

MICHELE GALVAGNO possesses extensive experience in music research. He is a music editor and a cellist. Since 2018, he has published much of his research work in finally crafted scores under the label “Artistic Score Engraving”, unearthing gems believed lost by great cellists of the past.

A refined engraver of musical scores, he regularly collaborates with publishing houses such as HNE Rights (Paladino Music), Donemus, Universal Music Publishing, and Breitkopf & Härtel, and with composers such as William **Blank** and Lee **Bradshaw**. In 2024, he was a music engraver in creating the first opera of Saudi Arabia, *Zarqa Al-Yamama*, composed by the Australian composer Lee **Bradshaw**.

His deep passion for the cello began at age four, leading him to study the instrument and obtain, in 2009, the Bachelor of Arts in Music degree from the Conservatorio “G. F. Ghedini” in Cuneo, Italy, with the thesis “F. A. Kummer: unparalleled Virtuoso or extraordinary teacher?”.

He performs in Italy and abroad, regularly attending masterclasses across Europe, notably with maestros Umberto **Clerici**, Asier Polo, and Nicola **Fiorino**, who will later become his mentor, Marcio **Carneiro**. Under Carneiro’s guidance, he continued his studies at the Sion campus of the HEMU in Switzerland, where he completed a Bachelor of Arts in Music degree in 2011, with the thesis “The Cellist’s Posture”, which received the “Best Thesis” award.

In 2017, he earned a Master of Arts in Music degree for cello performance with honors at the Conservatorio “Ghedini”, under the guidance of maestros Andrea **Scacchi**, Massimo **Repellini**, and Francesca **Gosio**. There, he presented the thesis “The Theatrical Gesture of Benjamin Britten”, written in collaboration with international stars such as Colin **Matthews** and George **Caird**.

His tireless research led him to conduct an ambitious project in Saluzzo from 2010 to 2015, aimed at re-evaluating the figure of the luthier Gioffredo Cappa (Saluzzo, 1652–1717). The festivals included concerts and events that featured prominent figures from the global music scene such as Raphael Pidoux, Jane Salmon, and Jae-won Lee, who brought their precious instruments “home” and played them together after nearly three hundred years. There are two main guidelines of his work as a researcher and publisher today: the publication of the *Opera Omnia* by **Carlo Alfredo Piatti** and the monumental Dotzauer Project. The *Piatti Opera Omnia* commenced in 2022, following the bicentennial celebrations of the composer’s birth, publishing eight previously unpublished works, including the piano accompaniment of *Capriccio No. 7 Op. 25* and the *First Suite* by J. S. Bach, as a cello quartet and a series of short virtuoso pieces for cello and piano. The Dotzauer Project was inspired by Professor Carneiro during their years of study together, evolving into a true passion as ancient manuscripts and lost editions resurfaced from the sands of time. By 2022, over 300 duets for two cellos were fully cataloged, and five volumes of “Original Pieces for Two Cellos, Dedicated to Beginners” were published, revealing a concept of “beginner” quite different from the modern one.