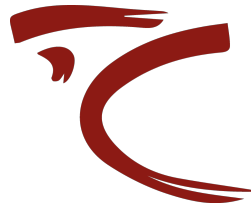


TONY CARNEVALE - BIOGRAPHY



The multifaceted expressiveness of TC

*"There's no pleasure in being intelligent in Italy."
Freak Antoni once said in a famous quip.
And indeed, how profoundly true that is.*

Let's talk about Tony Carnevale.

He boasts an intimidating résumé — visit his website and you'll realize you've heard his music countless times without even knowing it! — but above all, he's an artist who, more and better than many (so-called) "gurus" of Italian sound, has grasped the idea of total music that envelops our era.

Carnevale is both sophisticated and popular, someone who wouldn't flinch at ideally jumping from the "holiness" of (Johann Sebastian) Bach to the "blasphemy" of (Sebastian) Bach, the former Skid Row singer. Someone who understands the meaning of art beyond ideological and cultural barriers.

Someone who embraces both seriousness and liberating laughter.

*Someone who can involve eighty musicians in an open, massive project (the recent *Dreaming a Human Symphony*, an album... in evolution).*

Someone who effortlessly bounces from classical to contemporary, through Progressive Rock (a label that, stitched onto him and his idea of music, feels as tight as the Hulk's clothes before transforming), the formidable visionariness of soundtracks, or the exquisite essentiality of song form.

Above all, someone who, despite the vast scope of his work, still pours into it the passionate, meticulous care of a craftsman.

"There's no pleasure in being intelligent in Italy — exactly."

Flavio Brighenti (La Repubblica – XL)

Tony Carnevale is an Italian pianist, keyboardist, composer, arranger, orchestrator, choir and orchestra conductor, artistic director, music producer, and researcher and educator/mentor. Many prominent artists on the Italian music scene, including Francesco Di Giacomo and Rodolfo Maltese of Banco del Mutuo Soccorso, have collaborated with him.

He's been cited in various university theses and encyclopedias, such as *L'Italia del Rock* – Ed. Repubblica, Brazil's *Enciclopedia do Rock Progressivo*, *Enciclopedia del Rock Italiano*, and in essays like *Solchi Sperimentali*, *Rock Progressivo Italiano*, and *Le petit monde du Rock Progressif Italien* (France).

He's regarded by the Centro Studi per il Progressive Italiano as "l'avanguardia della rinascita del Progressive in Europa" and one of the leading figures in Symphonic Progressive and Modern Symphonism.

International specialized critics consider him among the most significant artists.

"...among the greatest composers of the new century."

(Big Bang – France, January 2001).

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He studied Piano with Luciana Ricotti, Composition with Paolo Giuliani, Giampaolo Chiti, Alessandro Sbordonì, and Giancarlo Bizzi, Electronic Music with Michelangelo Lupone, and Choir Conducting with Giorgio Kirschner.

After ranking first place in the national teaching qualification competitions in 1985, over the years, he made his mark in applied music, composing and producing numerous soundtracks for:

- a. **films** (Francesca Pirani, Luciano Emmer, Giorgio Treves, Alessandro Di Robilant, Carlo Lizzani, Giambattista Assanti, Enrico Caria, Iole Natoli);
- b. **audiovisual works** (Venice Biennale 1986) and multimedia projects, such as *L'unicorno dal corno d'oro*, which he conceived and produced as author, composer, artistic director, and director, alongside artist Bimba Landmann;
- c. **choreographic works** (Maria Teresa Dal Medico, Renato Greco, Elisabetta Melchiorri, Francesca Zaccherini), even at an international level (e.g., Cairo Opera House);
- d. **national advertisements** (Agip, Esso, Nestlé, Curcio, Ina-Assitalia, etc.);
- e. **television programs** for both MEDIASET and RAI (his theme song for *Appuntamento al cinema* aired for 26 years).

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Tony has worked extensively as an **author, arranger, and artistic producer** for major Italian performers and record labels (**Patty Pravo**, Anonimo Italiano, BMG, Sony, Fonit Cetra, CNI).

"One of Italy's greatest musicians ever"

(METROPOLI ROCK – Italia February 1993)

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Since the mid-1980s, Tony has been deeply involved in research, publishing numerous articles on the relationship between music and human sciences, with a particular focus on the psychological aspects of musical perception.

In 2003, the psychiatry journal *Il sogno della farfalla* published his significant article "Oltre i suoni materiali," where he explored music as a psychic experience, delving into its interhuman communicative aspect.

It was precisely from these studies, merged with his personal experience as a musician, that the original training and musical thinking method ANORA was born (*Approccio NON RAzionale*), which led to numerous books:

- 2010 - [Il pensiero e il suono](#) – un approccio non razionale alla musica – IML.
- 2014 - [Il suono ritrovato](#) - Universitalia/Edizioni Universitarie Scientifiche, which reached four editions.
- 2019 - [Poetica Ricerca e Formazione Musicale](#) – YCP.
- 2020 - [Formazione Musicale Psicodinamica](#) – YCP.
- 2022 - [Oltre le note – un approccio non razionale alla musica](#) – Celid, a true vademecum for every musician or simple enthusiast, as well as an indispensable tool for mentors, educators, and teachers.
- 2025 - [Beyond Notes - Unlocking the Creative and Emotional Power through Music](#), edito da SOUNDTRACK per il mercato internazionale.

Tony has been invited to present or apply the ANORA method in various schools and libraries across Rome and the Lazio region. He is the director of the Laboratories of Original Music and Applied Composition, Arrangement and Music Pre-Production, and Music Production and Artistic Direction at the Scuola di Musica di Testaccio in Rome, as well as director of the Oltre le note Laboratory, active since 2000 under the patronage of SIAE and NUOVOIMAIE.

Since April 2016, Tony has also been President of the Cultural Association "ANORA."

In 2023, he was invited by the INDIRE Institute (<https://lamusicaunisce.indire.it/>) to deliver a webinar on the ANORA method as part of the XXXIV National Musical Review *La Musica Unisce la Scuola*, organized by the Ministry of Education and Merit and the National Committee for Practical Music Learning, with moderator Dr. Annalisa Spadolini.

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This remarkable professional background accompanies Tony's intense personal artistic activity, which has led him to produce and publish seven albums independently:

1. 1991 - [Risonanze](#) (CD + book, Artonica-Cerircante).

*""...dimostra un'incredibile padronanza dei mezzi espressivi,
sia a livello compositivo che prettamente esecutivo...
(METROPOLI ROCK – Italy February 1993)*

2. 1995 - [La Vita Che Grida](#) (CD, Artonica).

*"From an artistic point of view,
Carnevale's "La Vita Che Grida" is definitely a successful work of art."
(RATE YOUR MUSIC – May 2011)*

3. 1999 - [III Movimento](#) - A Dance Opera for Rock Symphonic Orchestra (CD, Artonica). This album was released as a box set with three CDs, including the first two works, to bring together the pieces that formed the soundtrack of the *III Movimento* opera, choreographed by Elisabetta Melchiorri.

4. 2002 - [Una bellezza che non lascia scampo](#) (CD, DGP). This album serves as the soundtrack to the namesake film by Francesca Pirani.

5. 2003 - [Live Rock Symphonic Concert](#) (CD, Artonica 96). A live recording from the 1996 concert at the Frontiera Club in Rome, featuring thirteen musicians, including **Francesco Di Giacomo and Rodolfo Maltese of Banco**.

*"...a concert of pure Symphonic Rock...
The pieces... are specially rearranged here
and represent the summa of this great artist.
(ROTTERS CLUB.NET – May 2003)*

6. 2006 - [Piano](#) (CD, Artonica 96). This album marked the launch of the TC Open Project experience. The concept of *Piano* has many meanings: the instrument itself, going "piano" (slowly), playing softly. It's an invitation to the calm needed to live and experience the beauty of artistic expression.

7. 2009 - [Dreaming a Human Symphony](#) (CD, Artonica 96, Remastered 2013). An ambitious Symphonic Rock opera, featuring around eighty singers and musicians.

*"With this recording effort, the artist delivers a rock work
that stands as a point of reference,
halfway between a symphonic concept and a theatrical musical..."
(Gianluca Livi - ROTTERS CLUB.NET – April 2017)*

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In 2022, Tony decided to embark on a new path, allying with the new label SOUNDTRACK Records — a meaningful commitment to trust and renewal, which led to the release, in early 2023, of [III Movimento – A Dance Opera for Symphonic-Rock Orchestra – Extended Version](#).

This work is a reworking of the 1999 album, completely remastered in analog and released as a single album in a new vinyl CD package with additional content.

"Undeniably an album of high-quality music — well written, masterfully arranged, and very well performed."

(Roberto Biasco – DOPPIO JAZZ – February 2023)

"Music in motion, music that expands, music that dances — in a light, dynamic dimension, never pedantic: the essence of the balance that has always defined Carnevale's productions."

(Pas Scarpato – PROG E DINTORNI – February 2023)

"One of the most interesting Italian symphonic rock albums of the new millennium..."

(Giuseppe Di Spirito – ROTTERS CLUB – February 2023)

"If you enjoy the blend of classical music and XXL symphonic rock... this album is clearly made for you... it's a work of high art."

(Louis de Ny – LE PETIT MONDE DU ROCK PROGRESSIF ITALIEN – january 2023)

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In April 2023, Tony released his ninth album, [Tu Che Mi Puoi Capire](#) (Vinyl + CD, SOUNDTRACK Records).

This new and unreleased work, released on vinyl with an included CD, marks a turning point in Tony's artistic journey — a rebirth that, starting from his roots (represented here by the symphonic version of the already published *La Vita Che Grida*, a tribute to friends Francesco Di Giacomo and Rodolfo Maltese of Banco del Mutuo Soccorso), projects him toward a future where modern symphonism will surely lead him to new milestones in his multifaceted expressive capacity.

"Tony Carnevale is a composer who, for almost 30 years, we progressive music lovers have perceived (and not only with our ears) as part of this expressive territory; and yet, to limit his vast work to a single style does not do justice to the artist and sound craftsman that he is... His latest work... immediately communicates a structural complexity that makes your veins and wrists tremble..."

(Riccardo Storti – ASTERISCHI DI MUSICHE – April 2023)

"Above all, in the more intimate moments, what strikes the attentive listener is Tony's ability to catapult us — by pairing the few words of the titles with his piano performances — into images and sensations. And for entirely instrumental compositions, that's no small feat!"

(Giuseppe di Spirito - ROTTER'S CLUB – June 2023)

"Carnevale is the skilled sculptor, the meticulous engraver, the painter who colors his landscape, the portrait artist who paints himself while inserting his image into the multitude, into the totality, into a world that is his — but also everyone's... All of Tony Carnevale's music is a metaphor for life..."

(Pas Scarpato – PROG E DINTORNI – June 2023)

"Tony Carnevale has opened the way: the path — still uncertain and quite rugged — toward the search for a 'third way' between rock and symphonic music has now been traced; the challenge is on..."

(Roberto Biasco – LEFT – July 2023)

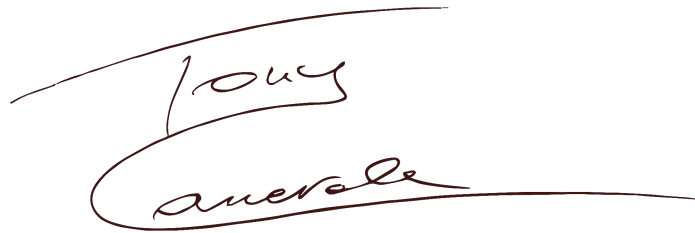
"The exercise (piano/orchestra) leads to a form of classicism that Tony knows how to make captivating... This album bears witness to Tony's sincere and deeply human approach. One can only bow before such selflessness, especially after listening to the result."

(Louis de Ny – LE PETIT MONDE DU ROCK PROGRESSIF ITALIEN – April 2023)

Upon examining his entire body of work, Tony Carnevale has carved out an impressive international presence, thanks also to the specialized press that holds him in high regard worldwide as one of Italy's most esteemed musicians.

"Taking advantage of the release of Tony Carnevale's new album, I tell myself that perhaps it's time for the world of progressive rock to finally realize what this great Italian musician has been quietly contributing to this musical movement for over thirty years now."

(Louis de Ny – LE PETIT MONDE DU ROCK PROGRESSIF ITALIEN – April 2023)

A handwritten signature in dark red ink. The signature is written in a cursive style. The first part of the signature is 'Tony', which is written above a long, sweeping horizontal line. The second part of the signature is 'Carnevale', which is written below the horizontal line and extends to the right, ending with a long, sweeping horizontal line.

THE HISTORY

1968 – How It All Began



"It was around Christmas time when I found a 45 RPM record inside a pandoro. On one side, it had Bach's *Toccata and Fugue in D minor*.

At my house, no one had ever heard anything like that before — just the occasional Roman folk song or, at most, some pop music. I put the record on the turntable, and the moment the needle dropped, something unexplainable happened...

I immediately started trying to play those notes by ear on my little Bontempi organ.

A few days later, a family friend — an amateur musician — came by. After listening with mild interest to my little "tunes," he asked me to play something familiar. So I played the notes I had heard from that record.

When I finished, he hugged me and turned to my father, almost desperate, and said:

'You don't understand... You absolutely have to let him study music.'

My father's response was: *'He's going to be a soccer player.'*

I cried and cried, but it was useless — music wasn't even up for discussion."

(Tony Carnevale)

1969-1987

The formative years



"My approach to music was always self-taught, and maybe that's what allowed me to develop the kind of resistance I would need later.

I started tinkering with everything: drums, guitar, accordion, and a little 15-key electric organ, where I made up my little tunes."

I kept going on my own — what for me was a passion, for my family was just an annoying, useless pastime they hoped would soon pass.



At 13, like many, something came along that radically changed my life: it was summer, I was on vacation, and I fell in love with a girl my own age.

In those days, I was listening to the only cassette I had, "Io sono nato libero" by Banco del Mutuo Soccorso. The strong emotions that music stirred in me merged with the indescribable new emotions of kissing in fields filled with the amazing scents of nature and the thrill of first love.

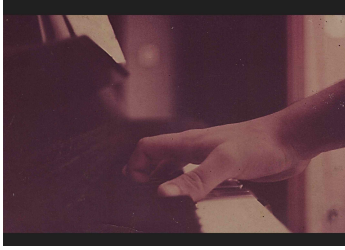


After that completely new summer, I played my music in public for the first time with my band at a cinema/theater: the emotion was indescribable, I honestly don't know how to explain it.

That's when I really started experimenting with music, with my band.

Two years later, like something out of a movie, I woke up one morning and decided that from that day on, I would start studying music seriously.

So, I started working in the cold storage warehouses in Aprilia, loading trucks to pay for music lessons, being extra careful not to hurt my hands — the only things, my big hands, that I was counting on to get me out of that house where music was seen only as a nuisance.



My girlfriend back then, poor thing, would come to my house and spend whole afternoons while I studied, doing her own things and listening.

Her father decided to buy a piano to encourage me to come study at their place — it didn't take much to convince me... I didn't have a piano; I was studying on a five-octave electric keyboard.



And he didn't stop there. Maybe because he was a painter, he felt a kind of solidarity with me that only exists between artists.

A couple of years later, knowing I wanted to try for the conservatory, he insisted on introducing me to a friend of his, a certain Flavio Benedetti Michelangeli, cousin of the more famous Arturo, and professor at the Santa Cecilia Conservatory.

It was one of the worst days of my young life

The teacher told me off in every way, brutally humiliating me in front of my girlfriend and her astonished father, who believed so much in me.

According to him, I had no future in music.

I didn't speak for a couple of hours, I had a lump in my throat and a pain inside I can't even describe.

I had the conservatory entrance exams in just a few days, at the same time as my high school finals, for which I had barely studied because I'd been preparing for the conservatory — I was risking a double failure.

And yet, I managed to pass both my high school diploma and the conservatory entrance exams, with top marks in both Piano and Composition, and later in Electronic Music.



It would be amazing to convey the feeling of that moment, but words just wouldn't be enough.

I can only tell you about that beautiful afternoon when my girlfriend and I, and her father, sat in front of the phone, put it on speaker, and listened to the painter's voice telling Michelangeli about my admission to the conservatory.

While I enjoyed an excellent Cuban cigar, the professor was on the other end, grumbling something I no longer cared to hear.

What would have happened to me if I had believed Benedetti Michelangeli?

How many Benedetti Michelangelis are out there?

How many passions and lives can people like that destroy?

I had seven more years of study at the conservatory to figure it out;

Seven years where I never stopped asking myself if what my teachers talked about, all those rigid, specialized, fragmented compartments, was really music — that thing, which, outside the conservatory, gave me goosebumps every day, while inside, everything smelled of dust and was old.

There was one exception: my first composition teacher, who was a student himself, filling in temporarily. At the first lesson, he asked me:

"Why do you want to study composition?"

I answered:

"Because I have ideas, but I don't have the technique to develop them properly."

He replied, smiling:

"Then you've chosen the wrong place."

I don't know why, but I smiled too; that guy inspired trust, and I liked that answer.

I only understood it years later, when I realized that no school can give you a license to be a composer: Either your works exist, or they don't.

That young teacher, that wonderfully honest and humble person, came to me ten years later asking me to teach him how to compose the modern music I was already making a living from.

I could be the master of my teacher only because I had learned things you couldn't study anywhere, only by doing them.

Meanwhile, it became clearer and clearer that for composing, technique is just an obvious support, because when you have to make music every day, even as a job, you realize you always have to start from an idea —

a word you won't find in any composition textbook, because people assume, without thinking, that ideas are a divine gift: you either have them or you don't.

This is false.

Creativity belongs to all human beings, and I realized this well, thanks to another fundamental encounter, years later, with Professor Fagioli and his Theory of Birth, as well as the research of Collective Analysis, which clearly speaks to the biological derivation of human thought and, therefore, imagination. There's no divine spark, just human beings who are more or less creative, more or less capable of expressing it..



You need to learn to listen —

but even that word is foreign in certain educational environments.

Among many falsehoods, there were many truths:

the millions of pages of music written by composers,

the real books to study,

thousands of records to listen to,

so many people inventing and playing music.

These are the sources of actual knowledge.

"To become a musician of my time, I had to find my way..."

(Tony Carnevale)

Between 1978 and 1985, Tony Carnevale studied Composition at the A. Casella Conservatory (L'Aquila), with Paolo Giuliani, Giampaolo Chiti, Alessandro Sbordonì, and Giancarlo Bizzi; Electronic Music with Michelangelo Lupone; Main Piano with Ketty Spagnoli and Luciana Ricotti; and Choir Conducting with Giorgio Kirschner. He also attended Orchestra Conducting classes held by Nicola Samale.

On July 14, 1985, he earned his diploma in Choral Music and Choir Conducting at the Luigi Cherubini Conservatory in Florence.

In 1985 and 1987, he obtained music teaching qualifications for middle and high schools, ranking second and first place, respectively.

Early Concert Activity

From the early 1980s, Tony began an intense concert activity:



- 1982 - Villa Borghese, Rome. *Tost Moderno* show by Valeriana Export. Composition, piano, and acting.
- 1984 - Rasgamela Theater, Ciampino (RM). *Koloree*. Composition, artistic direction, music production, piano.
- 1985 - Organ Hall, A. Casella Conservatory (L'Aquila): *Live Experience* for piano and magnetic tape. Composition, solo piano, magnetic tape.
- 1985 - Auditorium, Classical High School, Avezzano: Trio Schubert, Gruppo Strumentale Italiano, performing Tony's composition *Un segno*.
- 1986 - Basilica di Massenzio, Massenzio 86: Composition, artistic direction, production of original themes for the *MassenzioX* event.
- 1986 - Palazzo della Cancelleria, Rome: *Primarie relazioni* (Bianchini), electronic keyboard soloist, digital sound systems, at the 9th Festival di Musica Verticale.

"It's rare to come across a complex and inscrutable artist like Tony Carnevale, coming from the classical world but with a passion and a musical approach that are unconventional and unusual for someone who, like him, holds a diploma in Choral Music and Choir Conducting."

(Metropoli Rock Italy – February 1993)



Dance, Cinema, Theme Songs, and Advertising

1985 — First Steps into Cinema



Among Tony's earliest experiences in the music profession, it is worth mentioning the pairing of sounds with images, known as "applied music," a field in which he immediately demonstrated a particular aptitude.

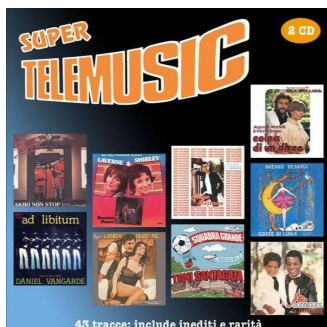


Starting in 1985, he participated in the production of Alessandro De Robilant's film *Anche lei fumava il sigaro* (Matthew's Coop – VHS CGD Videosuono), composing and producing the original soundtrack music, in collaboration with co-author Marco Testoni.

TV Themes and Commercials



In 1986, he composed and produced a true success in its genre — the theme music for the RAI program [Appuntamento al cinema](#), titled "[Sigla Anicagis](#)," which was used on all RAI networks, both television and radio, until the end of 2011



The track was also published on the compilation [Super Telemusic](#) (Siglandia label – SGL 2CD 011).

That same year, he composed and produced two other themes: one for RAI programs, titled "Ved-RAI," and another for Rete 4, titled "Parlamento in."

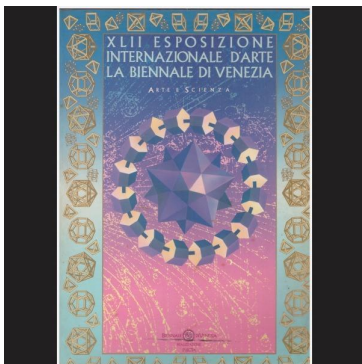
Between 1987 and 1988, he composed and produced additional themes for RAI programs: "Apertura dei programmi RAI via satellite," "Taccuino," "Antologia – rubrica di Jazz," and "Nuove proposte musicali."



Between 1989 and 1992, he composed and produced various music pieces for national advertising campaigns:

- In 1989, the commercials for "Esso" and "Curcio Editore," and the institutional video "Numero verde – SIP."
- In 1990, the commercials for "Videotel – SIP" and "Shalcon.",
- In 1991, the RAI anti-tobacco campaign, commercials for "Nestlé," "INA Assitalia," and "Nuove segreterie telefoniche – SIP," which won the Italia 90 award for best commercial and was selected at Siggraph 1990 and Nicograph 90.
- In 1992, the "Hispot" commercial for Maltese television.

The Venice Biennale



In 1986, Tony composed quadraphonic music for the audiovisual installation "*Immagine Continua*" on Italian Baroque for the Venice Biennale, creating an arrangement of Johann Sebastian Bach's "*The Art of Fugue*," which was recognized by SIAE as a semi-original work (Bach – Carnevale).

Events

In 1992, Tony composed, served as artistic director, and produced the music for a symphonic suite — the soundtrack for the video of the event *A Jewel For Life*, held at the Park Avenue Armory in New York (USA), featuring international celebrities from culture, art, and sports.

In 2003, he participated in the event "*L'incanto Dell'Inutile*" at the *Amore e Psiche Bookstore* in Rome, performing his piano improvisations.

In 2004, he repeated the experience with the event *Rendere Visibile L'Invisibile* at the *Bibli Bookstore* in Rome, improvising on the piano based on his pieces "Sogno," "Il Viaggio," and "Separazione."



In 2007, he collaborated on the event *Acqualuce* by M. Di Brigida, held at Torretta Valadier in Rome, overseeing composition, orchestral conducting, piano performances, artistic direction, and music production of the soundtrack.

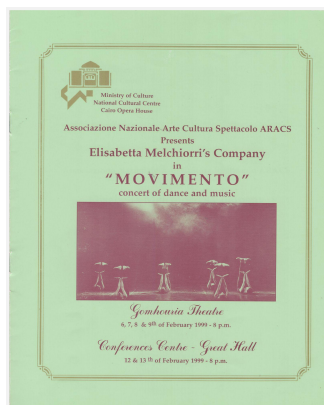
Dance

In September 1992, Tony handled composition, artistic direction, and music production for the stage music of the choreography *Il Mago e La Strega* by Renato Greco and Maria Teresa Dal Medico, performed at the Amalfi Tourist Harbor.

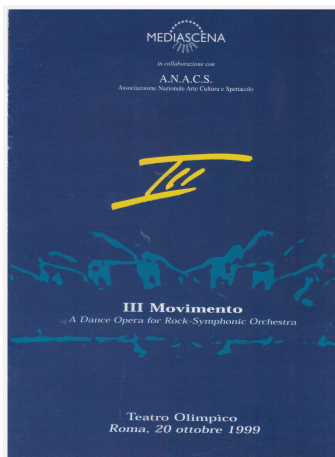
In 1995, the choreographic works *Magma* and *Meditango* by Maria Teresa Dal Medico were staged at the Cairo Opera House (Egypt). Tony composed the music ("Danza Sul Vulcano" and "Meditango") and served as conductor, pianist, artistic director, and music producer.

That same year, he worked on the stage music ("La Sfida" and *Il Mago e La Strega*) for Francesca Zaccherini's choreographies performed at Teatro 8° Circoscrizione in Rome, fulfilling the roles of composer, conductor, pianist, artistic director, and music producer.

Additionally, for the gala evening at Teatro Armida in Sorrento, with choreography by Elisabetta Melchiorri, he composed, performed piano and sampler parts, and oversaw artistic direction and music production of the piece "Isabeau".



In 1997, Tony composed, arranged, conducted the orchestra, played piano, and oversaw artistic direction and music production for the soundtrack of the choreographic work *Movimento* by Elisabetta Melchiorri and Tony Carnevale. The piece was performed in various venues, including Teatro Orione, Nuovo Teatro San Raffaele, Teatro Viganò, and the Cairo Opera House. It was also performed in 1998 at Teatro Libero in Rome and in 1999 at Teatro Flavio Vespasiano in Rieti.



He then created the entire soundtrack for the choreographic work *III Movimento* by Elisabetta Melchiorri and Tony Carnevale, taking on the roles of composer, arranger, conductor, pianist, artistic director, and music producer. The work was performed at venues including the Medieval Castle of Civitella San Paolo, Teatro Olimpico in Rome, the Conference Center in Alexandria (Egypt), and El Gomhouria Theatre in Cairo (Egypt).

Television Productions

One of Tony's earliest experiences in television dates back to 1986, when he served as music producer for the show "Festival," hosted by Pippo Baudo on Canale 5, at the Centro Palatino in Rome.



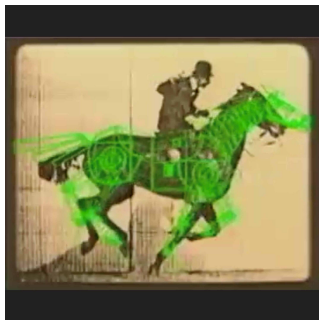
Between 1996 and 1998, at Centro Palatino and Cinecittà in Rome, he served as artistic director and music producer for the television program "Buona Domenica," hosted by Maurizio Costanzo, which aired on Canale 5.

From 1997 to 2005, he served as the music consultant and substitute conductor for the audio control of the "Concerto di Natale in Vaticano," a program featuring various artists, broadcast worldwide from the Sala Nervi in Vatican City.

In 1999, he worked as a music consultant and conductor for the audio control of the TV program "La Canzone Del Secolo," hosted by Pippo Baudo, which aired on Canale 5 and was recorded at Cinecittà in Rome.

In 2000, at Centro Palatino in Rome, Tony handled the artistic direction and music production for the theme song of the show "Forum," broadcast on Rete 4.

Films and Audiovisuals



Among Tony Carnevale's first encounters with the audiovisual world was in 1989 when he created the soundtrack ("Iron Horse") for the short film "Race Timed Out" by L. Di Biagio, which won the Fantoche Prize at the Lucca Festival in 1990.

In 1999, Tony composed and produced the soundtrack for the video on the painter "Vincenzo Balena" (VHS Calabiana Video), also conducting the orchestra and performing the piano parts.



From 2001 to 2004, Tony composed, produced, directed, performed piano parts, recorded, mixed, and mastered the soundtracks for the following films:

- 2001 "[*Una bellezza che non lascia scampo*](#)" by Francesca Pirani (DVD Millennium Storm), [see also the related CD](#);
- 2002 "[*A un millimetro dal cuore*](#)" by Iole Natoli, with M. Bellocchio (DANCING PIGGIES DVD Il Gigante)
- 2003 "*L'acqua...il fuoco*" by Luciano Emmer with G. Giannini and S. Ferilli (Buskin Film - DVD Sony Pictures Home Entertainment).
- Also in 2003, he appeared as an actor in the film "Buongiorno Notte" by Marco Bellocchio.



- In 2004, he composed and produced "*Non cadrà*" (end credits) for the short film "*È quattro giorni che ti amo*" by Francesco Lomastro, which received a Special Jury Mention at the 13th Arcipelago International Short Film Festival.
- In 2007, he composed and produced several tracks for the soundtrack of Rocco Riccio's film "*Isole*" (Titobros Film).
- In 2014, he composed and produced music for the soundtrack of Giambattista Assanti's film "*Ultima Fermata*" (Gekon Productions).

In 2006, he composed and produced music for the audiovisual installation "*Metavilla*" by Benedetta Scatafassi, which was exhibited at ARTEPADOVA, the Contemporary Art Fair in Padua.



In 2016, he worked on the soundtrack and directed the multimedia piece "*L'unicorno dal corno d'oro*" by Bimba Landmann and Tony Carnevale, a concert of images and sounds held on July 16 and 30, 2016, freely inspired by the book by Sylvaine Nahas, illustrated by Bimba Landmann, published by Edizioni ARKA.



In 2017, he composed and produced part of the soundtrack for Enrico Caria's documentary "*L'uomo che non cambiò la storia*" / "*The Man Who Didn't Change History*" (Istituto Luce), winner of the Golden Globe for Best Documentary.



In 2024, Tony Carnevale composed and produced the soundtrack for Francesca Pirani's film "*Vakhim*," presented at the Notti Veneziane, an "off" section of the Giornate degli Autori, in collaboration with Isola Edipo, during the **81st Venice International Film Festival**.

The film won the Signum Award, assigned by the public at the 18th Edition of the Salina Docfest (2024).

In the same year, the artist became a member of the Associazione Compositori Musiche per Film (ACMF), the most prominent Italian association of film music professionals.

Artistic Collaborations



Tony Carnevale has collaborated with numerous artists and participated in a wide range of projects over the years:

Singers & Artists

(alphabetic order)

Roberta Albanesi
Anonimo Italiano
Alessandro Campone
Valentina Certelli
Nando Citarella
Eva Coen
Annarita Colaianne
Antonella Costanzo
Francesco De Gregori
Moirà De Santi
Francesco Di Giacomo
Anna Maria Di Marco
Elle
Barbara Eramo
Francesca Fagioli
Sandro Falbo
Gianluigi Farina
Riccardo Fortuna
Lucilla Galeazzi
Antonella Giallatini
Stefania Graziani

Bimba Landmann
 Rodolfo Maltese
 Pino Massara
 Daphne Nisi
 Susanna Parigi
 Patty Pravo
 Monica Puja
 Michele Ranieri
 Federico Scribani
 Renato Serio
 Margary Signorino
 Sara Sileo
 Daniela Soraci
 Ambrogio Sparagna
 Valentina Spreca



Musicians

(alphabetic order)

Angelo Anastasio
Federico Ancona
Aurora Barbatelli
Barbara Barbatelli
Mauro Battisti
Maurizio Boco
Ester Bonowkai
Massimo Bottini
Vincenzina Capone
Emiliano Cappelli
Massimo Carrano
Paolo Carta
Rosario Cicero
Roberto Coltellacci
Davide Coppola
Rudy Costa
Giuliana De Donno
Goffredo Degli Esposti
Maurizio Dei Lazzaretti
Claudio Di Trapani
Piero Fortezza
Roberto Gallinelli
Valerio Garavaglia
Rita Marcotulli
Milena Marra
Stefano Marzolla
Pippo Matino
Giancarlo Maurino
Cristiano Micalizzi
Stefano Michelazzi
Gabriele Mirabassi
Massimo Nardi
Fabrizio Paoletti
Andrea Paoletti
Giacomo Pecorella
Enrico Peluso
Elisa Pezzuto
David Pintaldi
Massimiliano Pischedda
Davide Piscopo
Daniele Pomo
Massimo Quattrini
Anonio Ramous
Alessio Renzopaoli
Carlo Rizzo
Simone Sello
Marco Siniscalco
Erasmus Treglia
Salvatore Zambataro

Orchestras and Choirs

Orchestra Sinfonica di Bari
Orchestra di organetti Bosio Big Band
Filarmonica di Stato di Oradea
Coro Popolare L'albero del Canto
Coro Polifonico di Villa Carpegna

Choreographers

Maria Teresa Dal Medico
Renato Greco
Elisabetta Melchiorri
Francesca Zaccherini

Directors

Marco Bellocchio
Enrico Caria
Alessandro De Robilant
Carlo Lizzani
Iole Natoli
Francesca Pirani
Rocco Riccio
Benedetta Scatafassi
Giorgio Treves

Cultural Foundations

Biennale di Venezia 1986

Record Labels

BMG
CNI
Fonit Cetra
RTI music

Advertising Agencies

Mc Cann Erickson
Saatchi & Saatchi Compton
SBP
Filmaster

Research and Mentoring/Teaching Activities

"...I decided I had to leave something of my experience for others — the kind of things they would never find in books or traditional teaching..."

(Tony Carnevale)



Since 1985, Tony Carnevale has pursued an ongoing research path, publishing several articles exploring the relationship between music and the human sciences, with a specific focus on the psychological aspects of music perception.



His writing journey began in 1986 with the article "Cultured Music, Industrial Music: Antithesis or Schizophrenia of Art?" followed by "The Teacher and the Musician" (October 1986) and "To Feel" (September 1987), all published in Narrasogno, a quarterly journal of Science and Art by La Farfalla publishing.



These reflections were born from a deep interest in the inner dimension of human beings, for which music represents a powerful entry point.

This journey led him to Collective Analysis, based on the research and practice of psychiatrist Massimo Fagioli.

"Then one day, life puts you face to face with something unexpected — something we all tend to push far away: a terrible diagnosis. I could have died.

I spent a month living with that possibility. It was a difficult month, but like many painful experiences, it forced me to reflect on my life.

And the thought that puzzled me the most was: if I die, the music remains... but everything I've learned on my own — where does that go?

So, just like at fifteen I had decided to study music, at thirty-six I decided I had to leave something of my experience for others —

*the kind of things they would never find in books or traditional teaching,
not even in the kind of teaching that pretends to be alternative.
I had to help others find their own unique, original sound, their own artistic identity.
A few years later, I launched my first workshop — ironically, inside a conservatory.
Only later did I realize I had reached a strange goal:
I had brought into a conservatory what I had always wished I'd found there as a student."*

(Tony Carnevale)



That diagnosis, thankfully later proven wrong, became the starting point of an unstoppable process. The workshop kept going because he felt the importance of sharing his experience, knowing that not everyone who has a passion also has the mysterious inner strength to resist family pressures or the many "Flavio Benedetti Michelangelis" that exist in the world.

"I thought that together, instead, we just might make it."

(Tony Carnevale)

In the academic years 2000/2001 and 2001/2002, he was a professor of the Laboratory on Industrial Applications of Music at the L. Refice Conservatory in Frosinone — the first laboratory on original applied music and music production established in an Italian Conservatory.



In 2002, he was a speaker at the conference-debate on human sensitivity titled "Music and Psyche," held at the "Il Cantinone" space in Colle di Tora.

In 2003, he published a seminal article, "Beyond Material Sounds," in the scientific psychiatry journal *Il sogno della farfalla* (Nuove Edizioni Romane), in which he addresses music as a psychic experience, exploring its interpersonal communicative aspects.

In 2009, he wrote the article "Memoria d'autore," published by Contrappunti – Center for Studies on Italian Progressive Music.

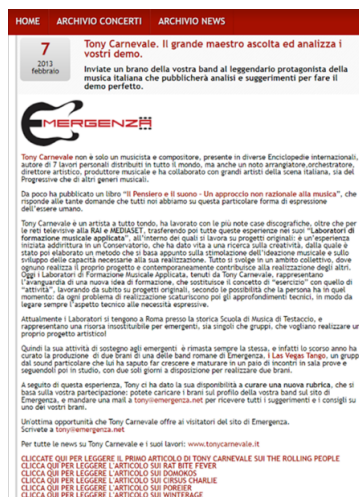
Since 2010, he has designed and led workshops such as "Original Music and Applied Composition," "Arrangement and Music Production," and "Live & Studio Performance (Artistic Direction)" at the Testaccio Music School in Rome, as well as the independent workshop "Beyond the Notes," which among other honors received the prestigious sponsorship of the collective management societies SIAE and NUOVOIMAIE.

On April 9, 2010, he conducted an Open-Class training session on musical conception and composition during the event "Tempi moderni" at Atelier Meta Teatro in Rome.

On March 14, 2012, he curated the Artistic Direction of the event "[I Stand with Amore e Psiche – voices and sounds in defense of the Amore e Psiche Bookstore of Rome.](#)" with the participation of various artists.

In the same year, at the Teatro Greco in Rome, he served as trainer for the event "Make an Art Your Profession": "Sound and Movement – Musical Analysis and New Methodologies for Approaching Music," a workshop for choreographers.

On February 9, 2013, he was a speaker at the event "Now We Want," held at the Nuovo Teatro Colosseo in Rome, where he discussed the state of musical education and the music profession.



HOME ARCHIVIO CONCERTI ARCHIVIO NEWS

7
2013
febbraio

Tony Carnevale. Il grande maestro ascolta ed analizza i vostri demo.

Inviare un brano della vostra band al leggendario protagonista della musica italiana che pubblicherà analisi e suggerimenti per fare il demo perfetto.

EMERGENZA

Tony Carnevale non è solo un musicista e compositore, presente in diverse Enciclopedie internazionali, autore di 7 lavori personali distribuiti in tutto il mondo, ma anche un noto arrangiatore, orchestratore, direttore artistico, produttore musicale e ha collaborato con grandi artisti della scena italiana, sia del Progressive che di altri generi musicali.

Da poco ha pubblicato un libro "Il Pensiero e il suono - Un approccio non razionale alla musica", che risponde alle tante domande che tutti noi abbiamo su questa particolare forma di espressione dell'essere umano.

Tony Carnevale è un artista a tutto tondo, ha lavorato con le più note case discografiche, oltre che per la sua televisione alla Rai e Mediaset, trasferendo poi tutte queste esperienze nei suoi "Laboratori di Formazione Musicale Applicata". All'interno dei quali si aprono progetti originali, e un'esperienza arricchita addirittura in un Conservatorio, che ha dato vita a una ricerca sulla creatività, dalla quale si è tratto per elaborare un metodo che si basa appunto sulla formazione dell'ascoltatore musicale e sullo sviluppo delle capacità necessarie alla sua realizzazione. Tutto si svolge in un ambiente collettivo, dove ognuno realizza il proprio progetto e contemporaneamente contribuisce alla realizzazione degli altri.

Oggi i Laboratori di Formazione Musicale Applicata, tenuti da Tony Carnevale, rappresentano l'emergenza di una nuova idea di formazione, che sostituisce il concetto di "mercato" con quello di "attività", lavorando da subito su progetti originali, secondo la possibilità che la persona ha in quel momento: da ogni problema di realizzazione scaturiscono poi gli approfondimenti tecnici, in modo da legare sempre l'aspetto tecnico alle necessità espressive.

Attualmente i Laboratori si tengono a Roma presso la storica Scuola di Musica di Testaccio, e rappresentano una risposta indispensabile per emergenti, sia singoli che gruppi, che vogliono realizzare un proprio progetto artistico.

Quindi la sua attività di sostegno agli emergenti è rimasta sempre la stessa, e infatti lo scorso anno ha curato la produzione di due brani di una delle band romane di Emergenza, i Las Vegas Tango, un gruppo del sound particolare che lui ha saputo far crescere e ridurre in un paio di incontri in sala prove e seguendoli poi in studio, con due soli giorni a disposizione per realizzare due brani.

A seguito di questa esperienza, Tony ci ha dato la sua disponibilità a curare una nuova rubrica, che si basa sulla vostra partecipazione: potete caricare i brani sul profilo della vostra band sul sito di Emergenza, e mandare una mail a tonyiemergenza.net per ricevere tutti i suggerimenti e i consigli su uno dei vostri brani.

Un'ottima opportunità che Tony Carnevale offre ai visitatori del sito di Emergenza.

Scrivete a tonyiemergenza.net

Per tutte le news su Tony Carnevale e i suoi lavori: www.tonycarnevale.it

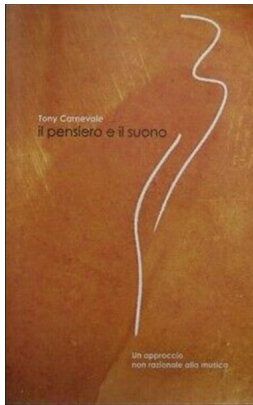
CLICcate QUI PER LEGGERE IL PRIMO ARTICOLO DI TONY CARNEVALE SUI THE ROLLING PEOPLE
CLICcate QUI PER LEGGERE L'ARTICOLO SUI RAT BITE FEVER
CLICcate QUI PER LEGGERE L'ARTICOLO SUI DOMINOS
CLICcate QUI PER LEGGERE L'ARTICOLO SUI CIRQUE CHARLIE
CLICcate QUI PER LEGGERE L'ARTICOLO SUI PINK FLOYD
CLICcate QUI PER LEGGERE L'ARTICOLO SUI WINTERGATE

During the same year, he was invited as a consultant and artistic-technical director of the regular column "Tony Carnevale. The Great Master Analyzes Your Demos" on the website www.emergenza.net

On June 23, 2018, at the Elsa Morante Library in Rome, he participated as a speaker at the conference "Thought and Sound – a research on music and artistic development and education."

On November 24, 2018, he was invited to speak at the study day "Music: Wolfgang Amadeus Mozart," organized by the "Venti Secondi" Association.

His research in psychological and psychoacoustic fields, combined with his personal and musical experience, led him to develop a new vision of music and teaching, from which emerged the idea of a different method of musical education and development of musical thinking: ANORA, an acronym for Non-Rational Approach, widely developed and described in his books:



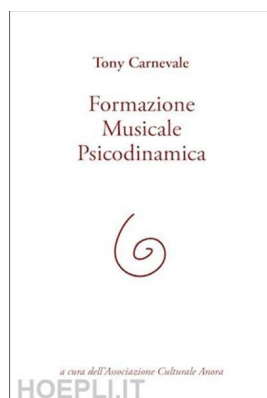
- **“Thought and Sound – A Non-Rational Approach to Music”** (IML Editions), published in 2010 and presented in Rome, first at the Testaccio Music School and then at the Nero su Bianco Bookstore.



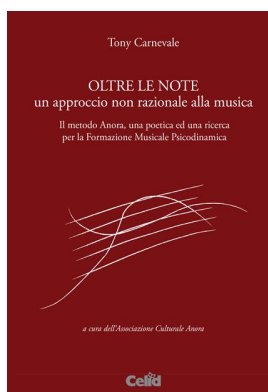
- **“The Rediscovered Sound”** (2014, Universitalia Editions – ISBN 9788865076347), which was followed by a second edition in 2015 (Scientific University Editions), a third in 2017 (EUS – ISBN 9788832880069), and a fourth in 2020 (YCP – ISBN 9788831658546). The book was presented [on July 18, 2014, at the Concert Hall of the Testaccio Music School](#).



- **“Poetics, Research, and Musical Development”** (2019, YCP).



- **“Psychodynamic Musical Development”** (2020, YCP – ISBN 9788831614191).



- In July 2022, *"Beyond the Notes – A Non-Rational Approach to Music"* was published (Celid Editions – ISBN 9788867892389), Tony Carnevale's fifth publication, presented at the Turin International Book Fair. Subsequently, it was presented at the La Nuvola exhibition space in Rome during the event *Più libri più liberi* and at the Multimedia Library "Sassi" in Fabriano.

What is music? Are musicians born or made? What is creativity? What is imagination? What is expressive-representative thought? Where does musical invention come from? What is composition? And improvisation? Can anyone create music, play an instrument, or sing? Is it a privilege or a right? Can art and profession coexist? Can one rediscover the lost sound and their passion for music, which was abandoned due to negative experiences? Can music be experienced differently? Can one learn faster?

These and other questions are the starting point of a research journey in which philosophical considerations about how to think about music go hand in hand with practical and "craft" advice: on composition, arrangement, interpretation, mentorship/education, and more, with artistic, methodological, and historical insights, paying particular attention to the psychological and psychoacoustic aspects of the topics addressed.

Psychodynamic Musical Education is the culmination of this long research and practice that gave rise to the ANORA method, an acronym for Non-Rational Approach, a method aimed at researching and developing one's original artistic identity, both as creators and performing interpreters.

Based not only on extensive artistic and professional experience, the method also draws from in-depth research in psychological, psychoacoustic, and artistic fields, particularly in the areas of creative processes, human reactions to sound, and expressive-representative thought. This has created an excellent opportunity for anyone wishing to develop their possibly still unknown abilities in a much shorter timeframe compared to traditional education.

Thanks also to a learning process based on relationships, consistent with a vision of mentorship/education rooted in creative human interaction.

The ANORA method begins with the premise that music belongs to everyone and that everyone can make music, each according to their abilities, with the socio-political implications this entails: it's not a race to be first, but rather the issue is to "reach" others through sound.

Therefore, it is necessary to question the figure of the musician proposed by the dominant culture, to escape the trap of virtuosity, and to experience music as a relationship between human fantasies. This need distinguishes us from animals and has accompanied us since the dawn of humanity.

A holistic approach, also supported by new scientific considerations and essential discoveries in human reality research, beyond any pre-established education, beyond any rule, beyond any technique for its own sake.

A mindset, a "non-rational" approach, where the meaning of the word "non" indicates a presence — the presence of the non-rational, an invisible yet perceptible human imagination.

A different way to think, live, create, and "teach" music at any level.

A poetics that proposes music as a lifestyle, beyond every cultural barrier, beyond any belonging to a specific genre, reaffirming the equality derived from our common origin.

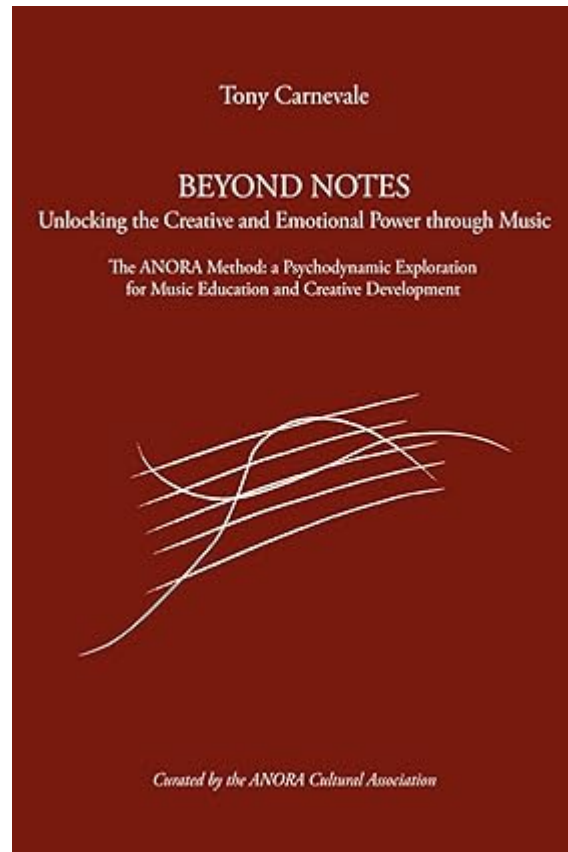
To give value to what lies beyond the material sounds themselves, even if it is through them that we express ourselves. Seeking the meaning, the truth of music: going beyond the notes.

[See video](#)

These texts serve as a handbook for every musician or enthusiast, as well as a valuable tool for mentors, educators, and teachers. Since April 2016, Tony Carnevale has been President of the cultural association "ANORA."

[See Video](#)

In June 2025, he published the book *Beyond Notes – Unlocking the Creative and Emotional Power through Music*, released in English by SOUNDTRACK. Written to go beyond Italian borders and share his long-standing research with a broader audience, the book was added to the library of the prestigious Berklee College of Music in Boston. It is available worldwide on [Amazon.com](https://www.amazon.com).

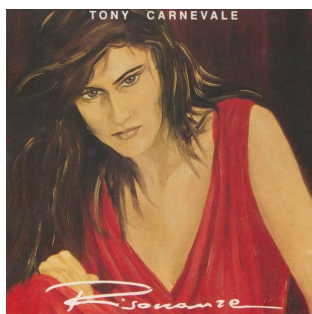


Independent Artistic Production

Before joining forces with SOUNDTRACK Records, Tony Carnevale entirely created, produced, and released seven albums: the first two under the label ARTONICA, where Tony served as artistic director.

These were followed by five more albums — four released by ARTONICA 96, two of which under the name TC Open Project — and one with DGP Entertainment.

1990 - Risonanze



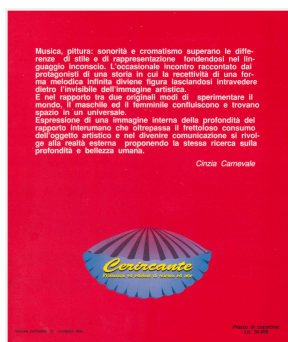
Tony Carnevale's first solo project was born out of an artistic exploration he began back in 1986.

In 1989, a first opportunity arose thanks to a painting exhibition by artist Roberta Demuro, titled *"Risonanze: The Unconscious, Music, Painting,"* held at the Princess Hotel Conference Hall in Rome.

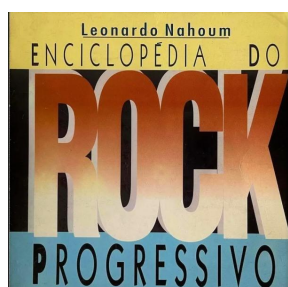


The exhibition was accompanied by a video projection featuring moving shots of the paintings on display, synchronized to Tony's original music.

It was the occasion that led him to collect his compositions — all arranged, orchestrated, and performed by him on piano and keyboards — and to launch a project entirely realized under his own artistic direction and independent music production.



In 1991, *"Risonanze"* (CD, Artonica) was officially released, accompanied by a book featuring photographs of Roberta Demuro's artworks and poetic texts by various female authors.



Risonanze was later included in the *Enciclopédia do Rock Progressivo*, published in Brazil, and was very well received by progressive rock fans, despite being a work conceived for a modern symphonic orchestra.

1995 - La Vita Che Grida

Tony's second album from 1995 reflects a shift from solo to collective creation, building a network of notable musicians. A key moment came on April 22, 1993, performing at the "Progressivamente" concert at Rome's Castello, alongside Banco del Mutuo Soccorso members.

This initiated long collaborations with Francesco Di Giacomo and Rodolfo Maltese.

"Never could I have imagined that life's coincidences would one day lead me to work alongside those legendary musicians who had been the soundtrack of my very first summer as a lovestruck teenager."

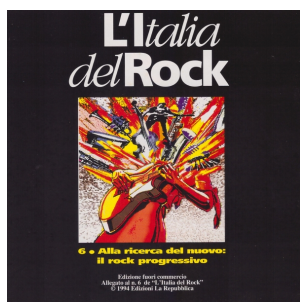
(Tony Carnevale)

During that period, in concerts — alongside Francesco and Rodolfo — a rotating lineup performed seamlessly: on drums, Pierluigi Calderoni (Banco) and Fabrizio Fratepietro; on bass, Pippo Matino and Fabio Fochesato; on saxophone, Giancarlo Maurino; on percussion, Riccardo Cascino; on guitar, Rudy Costa; and as vocalist, Daniela Soraci.

That same year, Tony performed with his band in the concerts *"Frammenti – Unclassifiable Sound Paths"* at Castel Sant'Angelo and at Big Mama in Rome, where he had the opportunity to develop his compositions and arrangements further, directing the instrumental group and playing both piano and keyboards.



The album *"La Vita Che Grida"* (CD, Artonica) was released in 1995.



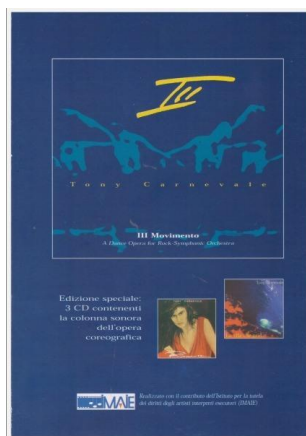
Its title track was featured in issue no. 6, titled *"In Search of the New: Progressive Rock"* (CD La Repubblica / EMI Italiana), part of the collection *"L'Italia del Rock"*, which went on to sell around 120,000 copies.



In 1995, the second track, "*Fuoco e Ferro*," was included in the compilation by the magazine *Thunder Ermitage*, titled "[*Tuono*](#)" (CD THN 0130-2).

That same year and the following one, Tony performed tracks from the new album live — at the Mostra d'Oltremare in Naples for the *Musa Musica* event (1995), in Grosseto for *Lega Ambiente*, and in Rome at *Frontiera* for the *Concerto Grosso* event (1996), which was later repeated at *Alpheus* and *Big Mama*.

1999 - III Movimento



By the late 1990s, Tony was collaborating with choreographer Elisabetta Melchiorri on dance productions.

This led to [III Movimento – A Dance Opera for Symphonic-Rock Orchestra \(1999\)](#), **a triple CD that collects** music composed for Melchiorri's choreography.



The work combines modern rhythmic patterns with symphonic orchestration, aiming for a “modern symphonism” that is supported by a contrapuntal structure while respecting the individuality of the performers.

A reinterpretation of Mussorgsky's *Pictures at an Exhibition* appears as the third track, recognized by SIAE as a semi-original arrangement.



2002 - Una Bellezza Che Non Lascia Scampo



In 2002, Tony composed, arranged, orchestrated, performed on piano, conducted, and produced the soundtrack for the film [Una Bellezza Che Non Lascia Scampo](#), released on CD by DGP Entertainment Records.



"...I longed for my music, but I didn't know what it was — that inner sound that keeps company with my solitude, with my sense of time.

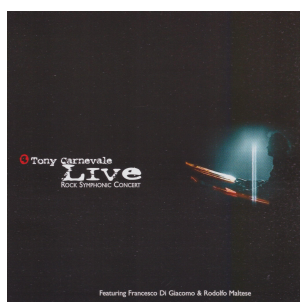
How Tony managed to take my torment, my unrest, and turn it into such aching notes — to shape my gaze into melodic lines in which I can now find a bit of peace, having recognized myself — I really can't say.

(...)

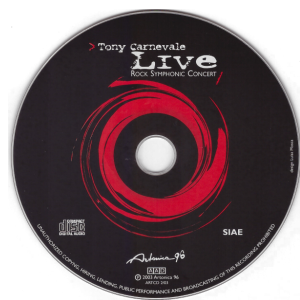
He never left me alone, walking beside me on a silent path that came to life with unknown sounds."

(Francesca Pirani)

2003 - Live Symphonic-Rock Concert

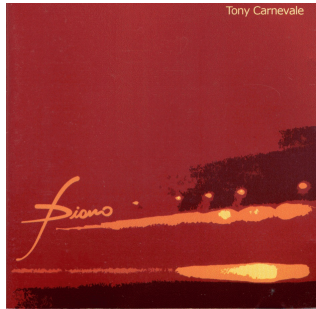


This album captures the 1996 concert at Rome's Frontiera Club, featuring thirteen musicians, including Francesco Di Giacomo and Rodolfo Maltese from Banco del Mutuo Soccorso. Requested by participants in his workshops, Tony decided in 2003 to record and release the performance as part of his discography.

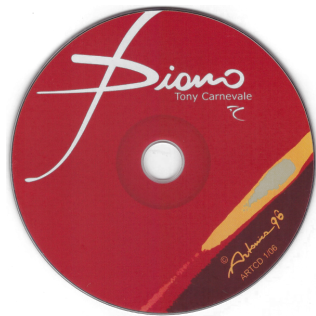


Thus was born [Live Symphonic-Rock Concert](#) (CD, Artonica 96), Tony's fifth album.

2006 - Piano



After the intense energy of a live performance, Tony felt the need for a more intimate project. *Piano* is a collection of pieces written over different periods and contexts, united by a reflective character—deep, intense emotions expressed softly, “piano.”



In 2006, Tony officially launched the sixth album under the name TC Open Open Project: [Piano](#) (CD, Artonica 96).

“Piano” is a word that means so many things — but here, there’s no ‘piano’ in the sense of piano playing, nothing self-indulgent or virtuosic. I wanted to simply offer something freely, beyond any role or professional image — just listening to my emotions, and thinking about the possibility of other human beings feeling something too...”
(Tony Carnevale)

2009 - Dreaming A Human Symphony

[See video](#)



As a counterbalance to the introspective work “Piano,” created in 2006, Tony shifted his focus to writing a choral piece for the stage. A true daydream brought to life, this ambitious project brought together a vast and diverse group of artists — without distinctions of fame or professionalism — ranging from students in training workshops to internationally renowned musicians.

[“Dreaming a Human Symphony”](#) (CD, Artonica 96) is Tony Carnevale’s seventh release, launched in 2009 and remastered in 2013.

A monumental endeavor, its first realization took place that same year at the Funnel in Rome — but the work undoubtedly still has much to say in the future...



“To dream a Human Symphony — a humanity capable of emotional resonance, of vibrating together through the power of sound. It’s also a search for a ‘place’ — not a physical one, but a metaphorical space, where one can truly be oneself, and fully live the human connection.”
(Tony Carnevale)

The partnership with SOUNDTRACK Records

2023 marked a special year for Tony. After many years spent as an independent producer of his own works and as a mentor for numerous activities supporting emerging artists — including the extraordinary network of musicians who have always been at the heart of the music training workshops he's led since 2000 — the first of two records resulting from his collaboration with the newly founded SOUNDTRACK Records was released.

This marked the beginning of a journey that involved a long phase of dialogue and planning with Massimo Pontoriero, "an old friend," as Tony recalls, "with whom there has always been a deep connection, a shared sensibility about the challenges of the music profession, and about the importance of making music that can exist beyond mere market interests, aiming also to protect new generations of musicians — possibly by offering them support for more courageous and sincere original projects." He adds, "Massimo and I have always understood each other. So, at a certain point, it felt quite natural to start working together on some music projects and to contribute to this beautiful SOUNDTRACK Records initiative."



"We created SOUNDTRACK Records," says Massimo, "to provide independent artists with administrative, legal, organisational, and marketing support — while ensuring fairness and transparency.

In such a complex world, we want to prevent artists from wasting their time on bureaucracy, at the expense of their true nature: creating music, creating art. Our idea is to support projects rooted in truth. If an artist brings us honest work, no matter the genre, we're interested.

We started with Tony Carnevale because it was an ideal match: First of all, his music. Beyond being 'real,' it's as close as I could find to my true passions: symphonic roots, rock, and especially progressive music, which we view as an open-minded vision, embracing all influences and evolutions.

Then I discovered a person. Meticulous, honest, and deeply devoted to the artistic mission. With him, I share the focus on details — from the philosophical to the managerial, down to every production nuance.

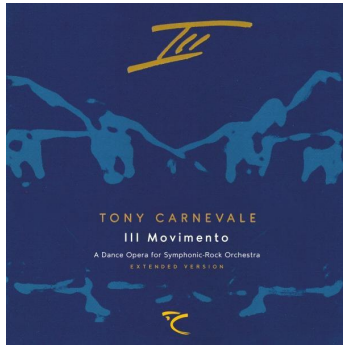
Finally, there's the philosophy we share: a vision that embraces total yet popular commitment, and a drive toward expressive essence rather than form for form's sake."

All of this is captured in the spirit of *III Movimento – Extended Version*, the first fruit of the collaboration between Tony Carnevale and SOUNDTRACK Records. Released on January 2, 2023, it marked not only the start of a creative partnership but also a personal rebirth.

It is not a simple reissue: it's an act of love toward creative memory — a journey back in time to recover sounds that had remained waiting, suspended, incomplete, now revived through the care of analog remastering.

These tracks breathe new life into the visionary intuition of a choreographic work born from the encounter with dance, and with the idea that there is an invisible movement that runs through both bodies and sounds — driven by deep, authentic creative thought.

III Movimento - Extended Version

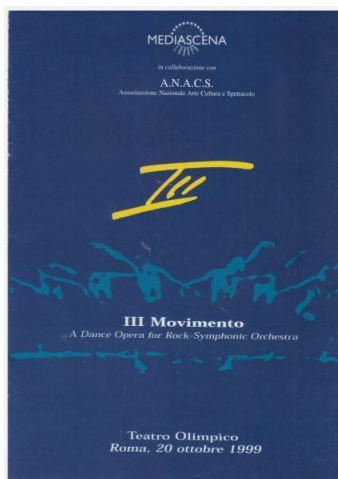


On January 2, 2023, [*III Movimento – A Dance Opera for Symphonic-Rock Orchestra – Extended Version*](#) (SDK-TC1-2022-002) was released: a new, expanded, and analog-remastered edition of Tony Carnevale's third album from 1999.

[Record Promo](#)

"To recreate.

That seems to be the most fitting word to describe this new edition of III Movimento. Bringing back into the present the memory of those creative moments and relationships. The first edition, released in 1999, was born out of the need to complete a journey that began with Risonanze and continued with La vita che grida. Over time, those early works were joined by new experiences — particularly the thrilling connection with the musicians who took part in the TC Open Project, with whom we performed several concerts."



"Then came the encounter with choreographer Elisabetta Melchiorri, which sparked in me an exploration of the relationship between the invisible movement of sound and the visible movement of the body, both driven by the unseen flow of human creative thought. This led me to work on a project where music and dance blend into a new expressive image, not with one serving as the support for the other. Still, both aiming together to express the result of that meeting and fusion: III Movimento, in fact, a Dance Opera for Symphonic-Rock Orchestra."



The original edition was released as a triple box set containing the first two CDs, since much of the music used for the choreographic opera had already been published in those works; however, *Il Cammino* and *Incompiuta I° Parte* had never been completed as productions: they were essentially "demos," published precisely because the choreographic work had been developed on them to such an extent that they could no longer be conceived in any form other than the one presented..



From a music criticism perspective, the work was positioned within the realm of Modern Symphonism and Symphonic Rock, although, evaluated with today's awareness, it perhaps already represented a kind of crossover between the progressive sense of certain music and the sounds of the symphonic orchestra, so much so that it could be defined as Cross Prog.

This idea is even more evident in the elaboration of *Pictures at an Exhibition* by Mussorgsky, which was already orchestrated by Ravel and arranged by ELP in a Progressive version. The version presented on this CD differs, as it utilizes the original piano material to create various flows and rhythmic-symphonic sounds, recomposing the Russian composer's work into a new form and structure.

The poetic intent is to make clear that music is music — that is, an expressive language representing the human being. This non-rational language goes beyond any genre and era: what changes are only the representative forms, the linguistic codes.

The choreographic work was then performed internationally (also at the Cairo Opera House and the Olympic Theatre in Rome).

Even a university study was conducted on it, led by Dr. Daniela Cerrone, which investigated that particular relationship between musician and choreographer in which the masculine and feminine create unique stimuli and merge into an otherwise unimaginable expressive interplay.

Diversity that generates uniqueness.

"To recreate those moments, giving autonomy to this CD with the addition of the second part of *Incompiuta*, which completes the meaning of this work. The sounds of that time have been 'reborn' into new life thanks to the analog remastering: perhaps in this, there is the metaphor of returning to being a musician after a long hiatus, during which I focused on mentoring other artists and trainers. All of this was also possible thanks to a new relationship, one that began with Massimo Pontoriero of SOUNDTRACK Records, who has given me new stimuli to create and realize using that language that has always fascinated me more than any other: the invisible sounds from the depths of the human being, those sounds which, when they find concreteness and body in material sounds, we can define as music."

(Tony Carnevale)

Tu Che Mi Puoi Capire (You Who Can Understand Me)

"Tony Carnevale has paved the way: the path—still uncertain and quite challenging—toward finding a 'third way' between rock and symphonic music has been laid out, and the challenge is now open."

(Roberto Biasco – Left, July 2023)

"I tell myself that perhaps it is time for the progressive rock world to finally realize what this immense Italian musician has quietly brought to this musical movement for more than thirty years now."

(Louis de Ny – Le petit monde du Rock Progresif Italien, May 2023)



On April 21, 2023, the album [Tu Che Mi Puoi Capire - Immagini Per Pianoforte e Orchestra](#) (SDK-TC1-2022-001), Tony Carnevale's ninth original work, was released on vinyl with a complimentary CD.

"It's a very personal record, one where the underlying emotional movement is tied to separation — both from 'dissonant' relationships and from natural events — and to the memories that quietly settle deep within us after such partings.

It's an album filled with dedications, written on the back cover — some for people who are no longer with us, others for those we've grown apart from, yet still hold in our hearts with a lasting, affectionate memory.

In this sense, it's also a work of emotional reconstruction — a reweaving of those memories.

That's why I chose vinyl: to bring back those magical moments when, as teenagers in the '70s, we would line up outside record stores because a new album had just been released.

Maybe we'd only buy one copy between us, then rush to the friend's house who had the 'best stereo,' so we could listen to it together."

(Tony Carnevale)



This very experience of "listening together," a formative element for the artist, led him to build, on this collective listening experience, one of the cornerstones of the Original Music Workshops, which have the prestigious patronage of SIAE and support from IMAIE, that he has been directing for twenty-three years. It inspired us to present Tony's new work on April 16, 2023, with a special collective listening event at Teatro Basilica in Rome: a profoundly emotional experience, a resonance of feelings, and the warmth of encounters that will remain in the hearts of everyone present in the packed hall.

Born from this emotional experience, serving as a watershed between the roots of the artist's musical history and the path that will lead him toward future goals, is a tribute to Francesco Di Giacomo and Rodolfo Maltese from Banco: a symphonic version of the well-known track *La vita che grida*, originally released in the album of the same name in 1995. Here, the form of a mini-suite for solo cello, piano, orchestra, and band is an opportunity to build a tribute to friends, to the "myths" of a time gone by, as well illustrated by the video created for the piece.



And perhaps, when possible, to hear the author himself share the meaning of the work, his personal and emotional experience, memories, anecdotes, and the truth about the sounds he chose to establish an emotional connection with other human beings.
"To 'feel' together."

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THE LYRICS:

*Sbatte nei perché questa vita che grida - e un colpo è una ferita
Spalle contro il muro guarda dritto a te - non perdere la sfida
Quanto durerà quella linea infinita - che ti confonde il volo
Segui quella scia di un airone che migra
Che cerca quello che non ha
la terra che non ha
racconterà di sé a un cielo che già sa
che un altro giorno verrà.
Portala con te questa vita che grida - che cerca un'altra riva
Che non cede mai a una notte sbagliata - ma ha il sole tra le dita
Sole che verrà a incendiarti la vita - con tutto il suo calore
Donna che sarà una vita che grida
E come un'onda crescerà
e mare si farà
racconterà di te
di un uomo che già sa
che un altro giorno verrà
che un altro giorno verrà
in questa vita che grida, che grida, che grida.
Portala con te questa vita che grida.*

*It crashes into the whys, this screaming life – and every blow is a wound
Back against the wall, it looks straight at you – don't lose the challenge*

*How long will it last, that endless line – that confuses your flight
Follow the trail of a heron migrating
Searching for what it doesn't have, the land it doesn't have
It will tell its story to a sky that already knows
That another day will come.
Take it with you, this screaming life – that seeks another shore
That never gives in to a broken night – but holds the sun between its fingers
A sun that will come to set your life on fire – with all its warmth
A woman who will be a screaming life
And like a wave, she will rise and become the sea
She will tell your story
Of a man who already knows
That another day will come,
That another day will come
In this screaming life, that screams, that screams...
Take it with you, this screaming life.***

" All of Tony Carnevale's music is a metaphor for life. Everything around Tony is a 'life that screams,' like a form of animism, uniting spirituality and reality — not in a transcendent way, but through the identification between spirit and matter."

(Pas Pas Scarpato - Prog e dintorni, June 2023)

*"The subtitle is connected to a deeply personal exploration that presents music as a psychic experience, and sound as a psychic image: when we dream and images arise from our unconscious, we hear sounds without any physical perception.
This means that, on a mental level, sound is an image. And then there is resonance — the creative response of the listener, who forms a new image within, a psychic experience triggered by sound, by another human being's creativity.
You who can understand me, listen."*

(Tony Carnevale)

Hands - ANORA Project

After such a demanding project, Tony took a break by engaging once again in sharing experiences, bringing to life the new ANORA Project, the first outcome of which is the artistic collaboration with pianist Stefania Graziani, who has been participating in the ANORA Laboratories for years.



In 2025, Tony Carnevale, together with Stefania Graziani, will sign [*Hands*](#), the first album of the new ANORA Project, an entirely instrumental work composed of eleven original pieces for piano and other instruments. It arises from a long human and professional relationship, and also marks the beginning of the collaboration with SOUNDTRACK Records for pianist and composer Stefania Graziani.

Ethereal impressions and magnetic introspections alternate with a refined, persuasive cadence, where caresses and sinuous seductions advance with graceful elegance, expressing an artistic collaboration understood "as an exchange of experiences, stimuli, creativity, and humanity."

Musical craftsmanship, liberated notes, orchestration of the wind, dreamlike fantasies... these are the intangible channels in which the two artists navigate, capable of shaping an album that certainly expresses a sense of rarefied excellence in which sound can expand beyond margins and borders.

(Gianluca Livi - Artist and Bands, January 2025)

'Hands' is also a tribute to female creativity: the album tells the story of the compositional collaboration and artistic relationship between two artists, a man and a woman, which led to the creation of a work in which both, united yet distinct, recognize themselves.

It signifies that it is possible to move beyond the many sad stories of women whose creativity has been overshadowed or crushed by negative relationships with the men who were close to them.

(Andrea Cauti – AGI, January 2025)

"Hands" (SOUNDTRACK Records) is the brand new album created "for four hands."

It is not simply a record for two pianos or piano and keyboards. Still, it is immediately characterized by a complex approach, in which chamber atmospheres evolve in a dialogue between keyboards and orchestra, reaching a broad symphonic scope in some tracks.

(Roberto Biasco – Left, December 2024)

In these eleven tracks, the music evolves, shaping itself along the way in a non-rational approach rooted primarily in the hearts of the creators, and therefore collaborative.

The attention to sound is an added value to the work; the instruments are sampled one by one, an approach I would describe as almost romantic in today's world.

(Massimo Salari – NONSOLO PROGROCK, December 2024)

In *Hands*, each track is a fragment of a larger story: that of a man and a woman, who place the possibility of shared creation at their core.

The title itself evokes the value of trust as a concrete, conscious, and irrevocable act: a rejection of digital superficiality and a hymn to music crafted through study, dedication, and humanity. *Hands* isn't just a title. It's a true manifesto: "We want to defend and promote artisanal artistic creation," the authors explain. *Hands* is an actual work of art. This vision ties in with what Carnevale calls "Integral Composition," a creative process that begins with an idea and culminates in the final master, where the sound processing becomes an integral part of the writing itself.

The album is also a profoundly symbolic work: it explores the possibility of an artistic relationship between a man and a woman based on respect, mutual listening, and the valorization of each other's identities. It's a work that transcends the clichés and shadows of many unbalanced relationships, instead affirming a true, equal collaboration, where female creativity is free and recognized. As Tony said, "Music isn't just sound; it's a form that can be molded like clay. It's made of bodies, ideas, and relationships. *Hands*." And perhaps that's precisely why, after listening to *Hands*, you find yourself a little changed.