

CV – Luigi Manfrin

Luigi Manfrin, born in Melbourne (Australia) in 1961, is active both as a composer and as a musicologist and researcher. He obtained his Diploma in Composition at the Giuseppe Verdi Conservatory in Milan in 1987, studying under Giuliano Zosi. He subsequently continued his studies with Franco Donatoni at the Scuola Civica di Milano, at the Accademia Chigiana in Siena—where he was awarded the Diploma of Honour—and at the Accademia Nazionale di Santa Cecilia in Rome. In 2007, he attended as a full participant the Atelier of Musical Informatics at IRCAM (ACHANTES, Metz).

His works have been performed at leading international contemporary music festivals, including Milano Musica (Milan, 1998 and 2016), Traiettorie (Parma, 2017, 2021, 2025), Trame Sonore (Mantua, 2016), Festival Aperto (Reggio Emilia, 2014), Unerhörte Musik (Berlin, 2012), Unerhörtes Brandenburg (Brandenburg, 2012), Rondò (Milan, 2006, 2009, 2020), Sincronie (1992, 1994, 1996, 2008), Eterotopie (Mantua, 2007, 2008, 2010), Société de Musique Contemporaine (Lausanne, 2004), AGON (Milan, 2001), Baratelli (L'Aquila, 1998), Festival Internacional Cervantino (1996), and the Gaudeamus Foundation (Amsterdam, 1992).

His music has also been presented at venues such as the Tempelpiaukion Church (Helsinki, 2016), Teatro La Fenice in Venice (2009), the Hungarian Academy in Rome (2001), the Pavilion of Contemporary Art in Milan (2000), the Sibelius Academy (Helsinki, 1993 and 1994), and the Hochschule für Musik in Munich (1995).

Manfrin has collaborated extensively with ensembles specialising in contemporary repertoire, including Divertimento Ensemble (Milan), mdi ensemble (Milan), Prometeo Ensemble (Parma), Icarus Ensemble (Reggio Emilia), and Ex Novo Ensemble (Venice).

In September 2018, his composition for electric guitar *Loo(p)cy* received its world premiere at the Venice Biennale. In 2024, a concert entirely dedicated to his music was presented by the GAMO Ensemble in Florence, featuring works inspired by the paintings of Tintoretto.

Manfrin's music has been broadcast by RAI Radio 3 and Swiss French Radio. His scores are published by SZ Sugar (Milan):

<https://szsugar.it/autore/manfrin-luigi/>

Among his most representative recordings:

- *Embodying Surfaces* (electric guitar and percussion), recorded in 2015 for Stradivarius
<https://open.spotify.com/intl-it/track/0SXBt4g7NKq4I9eXqa3LqO>
- *Overflowing Crystals II* (trombone and cimbalom), recorded in 2013 for Hevhetia
<https://open.spotify.com/intl-it/track/4mkn4rJAtdMSIocOp93vGE>
- *Surfaces... Always Eluding* (saxophone and cello), recorded for EMA Vinci
<https://open.spotify.com/intl-it/album/1fEArOVAMvtX2aghsuWYri>

In the field of musicology, Manfrin graduated in Philosophy in 2002 with a thesis on the musical thought of Gérard Grisey. This was followed by seminars, publications, and participation in international conferences dedicated to spectral music and to the French composer.

In 2024, he published an analytical musicological study of Fausto Romitelli's triptych *Professor Bad Trip I, II, III* with Éditions Contrechamps (Geneva):

<https://editions-contrechamps.org/livres/fausto-romitelli-professor-bad-trip/>

In October 2013, he was invited to the Collège Doctoral Européen in Strasbourg for the *Journée d'étude autour de l'œuvre de Fausto Romitelli*. This engagement resulted in an analytical study dedicated to the Italian composer: “*Répétition et déformation chez Fausto Romitelli. Notes sur Dead City Radio: Audiodrome*”, published in *Anamorphoses. Études sur l'œuvre de Fausto Romitelli* by Hermann (2015): <https://electrodoc.musiques-recherches.be/en/a/5570-repetition-et-deformation-chez-fausto-romitelli-notes-sur-dead>

In 2023, he was invited by the Giorgio Cini Foundation to the Venice Biennale as an expert on Fausto Romitelli's music. In connection with this invitation, he published an essay in the Foundation's online journal *Archival Notes*, titled *Fausto Romitelli's "Syntactic Pertinences" of Timbre: Analytical Notes on "Lesson II" of Professor Bad Trip*:

<https://onlinepublishing.cini.it/index.php/arno/article/view/209>

He is also the editor (together with composer Gabriele Manca) of the book *Fare Strumento* (ETS Editions, 2018):

<https://www.edizioniets.com/scheda.asp?n=9788846754035>

Among his publications on Gérard Grisey:

- “*Spettromorfologia, durata e differenza. La presenza di Bergson nel pensiero musicale di Gérard Grisey*”, published in 2003 by the Italian Society of Musicology.

<https://www.sidm.it/ojs/index.php/ridm/article/view/729>

- “*Gérard Grisey: ibridazioni tra tecniche di sintesi elettronica e processi di scrittura strumentale: dall'ombra del suono (Klangschatten) alla pluralità dei vortici temporali*”, published in 2020 in *Italia/Francia-* for NeoClassica

<https://www.neo-classica.com/catalogo/nuove-impressioni/novecento/italia-francia-musica-cultura-seconda-meta-xx>

In 2015, as a lecturer and research associate at the Giuseppe Verdi Conservatory in Milan, he contributed to the organisation of the international conference “*Apothéose de Rameau. From the Harmonistes to the Spectralists*”, which featured the participation of J. C. Risset.

A publication concerning the autopoietic processes in the music of the composer Jonathan Harvey:

<https://www.nuovemusiche.it/lambiguita-della-musica-in-jonathan-harvey-lautopoietica-del-processo-compositivo-a-confronto-con-limmagine-spettrale-del-suono/articoli/405>

He has taught at the Giuseppe Verdi Conservatory in Milan and at the Benedetto Marcello Conservatory in Venice, and currently holds a teaching position at the Tomadini Conservatory in Udine.

Selected online materials:

<https://www.youtube.com/@luigimanfrin7235>

<https://soundcloud.com/luigi-manfrin>