonzetti, at the Teatro 'Valli' in Reggio Emilia, and the premiere of the Suite in D for soprano, alto saxophone, piano, electric bass and orchestra, followed the next year by the Suite in G for cello and strings (performed first in Florence, then in Verona).

In 1993 the melologue *Viaggio nel paese degli Houymnhnh* premiered, on a text by Paolo Billi freely inspired by Swift's *Gulliver's Travels*.

In 1994, again drawing on Swift and again in collaboration with Paolo Billi, *Gulliver*, for narrator and wind quintet, was created and premiered, with the actor Enzo Iacchetti in the leading role in the first production.

In 1995, commissioned by the Teatro dell'Opera di Roma, he composed *Ad immagine e somiglianza*, a work for soprano, choir and orchestra (on his own text), which premiered under the baton of Franco Mannino. In the field of music theatre he created a new melologue on his own text, *Il piccolo Hans*, which has been performed many times throughout Italy. In the same year, again on texts by Paolo Billi, the music drama *Iqbal* (Teatro Comunale di Modena, Teatro Comunale di Ferrara) and *Il volo*, a chamber opera produced by the Teatro Comunale di Bologna, where it was staged, and by the Fondazione Musica Insieme, were staged.

In 1996, in addition to the premieres of several of his chamber works, RAI Radio 3 broadcast five radio plays (two on his own texts, three on texts by Marcello Fois) devoted to the world of fairy tales (later recorded on CD under the title *Radiofavole* and published by Moby Dick). The Suite in C for flute and orchestra (Teatro Massimo, Palermo, soloist Andrea Griminelli) and *Movida*, a piece for four horns and large orchestra written at the invitation of the Symphony Orchestra of the Fondazione Schipa in Lecce, also premiered.

In 1997, among other engagements, he produced a new work for RAI Radio 3 (five episodes in the series *Poesia in musica*), and *La Via Lattea*, a concerto for piano and orchestra, premiered at the 'XXV Primavera Musicale sul Don' Festival in Rostov-on-Don, Russia, which had also commissioned it.

Also in 1997 the opera *Ero e Leandro* (text by Marcello Fois, based on Christopher Marlowe's poem of the same name – Bologna, Teatro Comunale) premiered, together with a new music theatre work, *Dal nulla*, produced by the Ente Musicale di Nuoro, again on a text by Marcello Fois.

In 1998 Moby Dick published, in its *Carta da musica* series, a book-and-CD entitled *Radiofavole*, containing the five radio plays produced by RAI Radio 3. Also in 1998 the Suite in F for clarinet and strings (at the Teatro Comunale in Ferrara) premiered, together with two new productions: the cantata *Laudes* (produced by the Symphony Orchestra of the Fondazione "Schipa" in Lecce and presented, among other venues, in Perugia as part of the Sagra Musicale Umbra and at the Sagra Malatestiana in Rimini), in which he appeared for the first time as a conductor, and the melologue *Laudes Puerorum*, premiered at the Cagliari International Chamber Music Festival. Both works are on his own texts. In Ankara *Confinia Noctis* for flute, viola and harp received its world premiere, while in Sweden the string quartet *Viaggiatore Insonne* premiered, performed by the Nuovo Quartetto Italiano.

1999 saw the premieres of *In un sol giorno* for solo piano in Miami (Florida, USA), of the musical fable *Volpe, la bella* (May, Rome, commissioned by the Accademia Filarmonica Romana), of the Concerto for flute and orchestra (June, commissioned by the Symphony Orchestra of the Fondazione Schipa in Lecce, soloist Andrea Griminelli) and of *Vera Erant* for female choir at the Sagra Musicale Umbra (September); as well as of *Skyscrapers* for flute and piano (November,

New York) and *Una nuvola è caduta* for clarinet and ensemble in Klagenfurt (Austria, November). In the same year two Lieder for soprano, horn and piano were released on the CD *Il corno italiano*, published by the record label fonè.

In January 2000 *Ricercare della luce e delle tenebre*, a piece for strings commissioned by the Orchestra di Musica Contemporanea, premiered in Palermo. In 2000 the first performances took place of the *Sonata per viola e pianoforte* (April, Reggio Emilia), the *Secondo quartetto per archi* (Istanbul, May) and the *Libera Toccata Seconda* for wind quintet (composed at the invitation of the Quintetto Bibiena), and the CD *The vast conspiracy of birds* was released. Two important commissions premiered in the same year: *Sandaliotim* for narrator, jazz quartet and orchestra, for the Ente Musicale di Nuoro (on his own text, with the actress Ivana Monti and the composer himself also on keyboards), and *Tanit*. The latter was produced by the Sagra Malatestiana, on a text born of a collaboration between Valerio Evangelisti and Marcello Fois. Finally, the trio *In volo* was released on the CD *New York Street* by the Trio Strabern (Kelidon).

In 2001 he founded the ensemble Auranova, with which he premiered the *Primo libro delle nuove liriche italiane*, a project born of a collaboration between Italian writers and composers. In addition, his string quartet *Viaggiatore Insonne* received its US premiere at the Focus Festival organised by the Juilliard School of Music in New York, where he was invited to give a number of lectures. Brooklyn College of Music also hosted him in its *Composer's Forum* series. His piano suite *In un sol giorno* was performed in Beijing at the festival of Italian music organised by the local Italian Cultural Institute and the Beijing Conservatory, while other chamber pieces were performed again in Turkey, Greece and Russia. Among the main commissions scheduled for 2001 was the symphonic piece *Verdissimo*, commissioned by the Symphony Orchestra of the Fondazione Schipa in Lecce for the Verdi celebrations.

Among the premieres of 2002 were those of the saxophone quartet *Enjoy* at the St Petersburg Festival and of the trio *Miles to run* at Carnegie Hall in New York; then *Kite Songs* for wind quintet and orchestra, commissioned by the Fondazione Schipa in Lecce, and a new melologue, *Il lungo pranzo di Natale*, commissioned by the Orchestra Sinfonica Abruzzese.

2003 brought new premieres: in the USA, *Bach is cruising through the interstellar space* for piano in March (performances in Kansas City, San Antonio and Washington); in Switzerland, *Libera Toccata Quinta* for marimba in July (Lugano); in Germany, *Preludio per il mare d'inverno* for organ in August (Berlin). Particularly important were the premiere in Mexico, at the Cervantino Festival, of *Pegasus* for flute and strings, commissioned by the European Community Chamber Orchestra, and in Italy that of *Americana*, commissioned by the Teatro Comunale di Bologna (September). Some of his pieces were also performed in Beijing and in Latin America. In July his new quartet, the Auranova Quartet, made its debut at the Emilia-Romagna Festival with a programme entitled *Utopie*, to which composers from all over the world contributed.

In January 2004 *Urban Dances* for five-string electric viola and recorded music, performed by Martha Mooke, premiered in New York. Commissioned by the Teatro Comunale di Bologna, *Tre Divertissement* for ensemble premiered, while the Thelema Trio gave the world premiere of *Omnia Tetramuta* in Belgium. Another important premiere took place in Copenhagen in April, where two pieces for soprano and string quartet were presented. In August he was a guest of the Encuentros Festival at the Teatro Colón in Buenos Aires, where *New Lands, No Borders* premiered with the Trio Aedòn, with Fabrizio Festa himself also on keyboards (repeated at the BBK Festival in Bilbao in November and subsequently performed many times in Italy and abroad). In November the Contempoartensemble devoted an entire concert to his music at the Prato Festival. Finally, in December *Forget me not*, duets for flute and violin, premiered in London.

2005 was full of first performances. Among the main ones: the premiere in January in Copenhagen of *My Icon* (for soprano and string quartet), and *Sirene* for ensemble at the Zagreb International Biennale. These were followed by *Clandestino Songs* for piano and percussion (Lucca, September) and *Voglio fare il gentiluomo* for accordion and harp, premiered at the Mozart Festival in Rovereto. In October came a new tour with the Trio Aedòn in Lithuania and the premiere of the trio *Hibakusha* (Treviso). With the piece *Voices Reborn* he took part in the

project *I sette fratelli non dormono mai – Nuova Musica per i Fratelli Cervi*, organised by the Fondazione "Toscanini", ANPI Reggio Emilia and the Emilia-Romagna Region, a project which, in addition to the concert presentation of the commissioned pieces, led to the recording of a CD of the same title.

2006 saw the premieres of *The Path Beyond the Rocks*, commissioned by the Cheyenne Symphony Orchestra (USA), and *Alla memoria* for guitar, commissioned by the Associazione Filarmonica Umbra of Terni; then, in April, *Voi che sapete* for violin, viola, cello and piano (Stagione musicale del Mendrisiotto, Switzerland), and in May *Closed Skies and Urban Dreams* for clarinet and strings (Milano Classica). Finally, in September, *La prosperità del Vizio* (commissioned by the Festival delle Nazioni in Città di Castello). In October he was a guest of the Cervantino Festival (Mexico).

2007 brought many important commissions, among them *Birds and clouds* for saxophone and piano, premiered by John Harle. In January came the Japanese premieres (in Nagasaki) of *Haiku* (for piano), the song cycle *Nebbie* and his *Capricci* for solo violin. At the Festival della Filosofia in Modena he presented his melologue *Nemo* (narrator David Riondino).

In 2008 he was commissioned to write *Night Rider*, a concerto for oboe and orchestra (ICO of Bari, soloist Paolo Grazia), and numerous chamber pieces, including *Inochi* for soprano, flute and piano on a text by Kibe Yoahani, which premiered in Tokyo on 26 January. Also in Tokyo, his string trio *Hibakusha* premiered on 8 June. Two new theatre works were also produced: the first, *Arandora* (text by Marcello Fois), premiered on 2 July in Liverpool as part of the Liverpool European Capital of Culture events; the second, *Detector* (text by Francesco Gabellini, narrator Ivano Marescotti), on 4 August in Riccione. On 6 December the melologue *Kanbane-satsujin-jiken*, again on a text by Kibe Yoahani, premiered in Tokyo. For the Teatro Comunale di Bologna he produced the ballet *Another Carmen* (as co-producer and composer) and conducted the European premiere of Duke Ellington's musical *Beggar's Holiday*.

2009 brought numerous premieres and commissions. Among the latter was the *Concerto doppio per violoncello e pianoforte*, commissioned by the Orchestra Filarmonica di Torino. Among the premieres were the US premiere of *Spaces and landscapes* for trumpet and electronics, that of the melologue *Dove soffia maggio* (on a text by Marcello Fois) at the Cantiere d'Arte in Montepulciano, of *Commento a dove soffia Maggio* at the Brinkhall Summer Festival (Turku, Finland) and of *Janua* at the Mozart International Festival in Rovereto. For the centenary of the Futurist Manifesto he created with his ensemble the production *Musica dinamica*, devoted to and based on texts by Fortunato Depero, staged at MART in Rovereto.

In 2010 the saxophonist Enzo Filippetti premiered two new pieces for alto saxophone and electronics: *Free Stream of Unconcious Life*, presented at the Hochschule für Musik Hanns Eisler in Berlin, and *Leçons de tenebre*. For the final concert of the *"2 Agosto" International Composition Competition* he created, in collaboration with Angelo Inglese and Maurizio Bozzi, the piece *Psallite* for soprano, narrator, synthesisers, electric bass and orchestra, with a text written and performed by Pippo Delbono. Finally, he contributed a piece to the project *Eceba*, promoted by the ensemble Novecembalo, and *Ghiribiz* to the project devoted to Paganini by the guitarist Luigi Attademo (premiered in Vienna; this year the piece, after being performed in New York and Berlin as well as at the Cantiere d'Arte in Montepulciano, was presented at the MITO Festival).

In 2011, among other engagements, he was a guest of the Cantiere d'Arte di Montepulciano in the dual role of composer and conductor at the helm of E2A. He also conducted the Orchestra della Magna Grecia in a programme of his own music and works by George Gershwin, Ennio Morricone and John Williams (soloists the pianist Gilda Buttà and the violinist Marco Rogliano).

2012 opened with the premiere of *Preferirei di No*, commissioned by Maskfest and the San Marino Ensemble and performed on Holocaust Remembrance Day. This was followed by another premiere, *Twentyfive Hits, Twentyfive Beats* for percussion trio, entrusted to Tetraktys and composed for the 25th anniversary celebrations of the Fondazione Musica Insieme. Among

the new theatre productions was the music drama *Vite*, on a text by Eugenio Baroncelli, produced by the Lugo Opera Festival. Other important premieres included *Matra Mater Mantra* for flute, accordion and electronics at the Fadiesis Festival in Matera and *Pioggia Vento Luce* for accordion quartet, commissioned by the Quartetto Italiano di Fisarmoniche.

In 2013 his electroacoustic activity intensified, leading to the founding of the ensemble MaterElettrica (within the School of Electronic Music of the Matera Conservatoire – *see below, Teaching Activities (1)*), with which he took part in major events such as *La Notte dei Musei* and the 9th *Giornata del Contemporaneo*. There were also new premieres in sacred music (the prayer *Ave Regina Coelorum*) and in chamber music (among many, the song cycle *Vivere Vorrei*, commissioned by the San Marino Festival).

In 2014 there were two particularly significant commissions: the music drama *Vagabondo delle Stelle*, commissioned by the Teatro Comunale di Modena and the Lugo Opera Festival, and the *Concerto per fisarmonica e archi*, commissioned by the Orchestra Filarmonica di Torino, soloist Ivano Battiston.

2015 brought two further important symphonic commissions: *Flos Carmeli* for soprano, choir and orchestra and, commissioned by the Italian Embassy in Azerbaijan, his *Ouverture in Stile Italiano*, which premiered at the Uzeyir Hajibeyov International Music Festival.

There were also many chamber works, among them *Spike* for soprano saxophone and accordion (presented at the Spoleto Festival), *Tre Volte Grazie* for solo violin, *Ritratti a memoria* for two guitars and the *Preludi alle Lodi del Mattino* for piano. In the field of applied music, in addition to numerous soundtracks for the theatre, in recent years he has devoted himself to scoring for various video formats (from commercials and video art to films and documentaries), focusing in particular on music and sound design. This work has been accompanied by intensive research, including in the field of computer music programming.

In 2016 he created two important multimedia installations in Matera and Taranto (Mysterium Festival) centred on the theme of Mercy. The Pergolesi-Spontini Festival commissioned him to open its 16th edition – with the show *Il Volo dell'Aquila* – in the dual role of composer and conductor. He returned to Musiche In Mostra, this time in Genoa, presenting and performing a new composition of his own: *Preludi per le Lodi della Sera*. In the field of electroacoustic and multimedia productions, he created the music and sound design for *Tremblement*, a live video-art work by Saul Saguatti, presented at the Ibrida Festival in Forlì. With MaterElettrica he took part in the first edition of the Matera Intermedia Festival. For Ethnos Produzioni he composed the soundtrack for the documentary *Uberto degli Specchi*, directed by Elisa Mereghetti and Marco Mensa, which reached the finals of the Globi d'Oro 2016/2017.

In 2017 he realised several important productions with MaterElettrica: commissioned by the Fondazione Matera-Basilicata 2019, *Il Suono Non Esiste: Viaggio al Centro del Silenzio* for the FAI Spring Days, and, for the Festa della Musica 2017, coinciding with the International Day of Yoga promoted by UNESCO, *Oltre le Stelle l'Orizzonte*. Again commissioned by the same Foundation, he created, together with Antonio Colangelo, the soundtrack for the promotional video of Matera European Capital of Culture 2019. He returned to perform, at the helm of the MaterElettrica Ensemble, at the Cantiere d'Arte di Montepulciano, which commissioned the project *Amazing* from him. Likewise, the Mysterium Festival commissioned a new installation entitled *Ad Sidera Tollere Vultus*, dedicated to Ovid. As part of the MateRadio programme, organised and produced by RAI Radio 3 for *Il Filo Rosso*, he created the series of eight radio plays *Il Coltivatore di Radici – E Tu di che radice sei?* on texts by Tiziano Scarpa, with the author also as narrator.

In 2018 he continued his work with MaterElettrica, returning to the Cantiere Internazionale d'Arte di Montepulciano with *Aquarius*, a concert programme marking the fiftieth anniversary of 1968; the Festival also commissioned from him the incidental music for the production *Conversation Pieces*. Also with MaterElettrica, the Fondazione Matera-Basilicata 2019 commissioned the sound design for the Foundation's new logo, and the Mysterium Festival in Taranto commissioned a new installation entitled *Anima Fluens*. For MateRadio 2018, RAI Radio

3, as part of *Il Filo Rosso*, produced *Il diavolo è il ferramenta*, on a text by Nicola Lagioia, narrated by Tommaso Ragno. Both this and the previous production (MateRadio 2017, *Il Coltivatore di Radici*) have been published in book-and-CD form by the Fondazione Matera-Basilicata 2019 and RAI Radio 3.

The 2018 edition of the Festival Duni engaged MaterElettrica and Fabrizio Festa as artistic consultants for its programming, commissioning two new productions and inviting their collaboration on two others (http://www.festivalduni.it/). For *La Notte dei Musei* he created the production *Apogei – Nulla Die Sine Linea* for MUSMA (Matera). For the 20th edition of the Festival Latinoamericano de Música in Caracas, Venezuela, he was commissioned to compose *Poesie, tre liriche per soprano e orchestra* on texts by Tiziano Scarpa.

In 2019, in addition to creating a new installation with MaterElettrica at the Mysterium Festival in Taranto, he returned to the Cantiere d'Arte di Montepulciano with a new production and, again with MaterElettrica, was involved in the new edition of the Festival Duni in Matera; he was also a guest of the eighth edition of the Festival Musica da Casa Menotti in Spoleto. He also contributed as composer and sound director to the production of the opera *Silent City*, collaborating with Nigel Osborne and the Department of Music of the University of Edinburgh. Commissioned by the Festival Duni, he composed *La Quinta Stagione*, a piece for five-string electric violin written for Francesco D'Orazio, which subsequently became a production performed many times.

In 2020 he made his debut as a director, co-directing with Vania Cauzillo the medium-length film for the show *Pulcinella*, produced by the Festival Duni.

In 2021, among other productions, he created the opera *Preferisco il rumore del mare*, commissioned by the Festival Duni, for which he also worked as coordinator of direction and staging on the production of Duni's opera *Les deux chasseurs et la laitière* with Marco Horvat and the Faenza ensemble. With the production of *La Quinta Stagione* he opened the sixth edition of the Bologna Moderne Festival. In the same year Sconfinarte released his new CD, *Omaggio al blu*.

In 2022, at the invitation of Enzo Filippetti, he composed *Harshad*, a concerto for soprano saxophone and saxophone ensemble. His *Tre preludi per trombone solo* premiered in Milan at the Festival 5 Giornate. He was invited to Pakistan to take part in the Heritage Live project (artistic residency and concerts) organised by the Face Foundation and the EUNIC cluster.

2023 brought many new commissions from festivals and associations: from the Festival 5 Giornate (Milan), from the Associazione Musicale Lucchese for the Lucca Classica Festival, and from the Almo Collegio Borromeo in Pavia for *Istante Dante*. In addition, the Accademia Chigiana commissioned from him a new work for B-flat clarinet and six pianos, entitled *Ad Sidera Tollere Vultus*, as part of the celebrations for the centenary of its foundation. He subsequently made a version of this piece for clarinet and piano at the invitation of Alessandro Carbonare and Monaldo Braconi. The year closed with an invitation from the Trio Moderno to compose a new piece for violin, vibraphone and piano, entitled *Tre Poesie d'Autunno*. Commissioned by the Malnisio Science Festival, he created the production *FLORA FLOR*, developed in collaboration with the Mind The Planta Lab of the University of Padua.

In 2024 he presented at IRCAM (FORUM IRCAM 2024) the project *AI and Brain-Computer Interface for sound design generation and musical instrument control through Emotion and Focus Recognition*, developed with Tommaso Colafiglio.

A new production combining theatre and music, entitled *Enumerando*, premiered as the opening event of the fifth edition of the Concerti del Politecnico di Bari.

The Fil_Armonia Festival produced a new version of the *FLORA FLOR* project. His piece *Diseguaglianze* was performed at the opening of the sixty-first edition of the Nuova Consonanza Festival at the Parco della Musica in Rome. The Festival Duni produced his new show *La guerra dell'acqua*, with text and dramaturgy by Rosalia Stellacci; the show grew out of a collaboration

with the composer Fabrizio De Rossi Re. In 2024 Ear Music released Al Di Meola's new recording, *Twentyfour*, on which he appears as orchestrator and conductor at the helm of the Orchestra di Bellagio e del Lago di Como.

In 2025 *Gaza per violoncello solo*, commissioned by SIMC, received its premiere. Another important premiere was that of his new opera *S'alza*, on a libretto by Rosalia Stellacci, commissioned by the Festival Nuovi Spazi Musicali (Ascoli Piceno).

In 2026, among other projects, he creates the productions *Dal grembo del silenzio nasce il primo gesto* and *Sentimenti ordinari*. SIMC commissions from him the piece *Dal grembo del respiro nasce il silenzio* for flute and accordion, dedicated to Arcadio Baracchi and Ivano Battiston. The Orchestra Sinfonica di Matera commissioned from him the production entitled *Longitudini Trasversali. Migrazioni Attraverso il Mare di Mezzo*, for which, in addition to conducting the orchestra and devising the programme, he composed *Non nel mio nome* for soprano and orchestra.

His compositions are published by, among others, Sonzogno, Warner, Sconfinarte and Drycastle Records.

Conductor, Pianist, Keyboardist and Bandleader.

This activity has been carried out mostly in the jazz field, above all at the helm of his band, the Festa Group, with which, in addition to tours in Europe, he was twice invited to the Montreux International Jazz Festival and made his US debut in 2000. With the Festa Group he made four recordings. Other recordings have featured him as a soloist and as a keyboardist.

In 2004 he began his collaboration with the Trio Aedòn, with which he has already undertaken a long tour, producing and premiering a new piece, *New Lands, No Borders*, a co-production between the Festival Encuentros in Buenos Aires and the Emilia-Romagna Festival. The score was performed at the Teatro Colón in Buenos Aires, then in Peru, then at the Guggenheim Museum in Bilbao as part of the prestigious BBK Festival, in many prestigious Italian venues and on a tour of Lithuania. In October 2006 it was presented in Mexico at the Cervantino International Festival. It has been performed many times in Italy in major seasons and festivals. As a conductor, he made his podium debut in classical music in 1998 and has since conducted in Italy and abroad.

In 2000 he conducted the Toronto Symphony Orchestra for the new CD of the American guitarist and composer Al Di Meola. In 2010 he was engaged as conductor on Di Meola's Italian tour. He has conducted numerous chamber ensembles, and on recordings he has conducted groups and ensembles of various sizes.

In 2008 he conducted the European premiere of Duke Ellington's musical *Beggar's Holiday* at the Teatro Comunale di Bologna. In 2010 he conducted the Orchestra of the Palermo Conservatoire on the Italian tour of Al Di Meola's World Sinfonia. He was a guest of the Cantiere d'Arte di Montepulciano in the dual role of composer and conductor at the helm of E2A.

In 2011, among other engagements, he conducted the Orchestra della Magna Grecia in a programme of his own music and works by George Gershwin, Ennio Morricone and John Williams. In 2013 he performed at the Talos Festival as pianist with the Big Band of the "Duni" Conservatoire of Matera.

In 2015 he made his debut in Azerbaijan, conducting the Baku State Philharmonic Orchestra as a guest of the Uzeyir Hajibeyov International Music Festival, where he gave the world premiere of his *Ouverture in Stile Italiano*; he also conducted the Orchestra Sinfonica Siciliana, presenting, among other works, the world premiere of his *Kramerata Seconda*.

In the dual role of conductor and composer, he opened the 16th edition (2016) of the Pergolesi-Spontini Festival in Jesi. As bandleader at the helm of the Ensemble MaterElettrica, he created two productions devoted to rock and funk programmes and performed in 2017 and 2018 at the Cantiere d'Arte di Montepulciano. In 2018 he took part in the Bari in Jazz Festival.

In 2022 he returned to conduct for the Al Di Meola trio, first at the Jazz Open Festival in Stuttgart at the helm of the Stuttgart Chamber Orchestra, then in Matera and Potenza as part of the season of the Matera Symphony Orchestra, which he conducted again in 2024.

In 2025 he conducted Al Di Meola and the Orchestra della Svizzera Italiana at the Estival – Longlake Festival in Lugano (Switzerland).

In 2026 he returned to conduct the Orchestra Sinfonica di Matera in the production entrusted to him, entitled *Longitudini Trasversali. Migrazioni Attraverso il Mare di Mezzo*.

He is a member of SIAE (Società Italiana degli Autori ed Editori), Music, Opera and DOR sections.

Professional Activities in Musicology, Music Criticism and Journalism (including Online) and Publications

1) From 1987 to 2011 he wrote as music critic for the daily newspaper *La Repubblica*.

2) From 1990 to 1999 he contributed to the magazine *l'Opera*.

3) From 2010 to 2022 he contributed to the magazine *Sistema Musica*.

4) From its foundation in 1990 until 2018 he was editor-in-chief of *MI*, the periodical published by the Fondazione Musica Insieme. For the same organisation he was responsible for press relations, relations with sponsors and the production of all information materials connected with the regular and special activities of Musica Insieme (communications with sponsors, press releases, concert programmes, posters, etc.).

5) Since 1988 he has been a member of the Ordine Nazionale dei Giornalisti (Italian National Order of Journalists, register of *pubblicisti*).

6) He is a member of the Associazione Nazionale dei Critici Musicali (National Association of Music Critics).

7) He is a member of Il Saggiatore Musicale.

8) He is a member of Athena Musica.

Publications, Curatorship and Lectures

Updated November 2026

1. Monographs

1. Fabrizio Festa, *Musica: suoni, segnali, emozioni*, Editrice Compositori, Bologna, 2009.

2. Fabrizio Festa, *Musica: usi e costumi*, Pendragon, Bologna, 2008.

2. Edited Volumes

1. Fabrizio Festa, Paolo Clemente, Davide Giove, Ettore Scandolera, Mario Spada (eds.), *Mappe intelligenti e algoritmi cartografi*, Quodlibet P+ARTS, Macerata, 2026. Includes a contribution by the author: see section 3.

2. Alessandra Micalizzi, Fabrizio Festa, Claudio Pomo (eds.), *G|A|M|E. The Italian Journal of Game Studies*, Issue 13, 2025 – *Beyond Play. Aesthetics, Technology, and Design in Videogames as Socio-Cultural Practices*. https://www.gamejournal.it/g-a-m-e-issue-13-2025-beyond-play/ *Editorship of the issue: its introductory editorial is listed separately in section 4.*

3. Fabrizio Festa (ed.), *Resistenza Illuminata: 1945-2015. Omaggio a Luigi Nono nel settantesimo anniversario della Resistenza e della Guerra di Liberazione 1945-2015*, Pendragon, Bologna, 2018.

4. Fabrizio Festa (among the editors and authors), *Trent'anni di Musica Insieme*, Pendragon, Bologna, 2016.

5. Fabrizio Festa (among the editors and authors), *Musica Insieme 2007-2013*, Pendragon, Bologna, 2013.

6. Fabrizio Festa (among the editors and authors), *Vent'anni di Musica Insieme*, Pendragon, Bologna, 2006.

3. Book Chapters

1. Fabrizio Festa, *Mappe cognitive adattive: un approccio integrato tra informazione, organismi e significazione potenziale*, in *Mappe intelligenti e algoritmi cartografi*, ed. by F. Festa, P. Clemente, D. Giove, E. Scandolera, M. Spada, Quodlibet P+ARTS, Macerata, 2026.

2. Fabrizio Festa, Mario Spada, *Synthesis – Interactive Intelligence*, in *Computational Arts and Creative Products: Languages, Spaces and Practices*, ed. by Alessandra Micalizzi, Nova Science Publishers, Hauppauge (NY), 2025. ISBN 979-8-89530-426-6. DOI: 10.52305/GOFF2836.

3. Fabrizio Festa, *Sibilus Aurae Tenuis*, in *La Musica di Dante*, ed. by Davide Fara, Aracne, Roma, 2023.

4. Fabrizio Festa, *Preferirei di no*, in *Resistenza Illuminata: 1945-2015. Omaggio a Luigi Nono*, Pendragon, Bologna, 2018.

5. Fabrizio Festa, introduction to Cristiano Cremonini, *Opera d'Amore. Donne del melodramma tra letteratura, storia e mito*, Pendragon, Bologna, 2015.

6. Fabrizio Festa, *In a vintage mood: classico, neo-classico, blues*, in Daniela Panosetti, Maria Pia Pozzato, *Passione vintage. Il gusto per il passato nei consumi, nei film e nelle serie televisive*, Carocci, Roma, 2013. ISBN 9788843066599.

7. Fabrizio Festa, *L'equivoco*, in *Parole nell'aria. Sincretismi fra musica e altri linguaggi*, ed. by Maria Pia Pozzato and Lucio Spaziante, ETS, Pisa, 2009.

4. Journal Articles

1. Dario Mattia, Fabrizio Festa, *Real-Time Sound Mapping of Affect: A Wearable-Enabled Biometric Mapping Framework for Emotion Recognition in Music Generation*, *Smart Wearable Technology*, 2026. DOI: 10.47852/bonviewSWT620210550.

2. Alessandra Micalizzi, Fabrizio Festa, Claudio Pomo, *Videogames World. Beyond Art, Culture and Design. An Introduction*, *G|A|M|E. The Italian Journal of Game Studies*, Issue 13, 2025. https://www.gamejournal.it/i13-00-micalizzi-festa-pomo *Introductory editorial to the issue edited by the same authors: see section 2.*

3. Dario Mattia, Fabrizio Festa, *Strings—Sounds from Human Collective Intelligence*, *Journal of Intelligent Communication*, vol. 4, no. 1, 2025, pp. 58-73. ISSN 2754-5792. DOI: 10.54963/jic.v4i1.993.

4. Tommaso Colafiglio, Carmelo Ardito, Paolo Sorino, Domenico Lofù, Fabrizio Festa, Tommaso Di Noia, Eugenio Di Sciascio, *NeuralPMG: A Neural Polyphonic Music*

Generation System Based on Machine Learning Algorithms, *Cognitive Computation*, vol. 16, no. 5, 2024, pp. 2779-2802. DOI: 10.1007/s12559-024-10280-6.

5. Fabrizio Festa, Tommaso Colafiglio, *Censura e consenso all'epoca degli algoritmi*, *L'Officina Ateniese*, vol. 2, 2024. ISBN 9791255001270. https://www.aaccademia.it/ita/titolo?ref=1713

6. Fabrizio Festa, *La Musica di Dante*, *L'Officina Ateniese*, vol. 1, 2023. https://athenamusica.org/2023/12/23/lofficina-ateniese-1/

7. Fabrizio Festa, *IA*, *Il Saggiatore musicale* (website), 31 May 2023. https://www.saggiatoremusicale.it/2023/05/31/ia/

5. Peer-Reviewed Conference Proceedings

1. Mariagrazia De Leo, Giuseppe Salatino, Fabrizio Festa, *Advanced Prompt Engineering Techniques for Generative Sound Synthesis Models*, in *Adjunct Proceedings of the 33rd ACM Conference on User Modeling, Adaptation and Personalization* (UMAP Adjunct '25), New York, 16-19 June 2025, ACM, 5 pp. ISBN 979-8-4007-1399-6. DOI: 10.1145/3708319.3733669.

2. Dario Mattia, Fabrizio Festa, *Sonify Collective Human Intelligence*, in *Adjunct Proceedings of the 33rd ACM Conference on User Modeling, Adaptation and Personalization* (UMAP Adjunct '25), New York, 16-19 June 2025, ACM, pp. 503-508. DOI: 10.1145/3708319.3733670.

3. Tommaso Colafiglio, Domenico Lofù, Paolo Sorino, Angela Lombardi, Fedelucio Narducci, Fabrizio Festa, Tommaso Di Noia, *EmoSynth: Real-Time Emotion-Driven Sound Texture Synthesis via Brain-Computer Interface*, in *Adjunct Proceedings of the 32nd ACM Conference on User Modeling, Adaptation and Personalization* (UMAP Adjunct '24), Cagliari, 1-4 July 2024, ACM, pp. 616-621. DOI: 10.1145/3631700.3665196.

4. Tommaso Colafiglio, Domenico Lofù, Paolo Sorino, Fabrizio Festa, Tommaso Di Noia, Eugenio Di Sciascio, *Exploring the Mental State Intersection by Brain-Computer Interfaces, Cellular Automata and Biofeedback*, in *IEEE EUROCON 2023 – 20th International Conference on Smart Technologies*, Turin, 4-7 July 2023, IEEE, pp. 461-466. https://ieeexplore.ieee.org/document/10198964

6. Invited Talks, Lectures and Scientific Roles

1. Dario Mattia, Fabrizio Festa, *A Circular Biofeedback Model for Ensemble Performance: Group-Level Biosignal Aggregation*, paper accepted for presentation at the *Sonic Practices Conference 2026 – On Live Electronics*, Royal College of Music (KMH), Stockholm, 3-5 December 2026 (presentation: 4 December 2026).

2. Fabrizio Festa, *An Archipelago of Archives: A Federated Network of Catalogues and Repositories for the Observatory, Searchable through Artificial Intelligence*, paper presented at the round table "Towards an Inter-university Observatory on Mediterranean Music", *Mediterranean Music Conference · Matera 2026* (Inter-university Observatory on Mediterranean Music: University of Basilicata, University of Catania, University of Salento, with the IMS Study Groups on the Mediterranean), University of Basilicata, Matera Campus, 1 November 2026.

3. Fabrizio Festa, *Recitar cantando, cantando recitar*, international conference "Il segreto dell'arte è questo: rubar con garbo e a tempo". Proposte per un lessico dei concetti teatrali e musicali, tra teorie e pratiche, University of Calabria, Rende (CS), 7 March 2026.

4. Alessandra Micalizzi, Fabrizio Festa, Claudio Pomo, *Playful Interfaces Across Educational and Cultural Boundaries. Game-Based Screening as an Inclusive Interactive Technology*, Philadelphia, 27 February 2026.

5. Mario Spada, Fabrizio Festa, Gianpaolo Cassano, *Risonanze inattese: la riscoperta del patrimonio industriale attraverso la fruizione sonora degli spazi e delle architetture*, 3° Stati Generali del Patrimonio Industriale, Associazione Italiana per il Patrimonio Archeologico Industriale (AIPAI), Bari, Lecce and Matera, 5-8 February 2026.

6. Fabrizio Festa, *Game Matters. Innovating Game Studies and Research*, Bari, 12 December 2025. Session chair.

7. Fabrizio Festa, *Le vie dei canti: topologia sonora, sonologia computazionale, emozioni*, lectio magistralis, Istituto del Design, Matera, 9 December 2025.

8. Fabrizio Festa, *Emozioni: un approccio integrato tra informazione, corpo e significazione potenziale*, conference "L'arco del sentire musicale: tra natura e mondi storici", Athena Musica, Bologna, 4 December 2025.

9. Fabrizio Festa, *Sound Topology and Computational Sonology: Heuristic Tools to Investigate Nature and Reality*, Young Scientist Symposium (YSS) 2025, ISTA, Klosterneuburg, 2025. https://yss.pages.ista.ac.at/speakers/

10. Tommaso Colafiglio, Fabrizio Festa, Tommaso Di Noia, *Emotion-Driven Audio and Multimedia Generation Using Brain-Computer Interfaces and Deep Learning*, paper, IRCAM Forum Workshops, Paris, 2025. Article published on the Forum website: https://forum.ircam.fr/article/detail/emotion-driven-audio-and-multimedia-generation-using-brain-computer-interfaces-and-deep-learning/

11. Tommaso Colafiglio, Fabrizio Festa, Tommaso Di Noia, *AI and Brain-Computer Interface for Sound Design Generation and Musical Instrument Control through Emotion and Focus Recognition*, paper, IRCAM Forum Workshops, Paris, 2024. Article published on the Forum website: https://forum.ircam.fr/article/detail/tommaso-colafiglio-fabrizio-festa-ai-and-brain-computer-interface-for-sound-design-generation-and-musical-instrument-control-through-emotion-and-focus-recognition/

Editorial Note

All bibliographic data have been checked against the primary publishing sources. The two IRCAM entries record papers presented at the Forum Workshops of the Institut de Recherche et Coordination Acoustique/Musique, preceded by the respective articles published on the Forum website.

He has published, and continues to publish, essays, programme notes and critical pieces for, among others:

1) Teatro Comunale di Bologna

2) Teatro Comunale di Ferrara

3) Ferrara Musica

4) Teatro Comunale di Modena

5) Teatro Valli di Reggio Emilia

6) Teatro Regio di Parma

7) Sagra Malatestiana, Rimini

8) Stagione Concertistica della Radio della Svizzera Italiana

9) Teatro Regio di Torino

10) Amici della Musica di Perugia

11) Associazione Bologna Festival

12) Festival MiTo

13) Unione Musicale – Torino

He has given lectures for many Italian and international theatres, festivals and musical institutions, including:

1) Teatro Comunale di Bologna

2) Teatro Comunale di Ferrara

3) Fondazione Ferrara Musica

4) Teatro Comunale di Modena

5) Teatro Valli di Reggio Emilia

6) Sagra Malatestiana, Rimini

7) Associazione Filarmonica Umbra

8) Brooklyn College of Music (NY)

9) Juilliard School – Focus Festival (NY)

10) IRCAM – Paris

11) FiComics – Ginosa (Ta)

12) Festival Pianistico Internazionale Bartolomeo Cristofori - Padua

For the Fondazione Teatro Comunale di Bologna he has organised:

a) in the 2006-2007 season, the lecture series "L'artigiano dei Suoni" ("The Craftsman of Sounds"), devoted to functional music;

b) in the 2007-2008 season, the lecture series "Musica e scienza – Otto conferenze sul suono degli atoni e del cosmo, tra creazione ed evoluzione, tra chip e stringhe vibranti" ("Music and Science – Eight Lectures on the Sound of Atoms and of the Cosmos, between Creation and Evolution, between Chips and Vibrating Strings"), in which Piergiorgio Odifreddi, Gillo Dorfles, Antonio Serravezza and Goffredo Haus, among others, took part;

c) in the 2007-2008 season, the study seminar "Il sipario strappato" ("The Torn Curtain"), devoted to stage direction in opera, in collaboration with the National Association of Music Critics, the National Association of Theatre Critics and the Department of Music and Performing Arts of the University of Bologna;

d) in the 2008-2009 season, the lecture series entitled "Suoni comunicanti" ("Communicating Sounds"), centred on the relationship between music, information theory and communication theory, in collaboration with the Department of

Communication Theory of the University of Bologna. The series opened with a talk by Omar Calabrese;

e) in the 2009-2010 season, the lecture series "Il cosmo sonoro. Dalla Polifonia delle sfere alla melodia della gravità" ("The Sonic Cosmos. From the Polyphony of the Spheres to the Melody of Gravity"), on the relationship between cosmology and music from Pythagoras to Newton.

f) for the 2010/2011 season, he organised the lecture series "La dinamica dell'emozioni" ("The Dynamics of Emotions"), on the mechanisms of emotional response triggered by music applied to images.

g) For the 2011/2012 season, he organised the lecture series "Per volontà e per caso" ("By Will and by Chance"), devoted to the relationship between music, computer science and artificial intelligence.

h) For the 2013 season, he organised the lecture series "L'opera muta: derivazioni operistiche nel cinema senza parole" ("Silent Opera: Operatic Derivations in Cinema without Words"), devoted to the relationship between silent cinema and opera.

i) For the 2014 season, he organised the lecture series "Scorci d'opera" ("Glimpses of Opera"), devoted to the relationship between sound cinema and opera.

j) For the 2015 season, he organised the lecture series "Musica, letteratura e Resistenza" ("Music, Literature and the Resistance"), on the occasion of the seventieth anniversary of the Resistance.

k) For the 2016 season, the lecture series "Le parole della musica" ("The Words of Music").

1) For the Teatro Comunale di Ferrara, in collaboration with the Biblioteca Ariostea, for the 2013 season, as part of the programme "La scuola dell'ascolto" ("The School of Listening"), he organised the series of four lectures "Le parole della musica" ("The Words of Music").

2) For the Teatro Comunale di Ferrara, in collaboration with the Biblioteca Ariostea, for the 2014 season, as part of the programme "La scuola dell'ascolto" ("The School of Listening"), he organised a second series of four lectures, "Le parole della musica" ("The Words of Music").

3) He was a member of the scientific committee of the International Congress of the International Association for Semiotic Studies (University of San Marino, November 2008), a congress devoted to the relationship between music and semiotics.

4) He was a member of the scientific and steering committee of the Fondazione Aterformazione and of the Scuola dell'Opera Italiana.

5) For the 2016 edition of Festival MiTo, he produced the surtitles for several concerts, including the opening ones.

Professional activities in the field of Conservatory teaching

1) Since the academic year 2008/2009 he has been professor of Theory and Techniques of Harmony at the "Duni" Conservatory of Matera, where he has held the following teaching assignments on the three-year and two-year specialisation courses:

in the academic year 2009/2010:

a) history and analysis of the repertoire;

b) seminar on sound projection and diffusion;

c) jazz ensemble music;

d) jazz/jazz music workshop;

e) popular music practice;

in the academic year 2010/2011:

a) electroacoustic music composition;

b) history of electroacoustic music;

c) performance and interpretation of electroacoustic music;

d) music informatics;

e) musical acoustics;

in the academic year 2011/2012:

a) electroacoustic music composition;

b) history of electroacoustic music;

c) performance and interpretation of electroacoustic music

d) analysis of electroacoustic music

e) music informatics

f) musical acoustics;

g) musical psychoacoustics;

h) creative interaction for small, medium and large ensembles;

in the academic year 2012/2013:

a) electroacoustic music composition;

b) computer music composition;

c) sampling, synthesis and digital processing of sound;

d) electroacoustics;

e) analysis of electroacoustic music;

f) music informatics

g) performance and interpretation of electroacoustic music

h) acoustics;

i) musical psychoacoustics;

j) jazz performance practice and repertoire;

k) sight-reading techniques;

l) literature of the instrument;

in the academic year 2013/2014:

a) sampling, synthesis and digital processing of sound;

b) electroacoustic music composition;

c) computer music composition;

d) performance and interpretation of electroacoustic music;

e) musical acoustics;

f) electroacoustics

g) music informatics;

h) piano practice;

i) composition for music applied to images

j) systems, technologies, applications and programming languages for multimedia;

k) history of popular music;

l) history of music applied to images;

m) musical psychoacoustics;

n) computer-based music typesetting and publishing;

o) jazz performance practice and repertoire;

p) sight-reading techniques;

q) literature of the instrument;

in the academic year 2014/2015:

a) electroacoustic music composition;

b) sampling, synthesis and digital processing of sound;

c) computer music composition;

d) music informatics;

e) performance and interpretation of electroacoustic music;

f) musical acoustics;

g) computer music composition

h) electroacoustics;

i) musical psychoacoustics;

j) analysis of electroacoustic music

k) composition for music applied to images

l) history of music applied to images;

m) electroacoustic music;

n) history of popular music;

from the academic year 2015/2016 to the academic year 2022/2023:

a) electroacoustic music composition;

b) sampling, synthesis and digital processing of sound;

c) music informatics;

d) computer-based music typesetting and publishing;

e) performance and interpretation of electroacoustic music;

f) musical acoustics;

g) computer music composition;

h) electroacoustics;

i) musical psychoacoustics;

j) analysis of electroacoustic music;

k) composition for music applied to images (until 2016/2017);

l) history of music applied to images (until 2020);

m) history of electroacoustic music;

n) history of popular music;

o) history of African-American musics;

p) analytical methodologies;

q) repertoire analysis;

from the academic year 2015/2016 to the academic year 2024/2025 and to the present:

a) analytical methodologies;

b) repertoire analysis;

c) fundamentals of composition.

At the same Conservatory he has been a member of the Board of Directors and the representative of the Department of New Languages and New Technologies. From 2017 to 2024 he held the post of Manager of the multimedia classrooms and technological equipment. In the academic year 2021/2022 he was appointed coordinator of the educational activities of the School of Electronic Music.

He is currently scientific director of three PNRR-INTAFAM projects and academic coordinator of the PhD programme "Al Di Là Del Paesaggio Sonoro: Prospettive Musicologiche Nella Mappatura Sonora Degli Ecosistemi E Nell'interpretazione Del Territorio" ("Beyond the Soundscape: Musicological Perspectives in the Sound Mapping of Ecosystems and in the Interpretation of the Territory").

2) From the academic year 2008/2009 to the academic year 2014/2015 he was professor of Composition for Music Applied to Images on the two-year specialisation course in

Applied Music at the Frescobaldi Conservatory of Ferrara. At the same Conservatory he has taught, and continues to teach, History of Music Applied to Images. Within that two-year course he also serves as coordinator.

3) At the Venezze Conservatory of Rovigo he taught History of Functional Music from the academic year 2008/2009 to the academic year 2010/2011, History of Electroacoustic Music in the academic year 2011/2012, and Performance and Interpretation of Electroacoustic Music (Environments for Live Electronics) from the academic year 2012/2013 to the academic year 2013/2014.

4) He taught Arrangement and Orchestration at the Martini Conservatory of Bologna from 2001 to 2007. During his time there he organised various seminars and production activities. In particular: the meetings with the composers Nicola Piovani and Armando Trovajoli, in the course of which the students produced arrangements and orchestrations for symphony orchestra of pieces by both composers, presented in two concerts by the Orchestra of the Teatro Comunale di Bologna; meetings with composers and leading figures of contemporary music, in which Nuria Schoenberg Nono and Giovanni Sollima, among others, took part; the Lieber Schumann project, within which Salvatore Accardo's ensemble performed the complete chamber music of Robert Schumann, with open rehearsals for the Conservatory's students.

5) He taught History and Aesthetics of Contemporary Music at the Conservatory of Bari as part of the Master's programme "Musica d'oggi – Comporre – Eseguire – Produrre" ("Music Today – Composing – Performing – Producing") in the academic year 2007/2008.

6) He has been declared eligible to teach, through public selection rankings, the following subjects:

1. History of Music;
2. History of Electroacoustic Music;
3. Music Informatics;
4. Musical Acoustics;
5. Composition for Music Applied to Images;
6. Electroacoustic Music Composition.

Professional activities in the field of research

Since 2016, having initiated a collaboration, formalised by an agreement in 2018, between the School of Electronic Music of the Matera Conservatory and the Information Systems Laboratory of the Polytechnic University of Bari, he has devoted himself to research in music informatics. He works in two areas in particular: 1) sound mapping, including the development of dedicated software for the various types of sound mapping; 2) Artificial Intelligence applied to computer-assisted composition and performance. In this field he has carried out research both in deep learning and in the use of neural control devices (BCI, Brain-Computer Interface).

He is registered with REPRISE (the register of scientific experts established by the Ministry of Education, University and Research, MIUR) in the section: Dissemination of Scientific Culture.

He is a member of AIMI (Associazione Informatica Musicale Italiana / Italian Music Informatics Association).

Professional activities in university teaching, seminars and foundation-level training

1) He currently teaches Sound Design on the Digital Creativity Engineering degree programme at the Polytechnic University of Bari.

2) He taught Music for the Performing Arts at the University of Urbino (Faculty of Languages) in the academic year 2009/2010.

3) He taught Music and Dance on the two-year specialist degree programme of the Department of Music and Performing Arts (DAMS), University of Bologna (from 2004 to 2006).

4) He collaborated as a lecturer in the seminar activities of the Chair of History of Modern and Contemporary Theatre at the Department of Music and Performing Arts (DAMS), University of Bologna.

5) Lecturer in the seminar "Teoria e pratica degli audiovisivi" (Theory and Practice of Audiovisuals), organised by the Department of Communication Theory of the University of Bologna in the academic year 2007/2008.

6) Teacher of harmony and ensemble music at the Municipal School of Music "A. Banchieri", Molinella (BO), from the academic year 2006/2007 to the academic year 2009/2010.

7) Teacher of the history of music on the vocational training courses organised by the National Dance Centre (Aterballetto), Reggio Emilia.

8) Teacher of the history of music at the 'Colli' Theatre School in Bologna.

9) Teacher of music analysis and performing arts management on various vocational training courses; in 2010 he taught Performing Arts Management on the vocational training course for artistic directors organised by Agenfor and the Veneto Region.

10) In 2011 he taught Performing Arts Management as part of the Sipario Project, organised by the Fondazione Pergolesi Spontini of Jesi in collaboration with the University of Urbino.

11) In 2012 he was invited to the 7th edition of the DocUnder30 Festival, organised by DER (Documentaristi Emilia-Romagna) and the Emilia-Romagna Region, entitled "Non solo musica" (Not Only Music) and devoted to sound design for images in the context of digital convergence and of the transformation of sound editing practices in the visual domain.

12) In 2001 he was invited to give a number of lectures at the Brooklyn College of Music (New York) as part of the 'Composer Forum' programme, and was a guest of the Juilliard School of Music as composer and lecturer.

13) He took part in the initiative 'Cinque passi al Teatro Comunale' (Five Steps to the Teatro Comunale), a series of lessons on opera organised by the Teatro Comunale di Bologna. For the same Teatro Comunale di Bologna he has also taken part, as a lecturer, in numerous editions of the Concerti Break. Likewise in the field of foundation-level education, from 2005 to 2019 he was responsible for the "Musica per le scuole" (Music for Schools) project of the Fondazione Musica Insieme, a project aimed at bringing music to upper secondary schools in Bologna and its province.

14) He has given seminars and lectures on functional music and on the technological applications of music at conservatoires (including Bari and Rovigo) and for various public and private institutions (theatre foundations, cultural and concert associations, etc.).

15) He has been a member of the following associations: SAR (Society for Artistic Research) and AIA (Associazione Italiana di Acustica – Italian Acoustical Association).

16) He is currently a member of the following associations: Il Saggiatore Musicale, recognised as a nationally qualified body by the Ministry of Education, University and Research for the training and professional development of school staff pursuant to Ministerial Decree 177/2000 and Directive No. 90/2003; Athena Musica; AIMI (Associazione Informatica Musicale Italiana – Italian Music Informatics Association); SIMC (Società Italiana per la Musica Contemporanea – Italian Society for Contemporary Music); Associazione Nazionale dei Critici Musicali (National Association of Music Critics).

Discography

1) LPs and CDs recorded under his own name:

1) Festa Group – *Congo Square* – Splasc(h) Records – H142 – 1987

https://www.discogs.com/it/Festa-Group-Guest-Artist-Roberto-Festa-Congo-Square/release/2703040

2) Festa Group – *Montreux Live* – Splasc(h) Records – HP19 – 1989

https://www.discogs.com/it/Festa-Group-Festa-Group-Montreux-Live/release/2704946

3) Festa Group – *Strings* – Nueva – NC 3009 – 1991

http://jazz.bielekat.net/index.php?DYNSID=65639671908&lang=de&action=showdetail&id=12940&keywordindex=~Titel:%20E

4) Fabrizio Festa – Marcello Fois – *Radiofavole* – Tratti/Mobydick – Blue 010 – 1998

https://www.amazon.it/Radiofavole-Racconti-musica-CD-Audio/dp/8881780593

5) Festa Group – *Vinyl* – Drycastle Records – DR003 – 2005

http://www.drycastle.com/jazz-rb/festagroup/vinyl.html

6) Fabrizio Festa – *The Vast Conspiracy of Birds* – Drycastle Records – DR010 – 2006

http://www.drycastle.com/classical-progressive/fabrizio-festa/vast-conspiracy-birds.html

7) Fabrizio Festa – *Omaggio al Blu* – Edizioni Sconfinarte – ESR213001 – 2021

http://www.edizionisconfinarte.com/omaggio-al-blu-il-nuovo-album-di-fabrizio-festa/

2) Recordings made with other artists:

Al Di Meola, *The Grande Passion*, Telarc – CD – 83481 – 2000 (on this recording Fabrizio Festa appears as orchestrator and conductor, at the head of the Toronto Symphony Orchestra)

Al Di Meola, *Twentyfour*, Ear Music, double CD/double LP – 2024 (on this recording Fabrizio Festa appears as orchestrator and conductor, at the head of the Orchestra di Bellagio e del Lago di Como)

Various Artists – *DEVA DEVA* – Music for yoga practice and meditation – MaterElettrica – Drycastle Records 2015

3) Pieces included in compilations or on CDs by other artists:

1) *Et in terra pax* – in *Live at the B&W Montreux Music Festival* – vol. 1 – BW004 – 1990 – https://www.discogs.com/it/Various-Live-At-The-B-W-Montreux-Music-Festival-1989-Vol1/release/4068998

2) *Dulce lumen*, *Forse davvero* – in Baroncini, Fanni, Marfisi – *Il corno italiano* – Foné – 98F23 – 1999

3) *Patria* – in *Sguardi d'istinti* – ATC Bologna/Associazione Scrittori – Bologna 1999

4) *In volo* – in *New York Street* – Trio Strabern – Edizioni Kelidon

5) *Libera Toccata Prima* – in *Namasté Suite* – Guido Arbonelli – Auralit – 2003

6) *Voices Reborn* – in Ensemble Il Teatro della Notte of the Fondazione Toscanini, cond. Alessandro Nidi – *I Sette Fratelli non Dormono Mai – Nuova Musica per i Cervi* – CD published by the Fondazione Toscanini and the Istituto Cervi – CD RL 75 – 2005

7) *Miles for Five* – in Ensemble Nuovo Contrappunto, cond. Mario Ancillotti – *Poesia in Musica* – Department of Culture, Municipality of Cesenatico – 2005

8) *Libera Toccata Nona* – in Duo Messieri/Selva – *Noises X* – Drycastle Records – DR 15 – 2007

9) *Tre toccate* for viola – in Pugliese, Braconi – *La viola tra Novecento e Duemila* – Istituto di Bibliografia Musicale Calabrese – IbiMuCal 004 – 2008

10) *Clandestino Songs* for piano and percussion – in Federico Poli – *Percussions Empowerment* – Drycastle Records – DR 044 – 2011

11) *Spaces and Landscapes* for trumpet and synthesisers – in Ivano Ascari – *nmpt8* (nuove musiche per tromba – new music for trumpet) – 2013

12) *Zighirib* for guitar – in *Paganini 2013. Ghiribizzi contemporanei per chitarra*, edited by Luigi Attademo (book plus CD), Sinfonica, Brugherio (MB), 2014

13) *Illusions* – in *New Music Demo 2015* – Archivi del XXI Secolo – CMC – Milan – 2015 – http://www.centromusicacontemporanea.it/?p=236

14) *Ritratti a Memoria* – in *Controluce* – Atzori/Brunini Guitar Duo – Archivi del XXI Secolo – Milan – 2015

http://www.centromusicacontemporanea.it/?p=311

15) *Pioggia, Vento, Luce* – in *Alquimia* – Quartetto Aires – 2018

http://www.centromusicacontemporanea.it/?p=311

16) *A diradar cominciansi* – in *Dante Purgatorio – 33 Composizioni su Canti della Divina Commedia* (33 Compositions on Cantos of the Divine Comedy) – Edizioni Sconfinarte – 2025 – https://www.youtube.com/watch?v=DkEMN7IgtBg&list=PLBI8n2R7pdrnvYbudcalXt2ys2SdtZNLY&index=17

Filmography and Multimedia

Per Non Dimenticare – Directed by Massimo Martelli – Produced by Legàmi/Istituto Luce/RAI 1992

http://www.imdb.com/title/tt0213995/fullcredits?ref_=tt_cl_sm

Ethnos Productions

Acqua Chit Ven – Directed by Elisa Mereghetti – Ethnos Production – 2013 (co-author)

http://www.ethnosfilm.tv/acqua-chit-ven-proiezioni/

Lavoro ad Arte – Directed by Elisa Mereghetti – Ethnos Production – 2016 (co-author and soundtrack supervisor)

http://www.ethnosfilm.tv/lavoro-ad-arte/

Uberto o degli specchi – Directed by Marco Mensa/Elisa Mereghetti – Ethnos Production – 2016

http://www.ethnosfilm.tv/uberto/

Basmati Productions

Flussi – Directed by Audrey Coïanitz – Basmati Production – 2013 (as head of project design)

Common Evo – Directed by Saul Saguatti – Basmati Production – 2013 (as head of project design)

Di Traverso – Directed by Saul Saguatti – Basmati Production – 2013 (co-author)

http://www.basmati.it/basmati/AD_dani.html

Annibale Testa di Pesce Gigante – Directed by Saul Saguatti – Basmati Production – 2015

http://www.basmati.it/basmati/P_LIVE_ANNIBALE.html

Taramot – Directed by Saul Saguatti/Michele Bernardi – Basmati Production – 2015 (co-author)

https://www.youtube.com/watch?v=E6ajNmUgbgY

Tremblement – Directed by Saul Saguatti/Audrey Coïanitz – Basmati Production for Ibrida Festival – 2016

https://www.facebook.com/ibridafestival/photos/pcb.1712035815783620/1712033545783847/?type=3

Other Productions

Un Pasto al Giorno – Directed by Saul Saguatti – Terminal Production – 2013

https://vimeo.com/74461350

Pianisti – Directed by Giangiacomo Di Stefano – Sonne Film/Sky Classica Production – 2014 (co-author and soundtrack supervisor)

La Ricerca della Forma. Il genio di Sergio Musmeci – Directed by Vania Cauzillo – Produced by Effenove in collaboration with the Lucania Film Commission – 2016 (co-author and soundtrack supervisor)

https://vimeo.com/152251532

http://www.effenove.it/project/la-ricerca-della-forma/

Matera, La Capitale del Futuro – soundtrack *Terra di Luce* (with Antonio Colangelo) – Produced by Fondazione Matera Basilicata 2019

https://www.youtube.com/watch?v=pmyVCFd4TJg

Multimedia Performances

Summa – Fondazione Zetema, MUSMA – 2013 (as co-author and project leader)

https://www.youtube.com/watch?v=Z5ORS3hrPeA

Constellation – Produced by Rupextre/Viva Verdi MultiKulti – 2013

http://1995-2015.undo.net/it/evento/170297

Instant Film Tremblement – Basmati Production – 2014 (co-author and project leader) – http://www.basmati.it/basmati/P_LIVE_TERREFERNE.html

Re-Histoire – Produced by Festival Suona Francese – 2014 (co-author and project leader) – https://www.youtube.com/watch?v=8vr3Nr0Ybag

Draft02 – Produced by DAR (Department of the Arts, University of Bologna), Fondazione Zetema, MUSMA – 2015 (co-author and project leader)

http://www.musma.it/index.php?option=com_content&task=view&id=850&Itemid=112

Domino. Chiaro Imperfetto – Produced by Elle Elle/MaterElettrica – 2015 (co-author and project leader)

La Preghiera Bussa, Il Digiuno Ottiene, La Misericordia Riceve – Produced by MaterElettrica/ElleElle/Al-Jalyll – Commissioned by the Mysterium Festival – 2016 (co-author and project leader)

Misereor – Produced by Mysterium Festival, Taranto – 2016 (co-author and project leader)

https://plus.google.com/107617864091554405786/posts/HL64RE7Dd6h

Ad Sidera Tollere Vultus: metamorfosi, segni, suoni, sensi – Produced by Mysterium Festival, Taranto – 2017 (co-author and project leader) – http://www.inchiostroverde.it/vivere-le-metamorfosi-al-mysterium-festival-2017-taranto/ – http://www.corriereditaranto.it/2017/04/07/mysterium-festival-ad-sidera-tollere-vultus-concerto-grosso-levento/

Anima Fluens – Osserva Medita Ascolta – Produced by Mysterium Festival, Taranto – 2018 (co-author and project leader) – http://www.mysteriumfestival.it/index.php/component/k2/item/10-aqua-anima-fluens

Arteriae – L'Arte della Ramificazione – Produced by Mysterium Festival, Taranto – 2019 (co-author and project leader) – http://blunote.slyvi.com/news/62110731782/mysterium-festival-2019-lsquo-arteriae-l-rsquo-arte-della-ramificazione-rsquo

Applications Developed

1) MusmApp – in collaboration with Fondazione Zetema/MUSMA – Matera

2) Musica Humana – in collaboration with the Mysterium Festival, Taranto, and SisInfLab of the Polytechnic University of Bari

3) Itaca – in collaboration with Wideverse

Radio Dramas

1. *Favole in musica* – Texts by Marcello Fois and by the composer – produced by Bideri and Warner – RAI Radio 3 – 1997/1998

2. *Patria* – Text by Marcello Fois – produced by ATC Bologna and RAI Bologna – 1999

3. *Radici e Percorsi – E tu, che radice sei?* – Texts by Tiziano Scarpa – MateRadio – Produced by RAI Radio 3 – 2017 (composition, supervision, direction and editing)

4. *Il diavolo e il ferramenta* – Text by Nicola Lagioia – MateRadio – Produced by RAI Radio 3 – 2018 (composition, supervision, direction and editing)

List of major theatres, musical institutions and festivals at which he has appeared as an invited guest in the capacity of composer and/or performer (pianist/keyboard player) and/or conductor, and/or at which his works have been performed

1. Montreux Jazz Festival (Switzerland) – 1988, 1989
2. Sagra Musicale Umbra – 1988, 1999
3. Sagra Musicale Malatestiana – 1988, 2000
4. Teatro Municipale "Romolo Valli" – Reggio Emilia – 1992
5. Teatro dell'Opera – Rome – 1995
6. Teatro Comunale di Bologna – 1995 (first appearance, followed by numerous others)
7. Teatro Comunale – Ferrara – 1995 (first appearance, followed by numerous others)
8. Teatro Comunale – Modena – 1995, 2014
9. Teatro Massimo – Palermo – 1996
10. Festival "XXV Primavera Musicale sul Don" – Rostov-on-Don (Russia) – 1997
11. Festival Internazionale di Musica da Camera – Cagliari – 1998
12. Accademia Filarmonica Romana – 1999
13. Focus Festival – Juilliard School – New York (USA) – 2001
14. St Petersburg Festival – St Petersburg (Russia) – 2002
15. Festival Cervantino – Guanajuato (Mexico) – 2003
16. Contempopratofestival – Prato – 2004
17. Festival Encuentros – Teatro Colón – Buenos Aires (Argentina) – 2004
18. BBK Festival – Guggenheim Museum – Bilbao (Spain) – 2004
19. Festival delle Nazioni – Città di Castello (PG) – 2006
20. Festival Cervantino – Guanajuato (Mexico) – 2006
21. Orchestra Filarmonica di Torino – Turin – 2008, 2009, 2014
22. Festival Internazionale Santo Stefano – Bologna – 2007
23. Festival della Filosofia – Modena – 2007
24. Festival Internazionale Mozart a Rovereto – Rovereto (TN) – 2007
25. Festival SpazioMusica – Cagliari – 2007, 2013, 2025
26. Events for Liverpool European Capital of Culture – Liverpool (UK) – 2008
27. Brinkhall Summer Festival (Turku, Finland)
28. Cantiere Internazionale d'Arte di Montepulciano – 2009, 2010, 2017, 2018
29. Musiche in Mostra – Turin 2010, Genoa 2016

30. Maskfest – San Marino – 2012, 2013, 2014
31. Lugo Opera Festival – Lugo (RA) – 2012, 2014
32. MITO – Milan 2012; Milan and Turin 2016
33. Fadiesis Festival – Pordenone/Matera – 2012, 2023, 2024
34. Fondazione Zetema – MUSMA – Matera – 2013, 2014, 2015, 2016
35. CME – Centro Musica Contemporanea Milano – 2012, 2013, 2014
36. Festival di Spoleto – 2014, 2015
37. Festival Nuova Consonanza (Rome) – 2014, 2024
38. Uzeyir Hajibeyov International Music Festival – Baku (Azerbaijan) – 2015
39. Mysterium Festival – Taranto – 2015, 2016, 2017, 2018, 2019
40. Festival Pergolesi Spontini – Jesi (AN) – 2016
41. MA/IN – Matera Intermedia Festival – Matera – 2016
42. Festival Duni – Matera – 2018, 2019, 2020, 2021, 2024
43. Fondazione Matera Basilicata 2019 – 2016, 2017, 2018
44. Bari in Jazz – 2018
45. Heritage Live – FACE Foundation – Islamabad (Pakistan) – 2022
46. JazzOpen Festival – Stuttgart – 2022
47. Lucca Classica Festival – 2023
48. Chigiana International Summer Music Festival – Siena – 2023
49. Fil_Armonia Festival – Florence – 2023, 2024
50. Concerti del Politecnico – Bari – 2024
51. Festival Pianistico Internazionale Bartolomeo Cristofori – Padua – 2024
52. Festival 5 Giornate – Milan – 2026
53. Estival – Longlake Festival – Lugano (Switzerland) – 2025
54. Nuovi Spazi Musicali – Ascoli Piceno – 2025
55. IRCAM – Paris – 2024, 2025
56. Toronto Symphony Orchestra – Toronto (Canada) – 1999
57. Orchestra Sinfonica della Fondazione "Schipa" – Lecce – 1999 (first appearance, followed by many others)
58. Istituzione Sinfonica Abruzzese – L'Aquila – 2002
59. Cheyenne Symphony Orchestra – Cheyenne (USA) – 2005

60. Orchestra Sinfonica di Bari – Bari – 2008
61. Orchestra Filarmonica di Torino – Turin – 2009, 2010, 2014
62. Orchestra della Magna Grecia – 2011
63. Fondazione Orchestra Sinfonica Siciliana – 2015
64. Stuttgart Chamber Orchestra – 2022
65. Orchestra Sinfonica di Matera – 2022, 2023, 2024, 2026
66. Orchestra di Bellagio e del Lago di Como – 2023
67. Orchestra della Svizzera Italiana (OSI) – 2025

Principal artists with whom he has collaborated and/or collaborates

- Al Di Meola
- Fabrizio De Rossi Re
- Paolo Fresu
- Gilda Buttà
- Cristina Zavalloni
- Franco Mannino
- John Harle
- Andrea Griminelli
- Federico Mondelci
- Enzo Filippetti
- Ivano Battiston
- Francesco D'Orazio
- Guido Arbonelli
- Martha Mooke
- Luigi Attademo
- Francesco and Angelo Pepicelli
- Nuovo Quartetto Italiano
- Contempoartensemble
- Tetraktis Percussioni
- Quartetto Aires
- Duo Atzori/Brunini
- Ivana Monti
- Moni Ovadia
- Pippo Delbono
- David Riondino
- Enzo Iacchetti
- Matteo Belli
- Ivano Marescotti
- Tommaso Ragno
- Mauro Bigonzetti
- Francesco Nappa
- Marcello Fois
- Tiziano Scarpa
- Virginia Virilli
- Nicola Lagioia

- Saul Saguatti
- Elisa Mereghetti
- Giangiacomo De Stefano
- Luca Centola
- Luca Acito