

**GIANLUCA  
VERLINGIERI**  
composer & sound artist



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Nurtured by an unending intellectual curiosity and inspired by a constant dialectics between experimentation and sense of history, the music of Gianluca Verlingieri fully embraces the kaleidoscopic interests of its author. Indeed, his works range between different creative contexts, often deliberately fading into one another: from concert music for soloists or groups of various instruments and voices to acousmatic pieces and works for instruments and live-electronics, as well as from stage music and musical theater to soundtracks and multimedia installations.

Indicated by Radio Classica since the outset of his career as “young promise of his generation”, Gianluca Verlingieri has rapidly gained international consideration thanks to performances, commissions and projects held at major venues such as INA-GRM in Paris, Italian Academy at the Columbia University in New York, Berlin Staatsoper, Parco della Musica in Rome, Florence Opera at Maggio Musicale Fiorentino, Lingotto Auditorium in Turin, the International Festival of Aix en Provence and numerous other venues in Italy, France, Germany, Spain, England, Denmark, Belgium, Greece, Mexico, USA and Australia.

Verlingieri’s compositions and performances has been broadcasted, among the others, by Radio France, which spoke of “virtuosité” of his composing and “talent exceptionnelle”, and on the USA National Public Radio, as well as issued on compact disc by the Italian label Limen Music, the Swedish BIS Records and others. Several works of Verlingieri have been awarded, mentioned or selected as finalists in numerous competitions and call for scores in Europe and North America, including the Banc d’Essai of GRM in Paris, the IBLA Grand Prix in

New York, the Dorfman Memorial (Germany), the Cincinnati Camerata Contest (USA), the Beethoven Club International Competition in Memphis (USA), and – in his native Italy – twice the Ciani Prize in Siena, the Franco Evangelisti in Rome, the ICOMS-Settembre Musica in Turin and others, including, still as a student, the National Arts Award of the Ministry of University and Research. Some of Verlingieri's works have been shortlisted in international instrumental music repertoires or quoted in books about extended techniques, like Bärenreiter's "Techniques of singing" by bass-baritone Nicholas Isherwood.

Despite a still young career, Gianluca Verlingieri has already collaborated with a number of musicians, both emerging talents and internationally renowned soloists, such as pianists Håkon Austbø, Gianluca Cascioli and Massimiliano Damerini, cellists Vittorio Ceccanti, Craig Hultgren and Rohan de Saram, flutists Mario Caroli and Robert Dick, clarinetists Roberta Gottardi and Marco Ortolani, trumpet player Donato De Sena, trombonist Michele Lomuto, guitarist Davide Ficco, accordionist Corrado Rojac, singers Maria Agricola, Krzysztof Baczyk, Monica Benvenuti, Valentina Coladonato, Eva Ganizate, Fernando Guimaraes, Ekaterina Leventhal and Nicholas Isherwood, or electronic musicians like The Hub, who featured Gianluca as a laptop performer in their triple-album issued by New York's label Tzadik Records.

Collaborations include also contemporary poets, playwrights and videoartists, as well as stage directors like Giancarlo Cauteruccio, Claudio Longhi, Tommaso Rossi and Rares Zaharia. Among the ensembles which performed Verlingieri's music there are Algoritmo (cond. Marco Angius), Arsenale (cond. Filippo Perocco), Bit 20 Bergen (cond. Jonathan Stockhammer), Ciani, ConTempo, FontanaMix (cond. Francesco La Licata), Eutopia Ensemble (cond. Matteo Manzitti), Luna Nova (USA), Ned Ensemble (cond. Andrea Mannucci), Novantiqua Vocalensemble (cond. Elena Camoletto), Quartetto di Cremona,

Ensemble Les Surprises (cond. Louis-Noël Bestion de Camboulas), Torino Vocalensemble (cond. Carlo Pavese) and the New York based Talea Ensemble (cond. Alex Lipowski).

Honors and awards for his activity came from Cambridge University Press, Atlantic Center for the Arts (associate composer in residence), MidAmerican Center for Contemporary Music (guest composer) Washington Composers Forum, Memphis Chamber Music Festival (guest



composer), Presidency of the Italian Council of Ministers, the Italian Ministry of Culture, the Young Italian Artists association, the Accademia Chigiana of Siena (Honour Diploma, several Merit Diploma and two Emma Contestabile awards) and others.

Verlingieri also received several grants during his student career, included a multiyear scholarship from De Sono that allowed him to deepen his studies with internationally renowned contemporary composers. After earning Conservatory's Degrees in piano, composition and electronic music summa cum laude, coaching among the others with Stefano Bassanese (a former pupil of Luigi Nono), Gianluca completed post-graduated studies in composition at major Italian Academies, including Santa Cecilia in Rome, Royal Philharmonic in Bologna, Chigiana in Siena and Arena di Verona Opera Academy, studying under the guidance of Alberto Colla, Azio Corghi, Ivan Fedele and Fabio Vacchi.

Other important training experiences took place both in Italy and abroad with Kaija Saariaho (who recommended Gianluca's music to the Ensemble InterContemporain), Luca Francesconi, Peter Maxwell Davies, Luis de Pablo and Peter Eötvös, as well as with Mauro



Lanza, Patricia Alessandrini, Yan Maresz and the IRCAM's pedagogy team for electronic music.

Besides his composition studies, Gianluca Verlingieri studied history of music at the University of Turin with Giorgio Pestelli and attended several courses and seminars in musicology, semiology and aesthetics of music with, among the other, Michel Imberty, Giovanni Guanti, Sandro Cappelletto, Quirino Principe and Jean Jaques Nattiez.

Active as a researcher, in the last few years he has identified Luciano Berio's private sound archive at Centro Tempo Reale in Florence, now hosted at the Paul Sacher Stiftung in Basel. He also did research on the musical theater of Mauricio Kagel with his personal encouragement, and on tape music by John Cage in collaboration with the archive of Milan's Studio di Fonologia Musicale della RAI and Edition Peters.

Since 2011 he teaches electroacoustic composition at the "G. F. Ghedini" State Conservatory of Cuneo, Italy, where he also coordinates the Department of New Technologies and Musical Languages.