

Matteo Rigotti is a composer, guitarist and educator whose musical practice encompasses performance, composition and teaching. Throughout his career, he has sought to develop a multifaceted approach to music, deliberately resisting an identity defined exclusively by his role as an instrumentalist and distancing himself from the conventions traditionally associated with the guitar.

His artistic path has developed along two closely intertwined lines: performance and composition. Although he has received awards in national and international competitions in both fields, competition has never been central to his musical outlook. The very idea of establishing a hierarchy in an art as subjective as music is at odds with his understanding of music as, above all, a state of being.

Composition and Aesthetic Research

Rigotti's compositional research explores the relationships between timbre, sound, musical form and the experience of listening. His interest in unconventional forms of graphic notation stems not from a desire to reject musical theory or tradition, but from the search for ways to free sound from rigid structures, deepen communication and expand the possibilities of the score. For him, this is not simply a matter of dismantling established conventions, but of reconsidering music as a living, open experience.

Timbre occupies a central position in his work, informing his interest in electronic music and sound manipulation. His approach seeks to bring together different artistic expressions, exploring the points of contact between their languages and searching for a synthesis capable of reflecting the complexity of contemporary experience.

Two composers have had a particularly profound influence on his compositional thinking: Ivan Fedele, whose masterclasses he attended over three years, and Pierluigi Billone, whose work has informed his more recent research. From Billone, Rigotti has drawn inspiration from a radical conception of timbre as a force that shapes and polarises musical form, an approach he has developed within his own compositional language.

Between 2016 and 2024, he pursued an ongoing dialogue with composers working within different aesthetic frameworks, regarding this exchange as an essential stimulus for the development of an increasingly personal and recognisable musical language. His activities included masterclasses with Giorgio Colombo Taccani at CdM San Michele, Marco Momi in a programme organised by MotoContrario Ensemble, and Francesco Filidei at the Urticanti Festival. He was also selected to participate in the Composition and Sound Experimentation Workshop at the Mixtur Festival de Nova Creació Sonora in Barcelona, where he attended lessons and activities with American composer Bethany Youngue.

His research has been further enriched by seminars and masterclasses with leading figures in contemporary music, including Johannes Schöllhorn, Harrison Birtwistle, Mike Svoboda, Jérôme Combier, Franck Bedrossian, Mats Scheidegger, Helmut Lachenmann, Dmitri Kourliandski, José María Sánchez-Verdú, Pierre Alexandre Tremblay, Betsy Jolas, Antonio Politano, Dieter Mack, Daniela Terranova, Stefano Gervasoni, Ivan Fedele, Michele Tadini, Errollyn Wallen, Matteo Cesari, Tristan Murail, Michele Marco Rossi, Marco Momi and François Bernard Mâche.

His interest in electronic music has led him to further explore live electronics, sound processing and the technical dimensions of sound. He studied electronic techniques with Sylviane Sapir during his composition studies and continued to develop these skills through classes with Luca Richelli. In 2020, he attended an online seminar at the Chigiana Academy on Live Electronics and Sound and Music Computing, led by Alvis Vidolin, Nicola Bernardini and Luca Richelli. He has also attended courses in sound recording and mixing techniques.

Education and Musical Formation

Rigotti began his musical training with Mariano Andreolli. He obtained his guitar diploma and subsequently graduated with highest marks in Classical Guitar, specialising in Chamber Music, at the Conservatory of Trento.

He further developed his instrumental skills through masterclasses with internationally renowned guitarists, including Oscar Ghiglia, Massimo Lonardi, Andrea Dieci, Lorenzo Micheli, Giulio Tampalini, Piero Bonaguri, Paolo Cherici, Florindo Baldissera, Leopoldo Saracino, Simone Fontanelli, Matteo Mela, Leo Brouwer and Eliot Fisk. He also studied with Giulio Tampalini at the Guitar Academy in Brescia and attended the Giulio Regondi Academy in Milan, where he continued his advanced training with Andrea Dieci for three years from 2010.

His compositional studies began with Nicola Straffellini. His encounter with Nadir Vassena subsequently proved decisive. He first studied with him in the Master of Advanced Studies in Music Composition at the Musikhochschule in Lugano, Switzerland, and then pursued a Master of Arts in Music Composition and Theory. During this period, he also studied orchestration with Giovanni Verrando and electronic techniques with Sylviane Sapir, graduating with highest marks.

In February 2026, he completed his advanced training in composition with Marco Stroppa at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (HMDK), obtaining a Certificate of Advanced Studies in Music Composition.

Rigotti has also maintained a longstanding interest in choral composition and conducting. He has pursued further training through courses and seminars with Marc Kissoczy and Mario Lanaro, as well as programmes organised by Feniarco, Associazione Cori Piemontesi and AERCO, focusing on vocal technique, conducting gestures, repertoire analysis and choral composition.

Commissions, Performances and Recognition

Rigotti's compositions have received commissions from Corde d'Autunno Guitar Festival, Eutopia Ensemble, Akartia Trio, Prospettive Musicali Contemporary Concert Season, SIMC Italy. His work has been recognised in national and international composition competitions.

In early 2025, he was selected through a call for scores by La Petite Écurie, which commissioned him to write an acousmatic work for presentation within its instrumental concert programmes, including a performance at the Schwetzingen SWR Festspiele. During the same period, he was awarded a composers' residency at the twelfth edition of Festival precept.concept.percept in Bled, Slovenia, which included a new commission and a performance following the residency. His activities in 2025 also included a composition masterclass with José Manuel López López, associated with a performance of his work at the Musikagileak Festival in Donostia, Basque Country; selection for David Molinar's course *Percussion for Composers: Writing and Orchestration*; and participation in a composition workshop organised by Aktapha Ensemble in Athens, for which he was invited to write a new work.

His music has been performed in Italy and internationally by soloists and ensembles including Andrea Dieci, Giovanni Maselli, Chris Moy, Federica Canta, Lorenzo Marcolongo, Pauline Tardy, Maura Marinucci, Miguel Ángel Pérez Diego, Giulia Vazzoler, EnArmonia Guitar Ensemble, Trio Contrasti, Ensemble Performance, Silvia Cignoli, Quatuor Chouette, Kugel Saxophone Ensemble, Les Amis de Rossini Saxophone Quartet, Antonio Politano, Margherita Berlanda, Emanuele Dalmaso, Akartia Trio, Samuele Provenzi, Franziska Salker, Parco della Musica Contemporanea Ensemble, New Made Ensemble, Giacomo Cardelli, Elide Sulsenti, Dissolution Ensemble, Ars Nova Ensemble, abeceda [New Music Ensemble], Aktapha Ensemble, Quatuor Diotima and Ateri Trio.

His works have been presented at festivals and institutions including Pordenone Guitar Festival, Corde d'Autunno Guitar Festival, SuonoChitarraNatura, Festival Nuovi Orizzonti Sonori, Segovia Guitar Week, Festival Internazionale Musica negli Horti, Le Strade del Suono Contemporary Music Festival, the World Saxophone Congress, LuganoMusica, San Vito Musica Contemporanea Festival, I Concerti del Conservatorio di Milano, Universität der Künste Berlin, Festival Melologo Bellagio Como, NAK Festival Pamplona, Festival Contrasti, Musikagileak Circuito de Música Contemporánea, Festival 5 Giornate di Milano, the World New Music Days in South Africa, Il Suono Contemporary Music Week, Vadstena-Akademien, Arts Petaluma Center in California, Sound Spaces in Malmö, Gegenstände X at Bibliothek Luzern, Schwetzingen SWR Festspiele, Bled Contemporary Music Festival, Freunde Alter Musik Basel, werkstatt_festival,

komponist*innen Werkstatt and the B. & M. Theocharakis Foundation for the Fine Arts and Music in Athens. His music has also been broadcast by radio stations dedicated to contemporary music, including RadioCemat.

Guitar Performance and Discography

Alongside his compositional work, Rigotti maintains an active career as a soloist and chamber musician. He has performed in Italy and abroad, including in Bosnia and Herzegovina, Kosovo, Serbia, Croatia, Germany, Switzerland, Russia, the United States and the United Arab Emirates. He has also had the opportunity to accompany prominent figures from the worlds of art and entertainment, including David Grossman and Gigi Proietti at IDEM in Verona.

In 2023, he participated as a guitarist in **La Storia di Morgano**, an opera for soprano and four guitars released by Baryton Records. He plays a guitar made by the English luthier Philip Woodfield.

His discography includes a monographic CD released in 2020 by Stradivarius, devoted to compositions for different ensembles and tracing the development of his musical and aesthetic language. In October 2023, EmaVinci released his second monographic CD, **On My Way...**, in which sound and noise occupy a central position within a compositional language that seeks to preserve a profound aesthetic dimension without relinquishing the possibility of understanding and communication.

His works have been published by Bèrben, Glissato, Cidea, Sconfinarte, Sinfonica, Armelin and Eufonia Editions, and since 2017 by DaVinci Editions, Diaphonia Editions, Stradivarius and BabelScores.

Rigotti is also interested in educational composition, regularly collaborating with musicians on the creation of pedagogical works for their instruments. In 2015, his guitar music was the subject of a degree thesis at the Conservatory of Milan. With Diffusione Arte, he released a CD of educational guitar music performed by EnArmonia Guitar Ensemble and students of Segovia Guitar Academy in Pordenone.

In April 2024, he held a composition masterclass at the Puccini Conservatory in Gallarate, focusing on his guitar works and their underlying aesthetic language. In May 2024, he led a week-long masterclass at the Academy of Arts of the University of Banja Luka, Bosnia and Herzegovina, working with the guitar class of Nataša Jokić.

Teaching

Rigotti considers teaching an essential source of enrichment and an integral part of being a musician. He graduated in Instrumental Didactics at the Conservatory of Bolzano in 2009 and has taught Classical Guitar at the conservatories of Ferrara and Trieste, Musical Theory and Perception at the Conservatory of Verona, and Harmony and Analysis at the Conservatory of Padua.

He has also served as a jury member for national and international competitions. He currently holds the chair of Harmony and Analysis at the Conservatory of Padua.