

FABRIZIO FESTA

Curriculum

Personal Information

- **Date of Birth:** August 30, 1960
- **Place of Birth:** Bormio (SO), Italy
- **Residence:** Matera, Via Arco del Sedile 9/A, Italy
- **Citizenship:** Italian
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Education and Training

1. Classical High School Diploma – final grade: 60/60.
2. Degree in philosophy, with a thesis in the History of Physics titled *Space, Time, Quantum Mechanics*, final grade: 110/110 cum laude.
3. Studied Composition and Applied Music at G.B. Martini Conservatory, Bologna
4. Attended Summer Jazz Seminars in Siena for four years, studying jazz piano and arrangement with Enrico Pieranunzi, Franco D'Andrea, and Giancarlo Gazzani
5. Studied jazz piano and orchestral arrangement with Mal Waldron.
6. Studied counterpoint with Callisto Giacomini.
7. Fluent in English (spoken and written).

Awards

2024: Awarded the *Targa Volponi* for lifetime achievement by the Cultural Association *La Casa dei Pensieri*

Professional activities in the fields of artistic direction, competition direction and consultancy

1. From 1995 to 2018, he was the artistic director of the International Composition Competition "2 Agosto", based in Bologna, a competition in which he was also one of the founders.
2. From 1989 to 2019, he was the artistic consultant of the Fondazione Musica Insieme for the realisation of the season *I concerti di Musica Insieme* and the other activities of this organisation concerning chamber music, symphonic music, and ballet, as well as public training and dissemination activities in collaboration with the University of Bologna and some upper secondary schools. As a result, he has gained specific experience in concert and ballet organisations, including the realisation of seasonal programming, the organisation of special events (also related to sponsorships) and production (with chamber ensembles, symphonic and the use of multimedia instruments). In addition, he has gained particular and relevant experience in communication, training, and information teaching, as well as the realisation (also executive) of projects aimed at training the public and operators in the sector.
3. From 2000 to 2007, he was the artistic director of the Fondazione Toscana Musica e Arte's musical activities.
4. From 2002 to 2005, he was the artistic director of the Teatro della Fortuna musical activities in Fano.
5. From 2000 to 2002, he was a music consultant for the Centro della Danza – Aterballetto in Reggio Emilia.

6. From 1997 to 1999, he was the artistic consultant of the Department of Culture of the Province of Bologna. During this period, he took on various creative direction positions for projects within the Department of Culture of the Province of Bologna programs. Concerning opera, he realised special seasons, collaborating with the Teatro Comunale di Bologna, which is dedicated to contemporary opera. He organised one of the most relevant Italian vocal chamber music festivals concerning chamber vocal music. He has also gained experience in fine arts and entertainment legislation and the administrative problems of managing and organising shows and festivals.
7. For the 2005/2006 and 2006/2007 seasons, the Fondazione Teatro Comunale di Bologna entrusted him with realising contemporary music projects.
8. Since 2018, he has been the consultant for contemporary music at the Duni Festival, Matera.
9. He has been invited numerous times to be part of national and international music competitions juries. Among these, we remember those of the Civitella Ranieri Foundation (NY), the International Festival of Sacred Music of Fribourg (CH), and the Pope Benedict XVI Sacred Music Competition. From 2014 to 2019, he has been a member of the "Veretti" Prize jury. The Department of Contemporary Music of the Fiesole School of Music promotes this prize. He chaired the first edition (2015) of the Palermo International Composers Competition. In 2016, he was part of the MA/IN Festival jury. In 2017, he was invited to be part of the jury for the Regina Sofia Competition in Barcelona.
10. In 2013, the Ministry of Education, University and Research (MIUR) chose him to head the jury for the National Arts Award Composition section.
11. Since 2022, he has been president of the Fadiesis Accordion Composition Contest jury.

Musical activity as a composer (classical, Jazz, applied music), conductor, pianist (keyboardist) and bandleader.

He began his musical studies as a pianist, devoting himself from the beginning to Jazz and thus maturing his experience in this area under Enrico Pieranunzi. He has followed the Summer Jazz Seminars in Siena for several editions, where he studied, among others, with Franco D'Andrea (jazz piano) and Giancarlo Gazzani (arrangement and conducting). In the jazz field, he became interested in Composition and performance. He attended the composition and applied music and orchestration courses with Ettore Ballotta at the Conservatory of Bologna. He then specialised with Mal Waldron in the arrangement for the jazz orchestra. He composed most of the songs recorded in the two LPs and two CDs of the Festa Group, the band he founded and directed for many years, a band with which he was twice a guest of the Montreux International Jazz Festival and has toured both in Europe and in the USA.

Among the most essential jazz engagements, we highlight collaboration with the American guitarist and composer Al Di Meola. In addition to conducting the orchestra on its tours, he collaborated as an orchestrator and conductor on the CD *The Grande Passion* (Telarc, 2000), leading the Toronto Symphony Orchestra.

His activity as a composer has seen him engage in different sectors: academic, jazz, and applied music, from soundtracks for theatre, movies, TV movies, and radio productions.

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

Among the various projects carried out in recent years, we recall:

In 1992 the show of theatre, music, and dance *E mischiaron lor colour*, the choreography signed by Mauro Bigonzetti, at the Teatro 'Valli' in Reggio Emilia and the debut of the *Suite in D* for soprano, alto sax, piano, electric bass, and orchestra, followed the following year by the *Suite in G* for cello and strings (performed first in Florence, then in Verona). Still, in 1993, he debuted the melologo *Viaggio nel Paese degli*

Houymnhnh on a text by Paolo Billi, freely inspired by Swift's "Gulliver's Travels". In 1994, freely inspired by Swift, they debuted "Gulliver" for narrator and wind quintet in collaboration with Paolo Billi. The protagonist of the first edition was the actor Enzo Iacchetti.

In 1995, commissioned by the Teatro dell'Opera di Roma, he composed *Ad immagine e somiglianza*, a symphonic work for soprano, choir, and orchestra (on his text), which debuted under the direction of Franco Mannino. In musical theatre, he created a new melologo on his text, 'Il piccolo Hans', which has had many replicas throughout Italy. Still on a text by Paolo Billi, in the same year, the musical drama *Iqbal* (Teatro Comunale di Modena, Teatro Comunale di Ferrara) and *Il Volo*, a chamber opera produced by the Teatro Comunale di Bologna, where was staged, and by the Fondazione Musica Insieme.

In 1996, in addition to the debut of some of his chamber works, RAI - Radio 3 broadcasted five radio dramas (two on his text, three on text by Marcello Fois) dedicated to the world of fable (later recorded on the CD *Radiofavole* published by Moby Dick editions). They also debuted the Suite in C for flute and orchestra (Teatro Massimo di Palermo, soloist Andrea Griminelli) and *Movida*, page for four horns and large orchestra, created at the invitation of the Symphony Orchestra of the Schipa Foundation of Lecce.

In 1997, among other commitments, we pointed out new work for RAI-Radio 3 (five episodes) and the debut of *La Via Lattea*, a concert for piano and orchestra, at the Festival XXV Primavera Musicale at Rostov on Don in Russia.

In 1997, they debuted the opera *Ero e Leandro* (text by Marcello Fois, based on the homonymous poem by Christopher Marlowe - Bologna, Teatro Comunale), and a new work of musical theatre, *Dal nulla*, a production of the Ente Musicale di Nuoro, again on a text by Marcello Fois.

In 1998 it was published by Moby Dick editions in the series 'Carta da Musica', with the title *Radiofavole*, a Book-CD containing the five radio dramas produced by RAI-Radio 3. In the same year debuted the Suite in F for clarinet and strings (at the Teatro Comunale di Ferrara) and two new productions: the cantata 'Laudes' (production of the Symphony Orchestra of the "Schipa" Foundation of Lecce, hosted among other things in Perugia, in the program of the Sagra Musicale Umbra and at the Sagra Malatestiana in Rimini), which saw him for the first time also in the role of conductor, and the melologo 'Laudes Puerorum', the 'premiere' that took place as part of the International Chamber Music Festival of Cagliari. Both works are on their text. In Ankara, *Confinia Noctis* for flute, viola and harp premiered, while in Sweden, the Nuovo Quartetto Italiano debuted *Viaggiatore Insonne*.

In 1999 debuted *In un sol giorno* for piano solo in Miami (Florida - USA), the musical fable *Volpe, la Bella* (Maggio, Rome, commissioned by the Accademia Filarmonica Romana), the Concert for flute and orchestra (June, commissioned by the Symphony Orchestra of the Schipa Foundation of Lecce, soloist Andrea Griminelli), *Vera Erant* for a female choir at the Sagra Musicale Umbra (September), *Skyscrapers* for flute and piano (November, New York) and of *Una nuvola è caduta* for clarinet and ensemble in Klagenfurt (Austria, November). In the same year, two Lieder for soprano, horn and piano were included in the CD *Il corno italiano*, published by the Fonè record company.

In January 2000, he debuted the *Ricerca della luce e delle tenebre* in Palermo, a piece for strings commissioned by the Orchestra di Musica Contemporanea. In 2000, the first performances of the *Sonata for viola and piano* (Aprile, Reggio Emilia), the *Second String Quartet* (Istanbul, Maggio), the *Libera Toccata Seconda* for wind quintet (composed at the invitation of the Bibiena Quintet) were made the CD *The vast conspiracy of birds* was released. Two important commissions debuted in the same year: *Sandaliotim* for narrator, jazz quartet and orchestra, for the Ente Musicale di Nuoro (work on his text, starring the actress Ivana Monti, with the author also as keyboardist) and *Tanit*. The Sagra Malatestiana created the latter using a text

from Valerio Evangelisti's and Marcello Fois's collaboration. Finally, the trio *In Volo* has been included on the CD *New York Street* made by the trio Strabern (ed. Kleidon).

In 2001, he founded the ensemble Auranova. He debuted the *First book of the new Italian lyrics*, a project born from the collaboration between Italian writers and composers. In addition, the Focus Festival at Juilliard School of Music in New York included his string quartet *Viaggiatore Insonne* (first USA performance). At the same festival, he gave some lectures.

The Brooklyn College of Music hosted him in its Composer's Forum series. His piano suite *In one day* was performed in Beijing as part of the Festival dedicated to Italian music and organised by the local Italian Cultural Institute and the Beijing Conservatory. Other chamber music pieces were performed again in Turkey, Greece and Russia. Among the prominent commissions scheduled for 2001, we point out the symphonic work entitled *Verdissimo*, commissioned by the Symphony Orchestra of the Schipa Foundation of Lecce during Verdi's celebrations.

In 2002, among other debuts, we pointed out that the saxophone quartet *Enjoy* at the St. Petersburg Festival and the trio *Miles to run* at Carnegie Hall in New York. Then, *Kite Songs* for wind quintet and orchestra commissioned by the Schipa Foundation of Lecce and a new melologo, *Il lungo pranzo di Natale*, commissioned by the Orchestra Sinfonica Abruzzese.

In 2003, new debuts: in the USA, Bach is cruising through the interstellar space for piano in March (performances in Kansas City, San Antonio, Washington), in Switzerland, *Libera Toccata Quinta* for marimba, in July (Lugano), in Germany, *Prelude to the winter sea* for organ, August (Berlin). Particularly important is the one in Mexico, at the Cervantino Festival, where *Pegasus* for flute and strings was premiered, commissioned by the European Community Chamber Orchestra, and in Italy, that of *Americana*, commissioned by the Teatro Comunale di Bologna (September). In addition, some of his pieces have been performed in Beijing and Latin America. In July, he debuted his new quartet, Auranova Quartet, at the Emilia-Romagna Festival, with a program entitled *Utopias*, to which composers worldwide have collaborated.

In 2004, *Urban Dances* for five-string electric viola and recorded music, performed by Martha Mooke, debuted in January in New York. Commissioned by the Teatro Comunale di Bologna, *Tre Divertissement* for ensemble debuted. At the same time, the Thelema Trio premiered in Belgium *Omnia Tetramuta* – another important debut in Copenhagen in April, where two pieces for soprano and string quartet were presented. In August, finally, he was a guest of the Encuentros Festival at the Teatro Colón in Buenos Aires. Here, he debuted *New Lands, No Borders*, with the Trio Aedòn and Fabrizio Festa himself as keyboardist (with a replica at the BBK Festival in November, in Bilbao and then performed several times in Italy and abroad). In November, the Contempoartesenemble dedicated an entire concert to his music as part of the Prato Festival. Finally, in December, he debuted in London *Forget Me Not*, with duets for flute and violin.

In 2005, many were the first performances on the calendar. Among the main ones: the debut in January in Copenhagen of *My Icon* (for soprano and string quartet), *Sirene* for chamber ensemble at the Zagreb International Biennale, *Clandestino Songs* for piano and percussion (Lucca, September), and *I want to be a gentleman* for accordion and harp has been premiered at the Mozart Festival in Rovereto. In October, a new tour with the Trio Aedòn in Lithuania and the debut of the trio *Hibakusha* (Treviso). He took part, with the song *Voices Reborn*, in the project "I sette fratelli non dormono mai – Nuova Musica per i Fratelli Cervi", organised by the "Toscanini" Foundation, ANPI – Reggio Emilia, Emilia-Romagna Region. In addition to presenting the commissioned pieces in a concert, this project led to recording of a CD with the same title.

2006, it debuted: commissioned by the Symphony Orchestra of Cheyenne (USA), *The Path Beyond the Rocks*, and *Alla Memoria* for guitar commissioned by the Umbrian Philharmonic Association of Terni. Then, in April, *Voi che sapete* for violin, viola, cello and piano (Mendrisiotto Musical Season – 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, Città di Castello). He was a guest at the Cervantino Festival (Mexico) in October.

In 2007, there were many important commissions, among which we point out *Birds and Clouds* for saxophone and piano, brought to the debut by John Harle. In January, the first performance in Nagasaki (Japan) of *Haiku* (for piano) took place, the cycle of lyrics *Nebbie* and his *Caprices* for solo violin. At the Festival of Philosophy in Modena, He presents his melologo *Nemo* (narrator David Riondino).

In 2008, he composed the *Night Rider* concerto for oboe and orchestra (ICO of Bari, soloist Paolo Grazia) and numerous chamber pages, including *Inochi* for soprano, flute and piano on a text by Kibe Yoahani, which debuted in Tokyo on January 26. Also, on June 8 in Tokyo, he debuted his string trio *Hibakusha*. Two new theatrical works were also produced. The first *Arandora* (text by Marcello Fois) debuted on July 2 in Liverpool as part of the Liverpool European City of Culture; the second *Detector* (text by Francesco Gabellini, narrator Ivano Marescotti) on August 4 in Riccione. On December 6, the *Kanbane-satsujin-jiken* melologist debuts in Tokyo, again with a text by Kibe Yoahani. 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*.

In 2009, he made numerous debuts and commissions. Among these, we point out the *Double Concerto for cello and piano* commissioned by the Philharmonic Orchestra of Turin. Among the debuts, here is the one in the USA of the song *Spaces and Landscapes* for trumpet and electronics, of the melologo *Dove Sofia maggio* (on a text by Marcello Fois) at the Cantiere d'Arte in Montepulciano, of the song *Commento a Dove soffia Maggio* at the Brinkhall Summer Festival (Turku, Finland) and of *Janua* at the International Mozart Festival in Rovereto. On the occasion of the centenary of the Futurist manifesto, he realised with his ensemble the production *Musica dinamica*, dedicated and on texts by Fortunato Depero, staged at the MART in Rovereto.

In 2010, the saxophonist Enzo Filippetti debuted two new pieces for alto saxophone and electronics: *Free Stream of Unconscious Life*, presented at the Hochschule für Musik Hans Eisler in Berlin and *Leçons de tenebre*. On the occasion of the final concert of the International Composition Competition on August 2, he realised, in collaboration with Angelo Inglese and Maurizio Bozzi, the song *Psallite*, for soprano, reciting voice, synthesisers, electric bass and orchestra, the text written and interpreted by Pippo Delbono. Finally, he took part with one of his pieces in the project entitled *Eceba*, promoted by the ensemble Novecembalo. *Ghiribiz* was included in the project that the guitarist Luigi Attademo dedicated to Paganini (debut in Vienna, with performances in New York, Berlin, at the Cantiere d'Arte in Montepulciano and the MITO Festival).

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

In 2013, his activity in the electroacoustic field was intense, resulting in the establishment of the MaterElettrica ensemble (as part of the School of Electronic Music of the Conservatory of Matera – see *ultra, educational activities* (1)), with which he participated in important initiatives such as The Night of Museums and the IX Day of the Contemporary. New debuts also in the context of sacred music (the prayer *Ave Regina*

Coelorum) and chamber music (among many, the cycle of *Lieder Vivere Vorrei* commissioned by the San Marino Festival).

For 2014, we point out two particularly significant commissions: the musical drama *Vagabondo delle Stelle* commissioned by the Teatro Comunale di Modena and the Lugo Opera Festival and *the Concerto for accordion and strings* commissioned by the Philharmonic Orchestra of Turin, soloist Ivano Battiston.

In 2015, two more significant new symphonic commissions were created: *Flos Carmeli* for soprano, choir and orchestra and *Overture in Italian Style*, which the Italian Embassy in Azerbaijan commissioned. This composition debuted at the Uzeyir Hajibeyov International Music Festival.

There are also many chamber music pages. These include *Spike* for soprano saxophone and accordion (presented at the Spoleto Festival), *Tre Volte Grazie* for solo violin, *Ritratti a memoria* for two guitars and *Preludi alle Lodi del Mattino* for piano. In the field of applied music and numerous soundtracks for the theatre, he has dedicated himself to the sonorisation for different video environments (from commercials to art videos to films and docufilms) in recent years, focusing his activity on Music and Sound Design. This activity was accompanied by intense research work also in the field of computer music programming.

In 2016, he created two significant multimedia installations in Matera and Taranto (Mysterium Festival) focused on the theme of Mercy. The Pergolesi-Spontini Festival commissioned him to inaugurate its xvi edition – the show *Il Volo dell'Aquila* – in the dual role of composer and conductor. He returns to *Musiche In Mostra*, this time in Genoa, presenting and performing in his new compositions: *Preludes for the Lodi della Sera*. As part of electroacoustic and multimedia productions, he has created music and sound design for *Tremblement*, a video by Saul Saguatti, presented at the Hybrid Festival in Forlì. He took part with *MaterElettrica* in the first edition of the Matera Intermedia Festival. For *Ethnos Produzioni*, he created the soundtrack of the docufilm *Uberto degli Specchi*, directed by Elisa Mereghetti and Marco Mensa, a film that reached the final of the Globi d'Oro 206/2017.

In 2017, he made some critical productions with *MaterElettrica*. Commissioned by the Matera – Basilicata Foundation 2019 on the FAI Spring Days *Il Suono Non Esiste: Viaggio al Centro del Silenzio* and for the Festa della Musica 2017, coinciding with the International Day of Yoga promoted by UNESCO, *Oltre le Stelle l'Orizzonte*. Still commissioned by the same Foundation, he realised, together with Antonio Colangelo, the soundtrack of the promotional video of Matera Capital of Culture 2019. At the head of the *MaterElettrica* Ensemble, he returned to perform at the Cantiere d'Arte di Montepulciano, which commissioned the *Amazing* project. Likewise, the Mysterium Festival commissioned a new installation, *Ad Sidera Tollere Vultus*, dedicated to Ovid. As part of the *MateRadio* program, organised and produced by RAI RADIO 3 for the Filo Rosso, he has created the series of eight radio dramas entitled *Il Coltivatore di Radici – E Tu di the radice sei?* on texts by Tiziano Scarpa, with the writer also as a reciting voice.

In 2018, he continued his activity with *MaterElettrica*, which saw him return to the Cantiere Internazionale d'arte di Montepulciano with *Aquarius*, a concert program dedicated to the fiftieth anniversary of 1968, a Festival that also commissioned him the incidental music for the Production *Conversation Pieces*. Also, as part of the productions with *MaterElettrica*, the Matera Basilicata 2019 Foundation commissioned the soundtrack of the new logo of the Foundation, and the Mysterium Festival of Taranto commissioned a new installation entitled *Anima Fluens*. For *MateRadio* 2018 the production was made, RAI RADIO 3 as part of Il Filo Rosso, *Il diavolo è il ferramenta*, on a text by Nicola Lagioia, reciting voice Tommaso Ragno. Like the previous one (*MateRadio* 2017, *Il Coltivatore di Radici*), both have been published in a volume (CD book) by the Matera Basilicata 2019 Foundation and RAI RADIO 3.

The 2018 edition of the Duni Festival wanted MaterElettrica and Fabrizio Festa to be artistic consultants to the programming, commissioning two new productions and asking for collaboration with two others (<http://www.festivalduni.it/>). For "La Notte dei Musei", he created for MUSMA (Matera) the production *Apogei – Nulla Die Sine Linea*. For the XX Edition of the Latin American Music Festival, Caracas, Venezuela, he composed poems on commission and *three lyrics for soprano and orchestra* on texts by Tiziano Scarpa.

In 2019, in addition to the new installation at the Mysterium Festival in Taranto (produced by him and MaterElettrica), he returned to the Cantiere d'Arte di Montepulciano with a new production. Moreover, he took part as composer and sound director in the production of the opera *Silent City*, collaborating with Nigel Osborne and the Department of Music of Edinburgh University.

He was, again, with MaterElettrica, engaged in the 2019 edition of the Duni Festival in Matera and a guest of the eighth edition of the Festival Musica da Casa Menotti in Spoleto. Commissioned by the Festival, Duni composed *La Quinta Stagione*, a piece for five-string electric violin, entrusted to Francesco D'Orazio, the subject of a production repeated several times.

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

In 2021, he composed, among other productions, the opera *Preferisco il rumore del Mare*, commissioned by the Festival Duni. For this Festival he also collaborated as coordinator of the direction and staging to the production of Duni's opera *Les deux chasseurs et la laitière* with Marco Horvat and the ensemble Faenza. With the production of *La Quinta Stagione*, he inaugurated the sixth edition of the Bologna Moderne Festival. Also this year, the Sconfinarte editions have published his new CD: *Omaggio al blu*.

In 2022, at the invitation of Enzo Filippetti, he composed *Harshad*, a concerto for the soprano saxophone and saxophone ensemble – his *Tre preludi* for solo trombone debut in Milan at the Festival 5 Giornate.

He was invited to Pakistan to participate in the Heritage Live project (artistic residency and concerts) organised by the Face Foundation and the Eunics (European Community Institutes of Culture) cluster.

In 2023 there will be many new commissions from various festivals and associations: from the 5 Days Festival (Milan), from the Lucchese Music Association for the Lucca Classica Festival, from the Almo Collegio Borromeo in Pavia for *Istante Dante*. In addition, the Accademia Chigiana commissioned him a new work for clarinet in Bb and six pianos, entitled *Ad Sidera Tollere Vultus*, as part of the celebrations for the centenary of its foundation. He then made a version of this piece for clarinet and piano at the invitation of Alessandro Carbonare and Monaldo Braconi. The year ended with the invitation of 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*, a production that was developed through collaboration with the *Mind The Plant-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*, created with Tommaso Colafiglio.

New production between theatre and music debuted, entitled *Enumerando*, presented as the inauguration of the fifth edition of the Concerts of the Polytechnic in Bari.

The Fil_Armonia Festival has produced a new version of the *FLORA FLOR* project. His piece *Diseguaglianze* was performed at the inauguration of the sixty-first edition of the Nuova Consonanza Festival at the Parco della Musica in Rome. The Duni Festival has produced its new show *La guerra dell'acqua* text and

dramaturgy Rosalia Stellacci. The show was born in collaboration with the composer Fabrizio De Rossi Re. In 2024, ear Music released Al Di Meola's new recording, *Twentyfour*, where he appears as orchestrator and conductor at the head of the Bellagio and Lake Como Orchestra.

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

Conductor, pianist, keyboardist, and bandleader.

This activity was carried out for the most part in the jazz field, especially at the head of his band (the Festa Group), with which, among other things, he toured throughout Europe, was invited twice to the International Jazz Festival in Montreux and debuted in 2000 in the USA. With the Festa Group, he has made four recordings. Other recordings have seen him engaged as a soloist and as a keyboardist.

In 2004, he started collaborating with the Trio Aedòn, with whom he has already made a long tour, which saw him produce and bring a new song, "New Lands, no Borders", to the debut. It is a co-production between the Encuentros Festival of Buenos Aires and the Emilia-Romagna Festival. This score was performed at the Teatro Colòn in Buenos Aires, then in Peru, then again at the Guggenheim Museum in Bilbao, as part of the prestigious BBK Festival, in many prestigious Italian venues, and a tour in Lithuania. In October 2006, it was proposed in Mexico at the Cervantino International Festival. There are many Italian performances in seasons and festivals of great importance. As a conductor, he made his debut on the podium in classical in 1998, and since then, he has conducted in Italy and abroad.

In 2000, he conducted the Toronto Symphony Orchestra to realise the new CD of the American guitarist and composer Al Di Meola. He will be engaged as a conductor in his Italian tour in 2010. He has conducted numerous chamber ensembles. On recordings, he has directed groups and ensembles of different sizes.

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

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

2015, he debuted in Azerbaijan, conducting the Baku State Philharmonic Orchestra as a guest of the Uzeyir Hajibeyov International Music Festival. Here, he premiered his *Overture in Stile Italiano* and conducted the Sicilian Symphony Orchestra, presenting the world premiere, among other things, of his *Kramerata Seconda*.

In the dual role of conductor and composer, he inaugurated the 2016 XVI edition of the Pergolesi-Spontini Festival in Jesi. As a bandleader at the head of the MaterElettrica Ensemble, he created two productions dedicated to rock and funky programs 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 Al Di Meola's trio first at the Jazz Open Festival in Stuttgart, at the head of the Stuttgart Chamber Orchestra, then in Matera and Potenza, as part of the season of the Matera Symphony Orchestra, a team he returned to conduct in 2024.

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

3) He is a SIAE member of the Music, Opera and DOR sections.

Professional activities in musicology, music criticism, publishing (also related to the internet) and publications.

1. From 1987 to 2011, he collaborated with the newspaper La Repubblica as a music critic.
2. From 1990 to 1999, he collaborated with the magazine l'Opera.
3. Since 2010, he has collaborated with the magazine Sistema Musica.
4. From its foundation in 1990 until 2018, he was editor-in-chief of the periodical MI, a magazine published by the Fondazione Musica Insieme. For the same organisation, he took care of relations with the press, relations with sponsors, and the creation of all the information related to the ordinary and extraordinary activities of Musica Insieme (communications with sponsors, press releases, room programs, posters, etc.).
5. Since 1988, he has been a member of the National Order of Journalists (list of publicists).
6. He is a member of the National Association of Music Critics.
7. For some years, he has been actively involved in building websites to communicate, promote, and market materials, products, and musical events.

Author, Editor, Conferences:

1. Fabrizio Festa - *Musica: usi e costumi* - Pendragon, Bologna, 2008.
2. Fabrizio Festa - *Musica: suoni, segnali, emozioni* - Editrice Compositori, Bologna, 2009.
3. Fabrizio Festa - *L'equivoco* - in *Parole nell'Aria. Sincretismi fra musica e altri linguaggi*, edited by Maria Pia Pozzato and Lucio Spaziante, ETS, Pisa, 2009.
4. Fabrizio Festa - *In a Vintage Mood* in *Vintage Media*, edited by Maria Pia Pozzato and Daniela Panosetti, Carocci Editore, Roma.
5. He published the introduction to Cristiano Cremonini's essay *Opera d'Amore. Donne del melodramma tra letteratura, storia e mito* - Pendragon, Bologna, 2015
6. Fabrizio Festa *Sibilus Aurae Tenuis* in *La Musica di Dante*, edited by Davide Fara, Aracne Editrice, Rome, 2023.
7. Fabrizio Festa - *Preferirei di no* - in *Resistenza Illuminata: 1945 - 2015. Tribute to Luigi Nono on the seventieth anniversary of the Resistance and the War of Liberation 1945-2015*, Pendragon, Bologna, 2018.
8. Fabrizio Festa - *IA* - on the Saggiatore Musicale's website on May 31, 2023 (<https://www.saggiatoremusicale.it/2023/05/31/ia/>).
9. Fabrizio Festa - *La Musica di Dante* - in *L'Officina Ateniese* (vol. 1, 2023 (<https://athenamusica.org/2023/12/23/lofficina-ateniese-1/>)).
10. Fabrizio Festa, Tommaso Colafiglio, Tommaso Di Noia and Eugenio Di Sciascio - *Exploring the Mental State Intersection by Brain-Computer Interfaces, Cellular Automata and Biofeedback* - IEEE Eurocon 2023 (Turin, 4 - 7 July 2023), <https://ieeexplore.ieee.org/abstract/document/10198964>).
11. Fabrizio Festa, Tommaso Colafiglio, Tommaso Di Noia, Carmelo Ardito, Paolo Sorino, Domenico Lofù and Eugenio Di Sciascio - *NeuralPMG: A Neural Polyphonic Music Generation System Based on Machine Learning Algorithms - Cognitive Computation* (2024/5/15) (<https://link.springer.com/article/10.1007/s12559-024-10280-6>)
12. Fabrizio Festa, Tommaso Colafiglio, Tommaso di Noia - *AI and BCI Interface for sound design generation and musical instrument control through Amotion and Focus Recognition* - IRCAM, Paris, 2024 (<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/>)
13. Fabrizio Festa, Tommaso Colafiglio, Domenico Lofù, Angela Lombardi, Fedelucio Narducci, Paolo Sorino, Tommaso Di Noia - *EmoSynth Real Time Emotion-Driven Sound Texture Synthesis via Brain-Computer Interface* - <https://dl.acm.org/doi/abs/10.1145/3631700.3665196>
14. Fabrizio Festa, Tommaso Colafiglio - *Censorship and consent in the age of algorithms* - *L'Officina Ateniese* (vol. 2, 2024 - ISBN 9791255001270) (<https://www.aaccademia.it/ita/titolo?ref=1713>)

15. Fabrizio Festa, Mario Spada - *Synthesis - Interactive Intelligence - On Computational Arts and Creative Products: Languages, Spaces and Practices*, edited by Alessandra Micalizzi - Nova - DOI: <https://doi.org/10.52305/GOFF2836>
16. Fabrizio Festa, Tommaso Colafiglio, Tommaso di Noia - *Emotion-Driven audio and multimedia generation using brain-computer interfaces and deep learning* - IRCAM, Paris, 2025 (<https://forum.ircam.fr/article/detail/emotion-driven-audio-and-multimedia-generation-using-brain-computer-interfaces-and-deep-learning/>)
17. Fabrizio Festa, Dario Mattia - *Strings – Sounds from Human Collective Intelligence* - *Journal of Intelligent Communication*, 4(1), 58–73. <https://doi.org/10.54963/jic.v4i1.993>
18. Mariagrazia De Leo, Giuseppe Salatino, Fabrizio Festa - *Advanced prompt engineering techniques for generative sound synthesis models* - UMAP 2025 (NY) - <https://sisinflab.github.io/webium25/> ACM ISBN 979-8-4007-1399-6/25/06 <https://doi.org/10.1145/3708319.3733669> -
19. Dario Mattia, Fabrizio Festa - *Sounds from Human Collective Intelligence* - UMAP 2025 (NY) <https://sisinflab.github.io/webium25/> - DOI: [10.1145/3708319.3733670](https://doi.org/10.1145/3708319.3733670)
20. He is the editor of the collection of essays - *Resistenza Illuminata: 1945 – 2015. Tribute to Luigi Nono on the seventieth anniversary of the Resistance and the War of Liberation 1945-2015*, Pendragon, Bologna, 2018.
21. He is one of the editors and authors of *Trent'anni di Musica Insieme*, Pendragon, Bologna, 2016.
22. He is one of the editors and authors of *Vent'anni di Musica Insieme*, Pendragon, Bologna, 2006.
23. He is one of the editors and authors of *Musica Insieme 2007-2013 and Pendragon and Bologna*, 2013.

Next publications:

- 1) Saggiatore Musicale - review of the book *Sounding Human* by Deirdre Loughridge,
- 2) Under review: Fabrizio Festa, Tommaso Colafiglio, Tommaso Di Noia co-authors *Neural Musical Instruments through Brain-Computer Interface and Biofeedback*.
- 3) Under review: Fabrizio Festa, Dario Mattia - *Strings: Sounds from Human Collective Intelligence*

He has published and publishes essays, musica programs and critical interventions, among others, for:

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. Festival Malatestiano, 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 regularly collaborates with many specialised magazines, including *Sistema Musica* (Turin) and *Venezia Musica*.

He has lectured for many Italian and foreign 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

For the Fondazione Teatro Comunale di Bologna, he has organised:

1. In the 2006-2007 season, the cycle of conferences "L'artigiano dei Suoni" was dedicated to the music of use.
2. In the 2007-2008 season, the cycle of conferences "Music and science – Eight conferences on the sound of atoms and the cosmos, between creation and evolution, between chips and vibrating strings" attended by Piergiorgio Odifreddi, Gillo Dorfles, Antonio Serravezza, Goffredo Haus.
3. In the 2007-2008 season, the seminar *Il sipario strappato*, dedicated to directing in the opera house, in collaboration with the National Association of Music Critics, the National Association of Theatre Critics, and the Department of Music and Entertainment of the University of Bologna.
4. In the 2008-2009 season, the cycle of conferences, entitled "Communicating sounds," focused on the relationship between music, information theory, and communication theory in collaboration with the Department of Communication Theory of the University of Bologna. Omar Calabrese intervened in the cycle's opening.
5. In the 2009-2010 season, the cycle of conferences *The sound cosmos. From the Polyphony of the spheres to the melody of gravity* on the relationship between cosmology and music from Pythagoras to Newton.
6. For the 2010/2011 season, he organised the cycle of conferences "The dynamics of emotions" on the mechanisms of emotional reaction triggered by music applied to images.
7. For the 2011/2012 season, he organised a series of conferences, "By will and by chance," dedicated to the relationship between music, computer science, and artificial intelligence.
8. For the 2013 season, he organised the cycle of conferences "L'opera muta: derivazioni operistiche nel cinema senza parole", dedicated to the relationship between silent cinema and opera.
9. For the 2014 season, he organised a cycle of conferences called "Glimpses of Opera" dedicated to the relationship between sound cinema and opera.
10. For the 2015 season, he organised the cycle of conferences "Music, literature and Resistance" on the occasion of the Resistance's seventieth anniversary.
11. For the 2016 season, the cycle of conferences "The words of music".

- 1) For the Teatro Comunale di Ferrara, in collaboration with the Ariostea Library for the 2013 season as part of the program *La scuola dell'ascolto*, organised the cycle of four conferences "Le parole della musica".
- 2) For the Teatro Comunale di Ferrara, in collaboration with the Ariostea Library for the 2014 season as part of the program *La scuola dell'ascolto* organized a second cycle of four conferences "Le parole della musica".
- 3) He was a member of the scientific committee of the International Congress of the International Association of Semiotic Studies (University of San Marino, November 2008), a congress dedicated to the relationship between music and semiotics.
- 4) He was a member of the scientific and steering committee of the Aterformazione Foundation and the Scuola dell'Opera Italiana.
- 5) The 2016 edition of the Festival MiTo has created subtitles for some concerts, including the inaugural ones.

Professional activities as a Professor at the Conservatory of Music

1. Since the academic year 2008/2009, he has been a professor of Theory and Techniques of Harmony (COTP/01) at the "Duni" Conservatory of Matera, where he held the following positions in the field of teaching for the bachelor courses and master specialisation:

In the academic year 2009/2010:

1. History And Analysis of The Repertoire
2. Seminar On the Direction and Diffusion of Sound
3. Jazz Ensemble Music
4. Laboratory of Jazz
5. History of Popular Music

In the academic year 2010/2011:

1. Electroacoustic Composition
2. History Of Electroacoustic Music
3. Performance And Interpretation of Electroacoustic Music
4. Computer Music
5. Acoustics
6. Harmony

In the academic year 2011/2012:

1. Electroacoustic Composition
2. History of Electroacoustic Music
3. Performance and Interpretation of Electroacoustic Music
4. Analysis Of Electroacoustic Music
5. Music Informatics
6. Acoustics
7. Psychoacoustics
8. Creative Interaction For Small, Medium And Large Ensemble Training

In the academic year 2012/2013:

1. Electroacoustic Composition
2. Computer Music Composition
3. Sampling Synthesis And Digital Processing Of Sounds
4. Electroacoustics
5. Analysis Of Electroacoustic Music
6. Computer Music
7. Performance And Interpretation Of Electroacoustic Music
8. Acoustics
9. Psychoacoustics
10. Performance Practice and Jazz Repertoire
11. Improvisation Techniques
12. Instrument Literature

13. Harmony

In the academic year 2013/2014

1. Sampling Synthesis and Digital Processing Of Sounds
2. Electroacoustic Composition
3. Computer Music Composition
4. Performance And Interpretation of Electroacoustic Music
5. Acoustics
6. Electroacoustics
7. Computer Music
8. Piano Practice
9. Composition For Music Applied to Images
10. Systems, Technologies, Applications, And Programming Languages For Multimedia.
11. History Of Popular Music
12. History Of Music Applied To Images
13. Psychoacoustics
14. Computerised Music Publishing
15. Performance Practice And Jazz Repertoire
16. Improvisation Techniques
17. Instrument Literature
18. Harmony

In the academic year 2014/2015:

1. Electroacoustic Composition
2. Sampling Synthesis And Digital Processing Of Sounds
3. Computer Music Composition
4. Computer Music
5. Performance And Interpretation Of Electroacoustic Music
6. Acoustics
7. Computer Music Composition
8. Electroacoustics
9. Psychoacoustics
10. Analysis Of Electroacoustic Music
11. Composition For Music Applied to Images
12. History Of Music Applied to Images
13. Electroacoustic Music
14. History Of Popular Music
15. Harmony

From the academic year 2015/2016 to the academic year 2022/2024:

1. Electroacoustic Musical Composition
2. Sampling, Synthesis and Digital Processing of Sounds
3. Computer Music
4. Word Processing and Computerised Music Publishing
5. Performance And Interpretation of Electroacoustic Music
6. Musical Acoustics
7. Computer Music Composition

8. Electroacoustics
 9. Musical Psychoacoustics
 10. Analysis of Electroacoustic Music
 11. Composition for Music Applied to Images (Until 2016/2017)
 12. History of Music Applied to Images (Until 2020)
 13. History of Electroacoustic Music
 14. History of Popular Music
 15. History of Afro-American Music
 16. Analysis Methodologies
 17. Analysis of Repertoires
 18. Harmony
19. In the academic year 2024/2025, he will teach Analysis of Repertoires, Harmony, and for the PhD and PNRR projects in sound topology and computational sonology.

At the same Conservatory, he was a member of the Board of Directors. He was the referent of the Department of New Languages and New Technologies. Since 2017, he has been Head of Management of Multimedia Classrooms and Technological Instruments. In the 2021/2022 academic year, he was appointed coordinator of the educational activities of the School of Electronic Music. Currently, he is the scientific director of three PNRR projects and educational coordinator of the PhD: "Beyond the Soundscape: Musicological Perspectives in the Sound Mapping of Ecosystems and the Interpretation of the Territory".

In 2011, he founded the collective MaterElettrica within the Conservatory of Matera. The collective is focused on composing soundtracks (three medium and long footage have already been made), jingles, music, and sound design. MaterElettrica also works on computer music and software implementation for automation, sound production, and performance.

1. From 2008/2009 to 2014/2015, he was a professor of Composition for music applied to images at the Master of Specialization in Applied Music at the Frescobaldi Conservatory of Ferrara. He taught and taught History of Music Applied to Images in the same Conservatory. Within these two years, he also held the applied music school coordinator position.
2. At the Venezia Conservatory of Rovigo, he taught from 2008 to 2011 the History of Applied Music. In 2011/2012, he taught History of Electroacoustic Music in the academic year. From 2012/2013 to 2013/2014, he taught Execution and interpretation of electroacoustic music (Environments for live electronics).
3. He taught Arrangement and Orchestration from 2001 to 2007 at Bologna's "Martini" Conservatory. During his teaching, he organised several seminars and production activities. In particular, the meetings with the composers Nicola Piovani and Armando Trovajoli, in which the students of the course have made arrangements and orchestrations for symphony orchestra of pieces of both of them, presented in two concerts by the Orchestra of the Teatro Comunale di Bologna; meetings with composers and protagonists of contemporary musical events, which were attended, among others, by Nuria Schoenberg Nono and Giovanni Sollima; the "Lieber Schumann" project, in which Salvatore Accardo's ensemble has created the complete chamber music of Schumann with open rehearsals for the students of the Conservatory.
4. He taught the history and aesthetics of contemporary music at the Conservatory of Bari as part of the Master "Musica d'oggi - Composing - Performing - Producing" in the academic year 2007/2008.

He has obtained eligibility for teaching through a public selection list for the following disciplines:

1. History of Music (CODM/04).
2. History of Electroacoustic Music (CODM/05).
3. Musical Informatics (COME/05).
4. Musical Acoustics (COME/03).
5. Composition for Music Applied to Images (CODC/02).

Professional activities in the field of research

In recent years, he has started a collaboration between the School of Electronic Music of the Conservatory of Matera and the Computer Systems Laboratory of the Polytechnic University of Bari, and he has dedicated himself to research in the field of music informatics. It is mainly devoted to two sectors: 1) sound mapping/topology, with the creation of specific software for the different types of sound mapping, and 2) Artificial Intelligence applied to assisted composition and performance. In this field, he has developed research in deep learning and the use of neural control devices (BCI, Brain Computer Interface) through EEG. In 2024, he was invited by IRCAM (Paris) to hold a workshop on the results of his group's research in the field of AI and neural control through BCI.

He is a member of REPRISE (register of scientific experts established at the Ministry of Education) for the section: Dissemination of Scientific Culture.

Professional activities in the field of university teaching, seminar activities and essential training activities

1. He currently teaches Sound Design at the course of Digital Creative Engineering at the Polytechnic University of Bari.
2. In 2009/2010, he taught Music for Performing Arts at the University of Urbino (Faculty of Languages).
3. He taught Music and Dance during his two-year specialisation in the Department of Music and Entertainment of DAMS – University of Bologna (2004 to 2006).
4. He has collaborated as a lecturer for seminar activities with the History of Modern and Contemporary Theatre chair at the Department of Music and Entertainment of DAMS – University of Bologna.
5. I lectured at the 2007/2008 seminar “Theory and practice of audio-video” organised by the Department of Communication Theory at the University of Bologna.
6. From 2006/2007 to 2009/2010, I was a professor of harmony and ensemble music at the Municipal School of Music “A. Banchieri” in Molinella (Bo).
7. He taught History of Music at the professional training courses organised by the National Center of Dance (Aterballetto) in Reggio Emilia.
8. He has been a professor of music history at the Colli Theatre School in Bologna.
9. As a teacher of musical analysis and show organisation at various professional training courses, he taught Organization of the Show at the 2010 Professional Training Course for artistic directors organised by Agenfor and the Veneto Region.
10. In 2011, he taught Entertainment Organization as part of the Curtain Project organised by the "Pergolesi Spontini" Foundation of Jesi in collaboration with the University of Urbino.
11. In 2012, he was invited to the VII edition of the DocUnder30 Festival, organised by der (Documentaristi Emilia Romagna) and the Emilia-Romagna Region, entitled "Non solo

musica" and dedicated to sound applied to images in the context of convergence to digital and the transformation of the sound editing mode in the visual field.

12. In 2001, he was invited to lecture at the Brooklyn College of Music (New York) as part of the Composer Forum program and was a guest composer and lecturer at the Juilliard School of Music.
13. He participated in 'Cinque passi al Teatro Comunale', lessons on opera organised by the Teatro Comunale di Bologna. As a lecturer for the same Teatro Comunale di Bologna, he participated in numerous editions of the Break Concerts. Also, in basic training, since 2005, he has been responsible for the project "Music for schools" for the Musica Insieme Foundation. This project aims to disseminate music in the upper secondary schools of Bologna and its province.
14. He has held seminars and conferences about applied music and its technological applications in different conservatories (including Bari and Rovigo) and for public and private institutions (theatrical foundations, cultural and concert associations, etc.).

Associations' Membership:

He has been a member of the following musical and scientific associations: SAR (Society for Artistic Research) and AIA (Italian Association of Acoustics).

He is currently a member of the following associations: Il Saggiatore Musicale, recognised as a qualified association at the national level by the Ministry of Education, University and Research for the training and updating of school staff under Ministerial Decree 177/2000 and Directive n.90 / 2003, Athena Musica, AIMI (Italian Informatics Music Association), SIMC (Italian Society for Contemporary Music), and the National Association of Music Critics.

Discography

1) LPs and CDs recorded under his 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 (in this recording, Fabrizio Festa appears as orchestrator and conductor at the head of the Toronto Symphony Orchestra)

Al Di Meola, Twentyfour, ear Music, CD doppio/ LP doppio - 2024 (in this recording, Fabrizio Festa appears as orchestrator and conductor at the head of the Orchestra di Bellagio e del Lago di Como)

DEVA DEVA - Music for yoga practice and meditation - MaterElettrica - Drycastle Records 2015

3) *Pieces contained in compilations or CDs made by other artists:*

- a) 'Et in terra pax' - sta 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>
- b) 'Dulce lumen', 'Forse davvero' - stanno in Baroncini, Fanni, Marfisi - Il corno italiano - foné - 98F23 - 1999
- c) 'Patria' - sta in Sguardi d'istinti - ATC Bologna/ Associazione scrittori - Bologna 1999
- d) 'In volo' - sta in 'New York Street' - Trio Strabern - Edizioni Kelidon
- e) 'Libera Toccata Prima' - sta in Namasté Suite - Guido Arbonelli - Auralit - 2003
- f) 'Voices Reborn' - sta in Ensemble Il Teatro della Notte della Fondazione Toscanini, dir. Alessandro Nidi - I Sette Fratelli non Dormono Mai - Nuova Musica per i Cervi -- Cd pubblicato dalla Fondazione Toscanini e dall'Istituto Cervi - CD RL 75 - 2005
- g) 'Miles for Five' sta in Ensemble Nuovo Contrappunto, dir. Mario Ancillotti - Poesia in Musica - Assessorato alla Cultura, Comune di Cesenatico - 2005
- h) 'Libera Toccata Nona' sta in Duo Messieri/Selva - Noises X - Drycastle Records - DR 15 -2007
- i) 'Tre toccate per viola' sta in Pugliese, Braconi - La viola tra Novecento e Duemila - Istituto di Bibliografia Musciale Calabrese - IbiMuCal 004 - 2008
- j) 'Clandestino Songs' per pianoforte e percussioni sta in Federico Poli - Percussions Empowerment - Drycastle Records - DR 044 - 2011
- k) 'Spaces and Lanscapes' per tromba e sintetizzatori - sta in Ivano Ascari - nmpt8 (nuove musiche per tromba) - 2013
- l) Zighirib per chitarra - sta in Paganini 2013. Ghiribizzi contemporanei per chitarra - a cua di Luigi Attademo (Libro più CD), Sinfonica, Brugherio (MB), 2014
- m) Illusions - in New Music Demo 2015 - Archivi del XXI° Secolo - CMC - Milano - 2015 - <http://www.centromusicacontemporanea.it/?p=236><http://www.centromusicacontemporanea.it/?p=236>
- n) Ritratti a Memoria - in Controluce - Duo chitarristico Atzori/Brunini - Archivi del XXI° Secolo - Milano - 2015 - <http://www.centromusicacontemporanea.it/?p=311><http://www.centromusicacontemporanea.it/?p=311>
- o) Pioggia, Vento, Luce - in Alquimia - Quartetto Aires -2018. <http://www.centromusicacontemporanea.it/?p=311>

Filmography and Multimedia

Per Non Dimenticare - Regia di Massimo Martelli - Produzione Legàmi/Istituto Luce/RAI 1992
http://www.imdb.com/title/tt0213995/fullcredits?ref_=tt_cl_sm - cast

Produzioni Ethnos

Acqua Chit Ven - Regia Elisa Mereghetti - Produzione Ethnos - 2013 (coautore)
<http://www.ethnosfilm.tv/acqua-chit-ven-proiezioni/>

Lavoro Ad Arte - Regia Elisa Mereghetti - Produzione Ethnos - 2016 (coautore e supervisore della colonna sonora)
<http://www.ethnosfilm.tv/lavoro-ad-arte/>

Uberto o degli specchi - Regia Marco Mensa/Elisa Mereghetti - Produzione Ethnos - 2016
<http://www.ethnosfilm.tv/uberto/>

Basmati Productions

Flussi - Regia Audrey Coïanitz - Produzione Basmati - 2013 (come responsabile della progettazione)

Common Evo - Regia Saul Saguatti - Produzione Basmati - 2013 (come responsabile della progettazione)

Di Traverso - Regia Saul Saguatti - Produzione Basmati - 2013 (coautore)
http://www.basmati.it/basmati/AD_dani.html

Annibale Testa di Pesce Gigante - Regia Saul Saguatti - Produzione Basmati - 2015
http://www.basmati.it/basmati/P_LIVE_ANNIBALE.html

Taramot - Regia Saul Saguatti/Michele Bernardi - Produzione Basmati - 2015 (coautore)
<https://www.youtube.com/watch?v=E6ajNmUgbgY>

Tremblement - Regia Saul Saguatti/ Audrey Coïanitz - Produzione Basmati per Ibrida Festival- 2016
<https://www.facebook.com/ibridafestival/photos/pcb.1712035815783620/1712033545783847/?type=3>

Other Productions

Un Pasto al Giorno - Regia Saul Saguatti - Produzione Terminal - 2013
<https://vimeo.com/74461350>
<https://vimeo.com/74461350>

Pianisti - Regia Giangiacomo Di Stefano - Produzione Sonne Film/Sky Classica - 2014 (coautore e supervisore della colonna sonora)

La Ricerca della Forma. Il genio di Sergio Musmeci - Regia Vania Cauzillo - Produzione Effenove in collaborazione con Lucania Film Commission - 2016 (coautore e supervisore della colonna sonora)
<https://vimeo.com/152251532>
<http://www.effenove.it/project/la-ricerca-della-forma/>

Matera, La capitale del Futuro - colonna sonora Terra di Luce (con Antonio Colangelo) - Produzione Fondazione Matera Basilicata 2019
www.youtube.com/watch?v=pmyVCFd4TJg

Multimedia Performances

Summa - Fondazione Zetema, MUSMA - 2013 - (as co-author and project manager)
<https://www.youtube.com/watch?v=Z5ORS3hrPeA>
<https://www.youtube.com/watch?v=Z5ORS3hrPeA>

Constellation - Produzione Rupextre/Viva Verdi MultiKulti 2013
<http://1995-2015.undo.net/it/evento/170297>

Instant Film Tremblement - Produzione Basmati, - 2014 - (co-author and project manager) -
http://www.basmati.it/basmati/P_LIVE_TERREFERNE.html

Re-Histoire - Produzione Festival Suona Francese, - 2014 - (co-author and project manager) - <https://www.youtube.com/watch?v=8vr3Nr0Ybag>

Draft02 - Produzione DAR Dipartimento delle Arti Università di Bologna, Fondazione Zetema, MUSMA - 2015 - (co-author and project manager) http://www.musma.it/index.php?option=com_content&task=view&id=850&Itemid=112

Domino. Chiaro Imperfetto - Produzione Elle Elle/MaterElettrica - (co-author and project manager) - 2015

La Preghiera Bussa, Il Digiuno Ottiene, La Misericordia Riceve - Produzione MaterElettrica/ElleElle/ Al-Jalyl - Commissione: Mysterium Festival - (co-author and project manager) - 2016

Misereor - Produzione Mysterium Festival- Taranto 2016 - (co-author and project manager) <https://plus.google.com/107617864091554405786/posts/HL64RE7Dd6h>

Ad Sidera Tollere Vultus: metamorfosi, segni, suoni, sensi” - Produzione Mysterium Festival- Taranto 2017 - (co-author and project manager) - <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 - Produzione Mysterium Festival- Taranto 2018 - (co-author and project manager) - <http://www.mysteriumfestival.it/index.php/component/k2/item/10-aqua-anima-fluens>

Arteriae - L'Arte della Ramificazione - Produzione Mysterium Festival- Taranto 2019 - (co-author and project manager) - <http://blunote.slyvi.com/news/62110731782/mysterium-festival-2019-lsquoarteriae-lrsquoarte-della-ramificazione-rsquo>

Software

MusmApp - in collaboration with Fondazione Zetema/MUSMA - Matera

Musica Humana - in collaboration with Mysterium Festival Taranto e SisinfLab del Politecnico di Bari
Itaca - in collaboration with Wideverse.

Radio dramas

1. Favole in musica - Texts by Marcello Fois and his own - production Bideri e Warner - RAI Radio 3 - 1997/1998
2. Patria - Texts by Marcello Fois - produzione ATC Bologna e RAI Sede di Bologna - 1999
3. Radici e Percorsi - E tu, che radice sei? - Texts by Tiziano Scarpa - MateRadio - Produzione RAI Radio 3 - 2017 (composizione, supervisione, regia e montaggio)
4. Il diavolo e il ferramenta - Texts by Nicola Lagioia - MateRadio - Produzione RAI Radio 3 - 2018 (composizione, supervisione, regia e montaggio)

List of major theatres, musical institutions, and festivals. He was a guest as a composer and /or interpreter (pianist/keyboardist) and/or conductor and/or in which his pieces were performed.

1. Montreux Jazz Festival (Svizzera) 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 - Roma - 1995
6. Teatro Comunale di Bologna - 1995 (prima apparizione, cui hanno fatto seguito numerose altre)
7. Teatro Comunale - Ferrara - 1995 (prima apparizione, cui hanno fatto seguito numerose altre)
8. Teatro Comunale - Modena - 1995 - 2014
9. Teatro Massimo - Palermo - 1996
10. Festival "XXV Primavera Musicale sul Don" - Rostov sul 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. Festival San Pietroburgo - San Pietroburgo (Russia) - 2002
15. Festival Cervantino - Guanajuato (Messico) - 2003
16. Contempopratofestival - Prato - 2004
17. Festival Encuentros - Teatro Colòn - Buenos Aires (Argentina) - 2004
18. BBK Festival - Museo Guggenheim - Bilbao - (Spagna) - 2004
19. Festival delle Nazioni - Città di Castello (PG) - 2006
20. Festival Cervantino - Guanajuato (Messico) - 2006
21. Orchestra Filarmonica di Torino - Torino - 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
26. Iniziative per Liverpool Città europea della cultura - Liverpool (GB) - 2008
27. Brinkhall Summer Festival (Turku, Finlandia)
28. Cantiere Internazionale d'Arte di Montepulciano - 2009 - 2010 - 2017 - 2018
29. Musiche in Mostra - Torino 2010 - Genova 2016
30. Maskfest - San Marino 2012, 2013, 2014
31. Lugo Opera Festival - Lugo (RA) - 2012 - 2014
32. MITO - Milano - 2012 - Milano e Torino 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 (Roma) - 2014
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, Stoccarda, 2022
47. Lucca Classica Festival, 2023

48. Chigiana International Summer Music Festival – Siena – 2023
49. Fil_Armonia Festival – Firenze – 2023/2024
50. Concerti del Politecnico, Bari - 2024
51. Festival Pianistico Internazionale Bartolomeo Cristofori – Padova – 2024
52. Festival Nuova Consonanza – Roma - 2024
53. Estival – Longlake Festival – Lugano (Svizzera) - 2025
54. IRCAM – Parigi – 2024 - 2025
55. Toronto Symphony Orchestra – Toronto (Canada) – 1999
56. Orchestra Sinfonica della Fondazione “Schipa” – Lecce 1999
(first appearance followed by many others)
57. Istituzione Sinfonica Abruzzese – L’Aquila – 2002
58. Cheyenne Symphony Orchestra – Cheyenne (USA) – 2005
59. Orchestra Sinfonica di Bari – Bari – 2008
60. Orchestra Filarmonica di Torino – Torino - 2009 – 2010 – 2014
61. Orchestra della Magna Grecia – 2011
62. Fondazione Orchestra Sinfonica Siciliana – 2015
63. Orchestra da Camera di Stoccarda - 2022
64. Orchestra Sinfonica di Matera – 2022/2023/2024
65. Orchestra di Bellagio e del Lago di Como – 2023
66. Orchestra della Svizzera Italiana (OSI) - 2025

Leading 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
 Gianni Fassetta
 Francesco D’Orazio
 Guido Arbonelli
 Martha Mooke
 Luigi Attademo
 Francesco e 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