

## *Abstracts*

I. Meandri – P. Biondo

*Giuseppe Antonino Biondo e la fondazione dell'International Recording*

Giuseppe Antonino Biondo (1899-1988), a US citizen of Italian origins, was one of the most important entrepreneurs in the fields of discography and film sound post-production in Italy. A leading figure at American RCA, G.A. Biondo moved to Rome during the 1950s, where he founded RCA Italiana and, a few years later, International Recording, which became one of the main post-production companies in Italy until the 2000s. These operations deeply impacted on the technological and industrial setting of Italian cinema. In this essay we recall G.A. Biondo's early years in the US and we deal with the chain of events that led to the birth of International Recording.

*Keywords:* Giuseppe Antonino Biondo; RCA Italiana; International Recording; Film sound post-production

F. Savina

*Cicognini, Rota, Lavagnino, Savina, Trovajoli: tecniche di post-produzione a confronto*

This essay draws on the author's experience as a sound mixer in Italian post-production studios, namely Fonolux and International Recording. It aims at portraying a technician's perspective on film music's production processes, with special regard to the emerging technologies of the late 1950s, and recollects the author's personal relationships with five renowned film composers of that period.

*Keywords:* Alessandro Cicognini; Nino Rota; Angelo Francesco Lavagnino; Carlo Savina; Armando Trovajoli

A. Cecchi

*Tecniche di sincronizzazione nella musica per film di Angelo Francesco Lavagnino: una prospettiva musicologica*

Music composition in Italian film production of the 1950s demanded high levels of 'performance': composers had to keep to tight schedules, the whole process of scoring, recording and synchronizing taking approximately 4-6 weeks. A. F. Lavagnino developed special techniques aimed at speeding up and increasing the efficiency of his film scores. Drawing on archival music sources, I focus on Lavagnino's synchronization techniques by discussing his approach to sync points. I focus on his score for the mainstream film *The Naked Maja* (H. Koster 1958), and on some sequences that were affected by production changes soliciting the composer for readjustments. The comparison with the working process in *Othello* (O. Welles 1952) allows me to pinpoint significant traits of the evolution in Lavagnino's approach to film throughout the 1950s.

*Keywords:* Film music; Film music sources; Angelo Francesco Lavagnino; Film synchronisation; Film scoring techniques

M. Corbella

*Gino Marinuzzi Jr: Electronics and the Early Multimedia Imagination in Italy*

In this essay I reassess the complexity of the convergence between electronic music and media practices in Rome in the 1950s and 1960s, through the reconstruction of the experience of composer Gino Marinuzzi Jr (1920-96). His engagement with technology as a structuring device of compositional processes is fundamental and inescapable, and brings to the fore crucial issues of 'applied' music's troublesome reputation in the Italian cultural discourse. In reviewing Marinuzzi's biography over the period 1949-75, my goal is to exemplify the key phases of this transitional period in Italian music history, in which technology, through the spreading of media and their increasing importance in cultural representations, came to constitute a new value of musical activity and at the same time renewed old questions concerning music's aesthetic autonomy.

*Keywords:* Gino Marinuzzi Jr, Multimedia, Film music, Electronic music and cinema, Fonosynth

M. Cosci

«Acts of wisdom and trust»: *Sheets, Tapes and Machines in Egisto Macchi's Film Music Composition*

Egisto Macchi (1928-92) was a key figure in the renewal of late 20<sup>th</sup> century Italian musical life, as he contributed significantly to the creation of institutions such as

Nuova Consonanza. During the 1960s his significant involvement in film production led him to compose scores for hundreds of short films, working with leading Italian documentary filmmakers, and for several feature films. The relationship between Macchi's musical strategies and the film production apparatus has not hitherto received much scholarly attention. Drawing on archival sources, this essay aims at discussing the different compositional levels that are layered in Macchi's soundtracks. The study of sketches and paratextual indications in the score allows a close look at the relation between musical ideas and their realizations from a perspective strongly influenced by film post-production technologies.

*Keywords:* Egisto Macchi; Organised sound; Film composing process; Textuality

R. Calabretto

*La musica per film al Convegno Internazionale dei Centri Sperimentali di Musica Elettronica di Firenze del 1968: Alcuni segnali provenienti dall'Est*

The International Conference of the Experimental Centres of Electronic Music was held in Florence from 9 to 14 July 1968, during the XXXI Maggio Musicale Fiorentino, thanks to Pietro Grossi's effort. Many musicians and researchers attended, coming from different European nations. Among them were Ivan Stadtrucker (Bratislava Television Experimental Studio), who illustrated the use of electronic musical devices in film practice, and Evgenij A. Murzin (Moscow Studio), who presented the ANS synthesizer – a device made by 720 oscillators that covered a range of seven octaves and that was used also by Andrej Tarkovskij in *Solaris*. The essay deals with these two presentations relating them to the universe of European film music in the second half of the 20<sup>th</sup> century.

*Keywords:* Ivan Stadtrucker, Andrej Tarkovskij, Evgenij A. Murzin, ANS synthesizer, Electronic music and cinema