

Paolo Rosato (born 1959, Lanciano, Italy) composer and musicologist, holds degrees in Choral Music (Florence), Composition (Pescara), Philosophy (Chieti), and a PhD in Musicology at the University of Helsinki. He studied music analysis with Fulvio Delli Pizzi. He teaches *Poesia per Musica e Drammaturgia* at the Conservatory of Fermo.

From 1986 to 1999 he was co-editor of *Eunomio*, an Italian journal for theory, analysis, and semiotics of music and is currently managing its international online continuation, *Eunomios* (www.eunomios.org). He has been a member of the International Project on Musical Signification, founded by Eero Tarasti, since 1992, and he has been presenting papers in congresses throughout Italy and Europe (Edinburgh, Paris, Helsinki, Rome, Wien, Dresden, Poznan, among the others). He has held seminars all around the World. Prof. Robert Hatten invited him to give lessons and a colloquium at the University of Austin in Texas (October 17-19, 2016). He gave a lecture on Italian contemporary composers and himself at the Royal Academy of Music of London (September 21, 2018).

His writings have been published in many international books and reviews. In 2018 the Indiana Theory Review published his "Modeling Analysis and the Musical Text Generation Process: An Analysis of Chopin's Prelude in Bb Major, Op. 28, No. 21." He is also interested in the application of his analytical procedures to jazz music, and he has given free lessons online (www.jazzconvention.net). Together with Fulvio Delli Pizzi and Michele Ignelzi, Paolo is the author of *Systems of musical sense. Essays on the analysis, semiotics, and hermeneutics of music* (Helsinki 2004). He is also the author of *The Organic principle in Music Analysis: A Semiotic Approach* (Imatra and Helsinki 2013). His poems were published on *Oggi e domani*, *Diverse LinguE* and *Astolfo*. He is the author of the poetic text *Dialogo per voce sola* (Martinsicuro 2016).

Paolo is a member of the Italian section of the ISCM (www.simc-italia.it). His music (more than 170 compositions within his catalogue: www.paolorosato.it) have been performed in various festivals and Countries (US, Austria, Belgium, Bulgaria, Finland, Croatia, France, Poland, Ukraine), and he is active as a poet too. In 2006 Donato Renzetti commissioned him a composition for orchestra for the Orchestra Internazionale Giovanile dell'Estate Musicale Frentana. He is the author of some multi-media works, among the others: *Ultimi canti per Ilio*, drawn from Euripide, for 2 actors, 3 dancers, viola, choir, ensemble of wind instruments, and 3 percussionists (Lanciano 1999); *Maree*, for actress, trumpet, piano accordion, 2 percussionists, and tape (Pescara 2001); and of three operas: *Il ritratto*, on own libretto drawn from Henry James's short novel "The tone of time" (Pescara 2003); *Lars Cleen*, on libretto by Walter Zidaric, from Luigi Pirandello's "Lontano" (Helsinki 2015); and *Didone*, on own libretto (Pescara 2009). As a composer, he has collaborated with the Florian Teatro Stabile d'Innovazione of Pescara, and with some directors, like Walter Manfrè and Gian Marco Montesano. For the latter, he composed music for *Dei dialoghi delle Carmelitane* drawn from George Bernanos (Pescara 2005; Roma, Bologna, Forlì 2006), and *Così fan tutte*, a melologue for W. A. Mozart (Trento, Società Filarmonica, October 2006). In 2014 he collaborated with David Riondino on a project on Giovanni Boccaccio.

Six pieces from his *Album per la fanciullezza* op. 141 were premiered at the World Music Days 2016 (Tongyeong, South Korea, March 31 2016). Ivan Fedele invited him to compose two pieces for solo Cello for the Biennale Musica di Venezia 2016, and namely *Ombre* op. 160, premiered on October 8.

Some pieces from *Parafrasi* op 153 were premiered at the *Festival dei Due Mondi* in Spoleto in 2016 and 2017. A version for voices and piano of *Lars Cleen (lo straniero)* was premiered in Trapani on December 19, 2017, under the direction of Daniele De Plano. *Pertubaxion*, for Tuba and orchestra was premiered in Loreto Marche on August 13, 2018). In January 2019 he composed *Colours of water and fire*, for orchestra, commissioned by the Istituzione Sinfonica Abruzzese, to be premiered on next May.

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