

A student of Giovanni Morelli's, Roberto Calabretto graduated from the University of Venice, then completed his musical training at the academies of music «Arrigo Pedrollo» in Vicenza and «Antonio Buzzolla» in Adria, where he graduated in transverse flute and music teaching.

Formerly a lecturer in History of Music in Italian Academies of Music, he is currently associated professor of musical subjects (*Music in Audio-visuals* and *Forms of Musical Video Representation*) in the Degree courses in *Arts, Music and Performance, Multimedia Sciences and Technologies* and *Musical Publishing* at the University of Udine. He has also taught at the Universities of Trieste, Venice and – in particular – Padua, as well as having held lectures and seminars in many other universities (Cagliari, Roma “Tor Vergata”, Lecce and Strasbourg). Between 2015 and 2018 he was in charge of the course on *History of Applied Music* as part of the *Master's Degree Course in Music Applied to Image* at the School of Music «Luigi Boccherini» in Lucca and, from 2007 to 2008, he was director and lecturer at the *Sacile School For Film Music*, dedicated to training professional composers and scholars specialised in music for film, a product of the partnership between the University of Udine and the *Giornate del Cinema Muto (International Silent-Film Festival)* in Pordenone. At the University of Udine, he was Chair of the D.A.M.S. (Arts, Music and Performance) Degree Course between 2009 and 2015, director of the Master's Degree Course in *Writing Music for Films* (academic year 2011-2012), he is still a member of the Teaching Board for the PhD Course in *Artistic Historic and Audio-Visual Studies*.

His research activity initially focused on Italian twentieth century music and, having received a scholarship from the Archive «Alfredo Casella» of the «Giorgio Cini» Foundation in Venice, he was able to spend a long time in Paris studying in the city's music libraries. As part of a project by the MIRAGE Laboratory of the University of Udine, he then surveyed aspects related to how Luigi Nono's music has been received, by studying the reviews, essays and documentaries dedicated to the composer. He completed this work using resources from the Archive «Luigi Nono» in Venice. He also coordinated the research project called *La musica sacra in Friuli tra Otto e Novecento (MUSIFON) [Religious Music in the Friuli Region between Nineteenth and Twentieth Century]*, creating a work team with the partnership of the Academy of Music «Jacopo Tomadini» in Udine, which has catalogued and studied the production of many composers, giving their music the chance to be performed and studied on the occasion of numerous concerts and conferences.

Since the Nineties, his academic interest has been focused almost exclusively on music for films, starting from a study of major film music composers and directors. His research brought to light documents and materials of historic interest for music, unknown and often unpublished, produced by Pier Paolo Pasolini, Michelangelo Antonioni and many other Italian and European directors, including Pupi Avati, Marco Bellocchio, Robert Bresson, Luis Buñuel, Vittorio Cottafavi,

Franco Giraldi, Alain Resnais, Andrej Tarkovski, François Truffaut, Florestano Vancini, Luchino Visconti, to mention but a few. During this period he also produced in-depth studies on the film music production by Giuseppe Becce, Ennio Morricone, Luigi Nono, Goffredo Petrassi, Nino Rota, Dmitrij Šostakovič, Igor Stravinskij, Toru Takemitsu and John Williams, as well as on the ways in which music from the Italian opera tradition has been used as part of movie soundtracks.

He also concentrated specifically on issues related to the philology of music for films and to what are known as “multiple versions”; this made it possible to highlight an extremely interesting practice which emerged in the early years of sound films. His research area has later been extended to cover the age of silent movies, during which several films were made with multiple musical scores, whose comparison has made it possible to define and contextualise different writing genres.

Further research, recently introduced as part of the activities of the MIRAGE Laboratory at the University of Udine, is expected to lead to a system for the display of audio-visual levels of film text to facilitate its representation and analysis.

Professor Calabretto’s research activity includes the analysis of existing materials in the few archives dedicated to film music, with a view to retrieving and studying cinema music scores and all the other materials which contribute to compiling a soundtrack. A partnership was thus started with the Archive «Nino Rota» of the «Giorgio Cini» Foundation in Venice; with the Archive «Giovanni Fusco» of the «Ugo e Olga Levi» Foundation in Venice, where he currently holds the position of scientific director, as well as with the «Luigi Chiarini» Library at the *Scuola Nazionale del Cinema (National Film School)* in Rome, where several funds of musical interests are kept. The partnership with these institutions made it possible to organise a session dedicated to the issues related to cataloguing music for cinema as part of the *5th Biennial Meeting on Audio Restoration* at the D.A.M.S. Department of the University of Udine, with presentations by several managers of these institutions. It is also worth specifically mentioning his having met various composers of film music, including Roberto Frattini, Riccardo Giagni, Gianfranco Plenizio (to whom he dedicated a volume including the analysis and cataloguing of his film music production), Franco Piersanti, Carlo Rustichelli and Federico Savina; the latter has been a point of reference for sound engineers in Italian cinema for several decades, and his biography is included in a volume by Roberto Calabretto which will soon be published by the *Scuola Nazionale del Cinema*.

The results of his research activity have been presented in many conferences organised by major universities in Italy (Turin, Milan, Venice, Bologna, Pisa, Rome, Lecce, to mention but a few) and in other European countries (Paris Sorbonne Nouvelle-Paris 3, Paris 8, Strasbourg, Berlin Freie Universität, Brussels, Barcelona, Fribourg); prestigious institutions (*Accademia Musicale Chigiana* in Siena, *Fondazione Centro Sperimentale di Cinematografia* in Rome, *Casa della*

*Musica* in Parma, *Istituto Internazionale Andrej Tarkovskij* in Florence), as well as in various theatres («*Giovanni da Udine*» in Udine, «*La Fenice*» in Venice, «*Giuseppe Verdi*» in Trieste, «*Teatro del Maggio Musicale Fiorentino*», «*Auditorium Parco della Musica. Accademia Nazionale di Santa Cecilia*» in Rome). Several essays have also been published in major musicology and cinema studies journals («*AAM·TAC. Arts and Artifacts in Movie. Technology, Aesthetics, Communication. An International Journal*», «*Musica e Storia*», «*Studi Pucciniani*», «*The Opera Quarterly*», «*Bianco & Nero*», and others), as well as in monographic studies published by Marsilio, Olschki, Il Castoro, LIM. His textbook *Lo schermo sonoro. La musica per film (The Sound Screen. Music for Films)* (Marsilio 2010) received widespread critical acclaim and has been used in many university courses; it has reached the seventh edition.

Among the research projects he has coordinated, it is worth mentioning the partnership agreement between the MIRAGE Laboratory and the *Cineteca* in Bologna involving the restoration of recorded soundtracks; this led to establishing a protocol for the active conservation of records containing Italian music for films. Following up on this experience, he was appointed unit manager for the Socrates Grundtvig 2 Programme. Moreover, since 2017, he has been in charge of two departmental research projects at the University of Udine dedicated to *New Music Writing Processes for Cinema. Recording Studios, Digital Media and Composition Practices* and to *New Organology for Cinema Music Writing*. Its first results were presented at a conference held at Fondazione Levi in 2019, whose participants included numerous Italian cinema music composers. Based on these research projects, also at the University of Udine, he created a *Laboratory on Music Writing for Films*, where he is director and co-organiser with Luca Cossettini.

For the «Ugo e Olga Levi» Foundation he set up a research group on film music reviewing, which started a reflection on the historiography sources which have accompanied the history of the seventh art from its earliest stages. After having tested the issues on hand, the operating tools, the effectiveness of survey methods and, more in general, the nature of any question emerging from the research conducted so far within this area, a database was finally created (<https://archivio.fondazionelevi.it/collection/Schede>). Also for the «Ugo e Olga Levi» Foundation, with Cosetta Saba, he started a research project dedicated to the study of performance practices in Italian videoart, based on analysing the production of galleries active in the Seventies in Italy (*Art Tapes* in Florence, *Il Cavallino* in Venice, *Palazzo dei Diamanti* in Ferrara, and so on).

Between 2015 and 2018 he was part of the international research project called *Screen adaptations of “Le fantôme de l’Opéra”*, where he considered this subject in Italian cinema, most notably, the soundtrack by Ennio Morricone for Dario Argento’s film.

He is an editorial board member of the following journals: *Quaderni del Laboratorio MIRAGE*; *Il Parlaggio. Collana di studi teatrali e sullo spettacolo*; *Musica/MEDIA*; *SCIAMI / Ricerche*; *Le vie dei suoni*, as well as director of Fondazione Levi's *Quaderni di Musica per film*.

He serves on the following scientific committees: «Archivio Nino Rota» (since 2016) and Luigi Nono Archive (since 2019); he chairs the scientific committee of the Foundation «Ugo e Olga Levi » in Venice (since 2019).

For many years he has been a member of the scientific committee of CinemaZero in Pordenone, of the *Cà Foscari Short Film Festival* in Venice, as well as working with the *Mittelfest* festival, organising silent film screenings with live musical accompaniment.

Pordenone, 8 maggio 2023

A handwritten signature in black ink, appearing to read "Roberto Candi". The signature is fluid and cursive, with the first name "Roberto" written in a larger, more prominent script than the last name "Candi".