

## *Notizie biografiche*

**Paolo Biondo**, a US citizen born in Rome in 1940, had his first employment in Rome as a RCA Victor consultant for local presentation and promotion of popular music from the American repertoire. In 1958 he began to collaborate with the newly founded post-production servicing company International Recording as assistant to General Manager. In 1988 he became CEO of International Recording. In 2006 he and his wife sold International Recording's entire company shares to Technicolor. He presently operates as senior sound consultant for the newly forming International Recording Consultancies.

**Roberto Calabretto** is an associate professor at the Università di Udine, where he is currently President of the DAMS, and collaborates with the Università di Padova. His studies approach 20<sup>th</sup> century Italian music in its interactions with audio-visual languages, especially cinema. He published monographs on Schumann, Casella, Rota and on the music in Zanzotto's poetry as well as in the cinema of Pasolini, Antonioni, Tarkovskij, Visconti, Resnais and other filmmakers. His recent book *Lo schermo sonoro. La musica per film* has been appraised by critics.

**Alessandro Cecchi** received his PhD in musicology at the Università di Pavia and he is currently an assistant professor at the University of Pisa. He held grants and fellowships at various Italian universities (Pavia, Siena, Trento, Torino), published articles in «Studi musicali», «Il Saggiatore musicale» and «Music, Sound, and the Moving Image». He recently focused on the study of the music in Italian industrial films. He contributed a chapter to the forthcoming volume *Rethinking Mahler* (Oxford U. Press).

**Maurizio Corbella**, received his Ph.D. in musicology at the Università di Milano, where he is currently a postdoctoral fellow in the research programme «The construction of sound in the audio-visual domain». In 2009 he was a visiting scholar at the CUNY (Graduate Center). He published articles on film and electronic music in journals such as «Music and the Moving Image», «Cinémas», «Comunicazioni so-

ciali», «AAA-TAC», «Philomusica on-line». An essay on Rota's score for *The Godfather* is included in the monograph *Bernard Herrmann & Nino Rota* (LIM), forthcoming.

**Marco Cosci** is a Ph.D. candidate in musicology at the Università di Pavia, where he gained his BA and MA. His doctoral dissertation analyses the compositional activity of Italian avant-garde composer Egisto Macchi focusing on his scores for feature and documentary films during the 1960s and 1970s. In 2014 he was a visiting scholar at Tufts University, Boston (MA).

**Ilario Meandri** received his PhD in ethnomusicology at the Università di Torino, where he is currently an assistant professor. He carried out field researches in Kosovo, Italy, the United States (ethnographically approaching the work of Hollywood composers) and in Rome (studying the activity of Italian Foley artists). He is now focusing on sound post-production practices and the history of sound and music technology in Italy during the 1960s and the 1970s. He is a member of the SMPTE, of the SEM (Society for Ethnomusicology) and the ICTM (International Council for Traditional Music).

**Federico Savina** was born in Torino in 1935. He began his career as a music mixer in 1959 at Fonolux (Rome). From 1961 he worked at International Recording (Rome) for 17 years and, as a freelance, in the studios Davout (Paris) and CTS Wembley (London), recording more than three hundred soundtracks with the prominent directors and musicians in Italy and abroad. Starting from 1980, he served as a Dolby Sound Consultant for the Dolby Labs for twenty years and since 1999 he teaches «Film sound» at the Centro Sperimentale di Cinematografia (Rome). He is a SMPTE life member and was recently awarded with the prestigious SMPTE 2014 prize.