

# CARLO MARCHIONE

## Biography

**Carlo Marchione**, winner of seven major prizes at international competitions, has been part of the leading group of classical guitarists of the last 30 years. Carlo has performed as a solo guitarist, with orchestras and chamber music ensembles. Nowadays he is a professor and regularly leads master classes at various European Conservatoires as well as being a regular guest at Festivals throughout Europe. For his outstanding contribution to the development of the guitar, in 2017 he has been awarded with one of the most prestigious international prizes for the didactic, the **Golden Guitar**.

*"About Carlo Marchione I've already written all possible good things one can write about him. Also in this concert, he has confirmed to us his greatest inspiration and his perfect art of interpretation"*

*"Standing ovation for the completely humble guitar master, one of the best ... Touching how tenderly he unlocks the melody from the strings of his guitar with extreme precision and lyrical expansion... Baroque works congenially edited."*

He started taking guitar lessons from the age of 10 with by Master L. Cauzzo, and later on with L. Gallucci. In 1976, he entered the local Conservatorio Santa Cecilia in his native town, passing the entrance exam in 1st place out of 100 applicants. There he studied with Master Mario Gangi, graduating with honours in 1983. In the course of his career he has been awarded many top prizes in International competitions (Ancona 1979/80, "L. Legnani" Parma 1981, "M. Giuliani" 1982, "Ville de Sablé" 1985, Gargnano 1989, "N. Paganini" 1991, "Città di Latina" 1992).

Besides that, he has **inspired composers** such as A. Carlevaro, C. Domeniconi, S. Iannarelli, K. Vassiliev, A. Ourkouzounov, G. Drozd and John Duarte to write pieces for him. Always looking for new ideas for his repertoire, he discovered almost forgotten compositions which come out like jewels through his genial transcriptions. Highly praised by the press of his editing Violin Fantasies 12 by Georg Philipp Telemann, which is released as a CD and music book.

He is a highly distinguished acknowledged seminar senior lecturer in the area of guitar music analysis. He currently teaches at:

- Conservatorium Maastricht (The Netherlands).
- Pôle Supérieur d'enseignements artistiques (apPSEA) in Lille, (France).
- Musical Academy "Civica Scuola delle Arti" in Rome (Italy).
- Conservatori Superior de Música de les Illes Balears in Mallorca (Spain).
- Scuola di Specializzazione post laurea in Beni Musicali in Torino (Italy).

During my concert career, which brought to play at the most important and prestigious festivals in different continents, I developed an immense passion for teaching.

I started to teach immediately after my diploma-exam at the Santa Cecilia Conservatory in Roma in 1983 and since then I never stopped to do it anymore. In fact, besides loving it, I am totally convinced that this is an absolutely necessary step for the development into a more **complete person and musician**.

During my teacher-activity I have been teaching kids and adults in many music schools of different countries, which taught me the gift to be patience and explain concepts, sometimes even very difficult ones, in a plain and comprehensible way. Besides that, I also have been teaching **top players**, which taught to me the difficult skill, comparable with the skill of Federer's trainer, to teach to play better to somebody who plays better than yourself...

If you will have the courtesy to scroll the short list below you will immediately understand what I mean. I had namely the honor to work together with amazing artists such Duo Melis, Marcin Dylla, Goran Krivocapic, Irina Koulikova, Vladimir Gorbach, Florian Larousse (among many others), I think we both learned a lot from each other and I will be eternally thankful to them for having trusted me, as a person and as a teacher as well.

Since 1997, I am teaching at Music Conservatories. First in Leipzig, where I received from the Dean and the Council of the Institute (during a simple but moving ceremony) the title of **Honorary Professor** for educational merits. At the same time, I was also teaching at the Music Academy *Ino Mirkovic* in Lovran (Croatia). This school was a branch of the prestigious **Moscow's Conservatory P.I. Tchaikowsky**. Here, besides teaching wonderful players like Adriano Del Sal, I also had the possibility to meet outstanding personalities of the music, like Ivo Pogorelich. With many of them I had the honor and pleasure to talk over music (and international kitchen), which enriched me enormously as a musician and as a person (and also as a chef).

In 2002, I received the professorship at the Conservatory of Music in Maastricht (Netherland) and at the moment, I am **professor at 5 different prestigious music academies**, including Maastricht: the Accademia di Musica di Pinerolo (Italy), the ESMD (École supérieur de Music et Danse) in Lille (France), the International Music Academy in Roma (Italy) and the Conservatori Superior in Palma de Mallorca (Spain).

In these academies, I bring forward **my educational project**, the aim of which is to produce students who will not play the same piece all in the same way (or even worst: like I play it), on the contrary, my goal is to give to them the instrumental and cognitive skills to find their own way to study and play a piece, any piece of any musical period. Besides this, I try - when necessary - to convince them that musical-playing has nothing to do with eccentricity, which is one of the worse plagues of nowadays music world.

The fact that in these last year's students of **my classes** have achieved to bring home more than **80 prizes** from top Competitions around the world (among them we can proudly point out over 50 1st prizes), that until now students from not less than over 30 countries decided to come to work together and, finally, that many students are nowadays themselves teachers at Conservatories around the world and "colleagues" at the most prestigious Guitar Festivals, shows unequivocally the quality of our job. I write "our job" because without the patience, trust and talent of my students this would never have been possible.

Besides these activities, I am also an enthusiastic online teacher, having found with my fiancée the **Marchione Online Academy**, teaching here top students from all over the world. I am also very active as music publisher, having my own online publishing company, **MarchioneMusic Editions**, through which we release **every month a new guitar transcription**.

You can find all this in my website: [carlo-marchione.com](http://carlo-marchione.com)

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### The player

Thank you for spending your precious time reading these lines about my activity as a player. Instead of making a cold and lifeless list of all the places where I played I would love to share with you some impression connected with my career, which last now almost 35 years.

I started to play concerts very early (I guess in that time in the Conservatory one did not teach Music History yet) and to tell you the truth my very first one did not pre-announce anything good for my later career...I played it namely near Napoli the same day when my favorite football team lost 4-0 just against the Parthenope's...in spite of this unambiguous nefarious signal (and the unavoidable supporter-depression) I managed yet to play a nice concert. My football team won later 2 championships (one during I was playing a concert in Luxembourg) and I carried on playing, hopefully, nice concert until now.

During all these years I had the possibility, besides my solo career, to work with wonderful friends and colleagues. Among many of them I would like to mention, in alphabetical order, the names of Duo Kaltchev, Tilman Hoppstock and Thomas Mueller Pehring, playing chamber music in the most possible thinkable formations. With a guitar quartet composed of students of the Conservatorio di Santa Cecilia (where I have been studying 5 years) I had the joy to work during 10 years cheek by jowl with the foremost Italian composers of then (who dedicated to us many of their compositions) and to play in very prestigious places.

My dream anyway, as a young player, was to play in my personal 'Big Slam' of the concert halls. I managed to play in three of them: the Berliner Philharmonie, the big Hall of the 'P.I.Tchaikowsky' Conservatory in Moscow and the Concertgebouw in Amsterdam. As you see one is still missing, but I am still young and do not give up! (you allow me please not to hint you the name of it, Italian superstition...).

I consider myself thus a lucky man. During all these years I had the possibility to play in innumerable countries, enriching me as a person and as a musician as well. I think for instance to the emotion to play in Vienna in the same hall where Beethoven 'tried out' the Eroica on the piano for a group of friends, or, in the same wonderful city, to the concert at the Conservatory, while I was one hour before it still in front of the table on which Mozart wrote Le Nozze di Figaro, or to my concert for the people of a Steiner village in middle England...Those are the priceless emotions which belong to a musician. Therefore, each concert, no matter where it the places, is for me a gift of life.

### The teacher

I would like to give to you some information about my activity as a teacher. I started to teach immediately after my diploma-exam at the Santa Cecilia Conservatory in Roma in 1983 and since then I never stopped to do it anymore, as I do really love teaching (at all levels) and, beside this, I am convinced that this has been an absolutely necessary step for my development into a complete musician.

During my teacher-activity I have been teaching kids and major people in many music schools of different countries, which thought to me the gift to be patience and to explain concepts, sometimes even difficult ones, in a plain and comprehensible way, but I also have been teaching absolute top players, that thought to me a difficult skill, which I like to compare with the skill of Federer's trainer, e.g. to teach to play better to somebody who already plays better than yourself... If you will have the courtesy to scroll the list below you will immediately understand what I mean. I had namely the honor to work together with amazing players such Duo Melis, Marcin Dylla, Goran Krivocapic, Irina Koulikova, Vladimir Gorbach, Florian Larousse (among many others), I think we both learned a lot from each other and I will be eternally thankful to them for having trusted me, as a person and as a teacher as well.

Since 1997 I am teaching at High schools. First in Leipzig, where I received from the Dean and the Council of the Institute (during a simple but touching ceremony) the title of Honorary Professor for educational merits. In the same time, I was also teaching at the Music Academy 'Ino Mirkovic' in Lovran (Croatia). This school was a branch of the prestigious Moscow's Conservatory 'P.I.Tchaikowsky'. Here, besides teaching wonderful players like Adriano Del Sal, I also had the possibility to meet outstanding personalities of the music, like Ivo Pogorelich. With many of them I had the honor and pleasure to talk over music (and international kitchen), which enriched me enormously as a musician and as a person (and also as a chef). In 2002 than I received the professorship at the Conservatory of Music in Maastricht (Netherland). Since more than 10 years, thus, I continue here to bring forward my educational project, the aim of which is to look after students who do not play the same piece in the same way (or even worst: like I play it), but to give to them (no matter if Bachelor or Master ones) the instrumental and cognitive skills to find their own way to study and play a piece, any piece. Besides this, I try - when necessary - to convince them that musical-playing has nothing to do with eccentricity.

The fact that in these 11 years students of my class have achieved to bring home more than 60 prizes from top Competitions around the world (among them we can proudly point out over 40 1st prizes), that until now students from not less than over 30 countries decided to come to Maastricht to work together and, finally, that many students are nowadays themselves teachers at Conservatories around the world and 'colleagues' at the most prestigious Guitar Festivals shows unequivocally the quality of our job. I write 'our job' because without the patience, trust and talent of my students this would never have been possible.

### The transcriber

Since I have the music into my life I remember I make transcriptions. I say 'make' because I am not used to write them down as, in the very beginning, they were born as a kind of off the cuff arrangements of popular and classical pieces during a kind of 'soiree musicales' with my father and oldest brother. This bad habit did not leave me at all during my musician-life...So it is a good piece of luck that somebody very close to me convinced me to post for sell some of my transcriptions, in this way I am forced to write them down...

### The Icebreaker

Some of you maybe already know that an important step in my career was the coming out of my first solo CD with the 12 Telemann's violin-solo Fantasias. Unfortunately, the Label, which owns nowadays the right on this recording, in spite of many orders from all over the world, refuses stubbornly to press it again. Nevertheless, the score of this large transcription work was published by the Italian edition **Edizioni Suvini Zerboni** and can still be purchased under the following number of order: ESZ, 11370).

### Mozart and Friends

In 2006 everybody was celebrating, rightly, the 250th anniversary of W.A. Mozart birth, so I waited the year after for presenting to the audience a masterpiece by the Divino, the Adagio KV 593 in E minor (original key: B minor), a 12 minutes long movement in sonata form with amazing changes of key and unbearable beautiful cantabile-passages. To complete the program I added music of composers who were in a direct or indirect way related to Mozart, like F.J. Haydn (Sonata) or P.D. Paradisi (Sonata). One can buy these transcriptions by visiting the Shop of this site.

### Neapolitan fire

Another large project took place also in 2007, in occasion of the 250th anniversary of D. Scarlatti's dead. In that year, I was invited at various Guitar and Baroque Festivals (yes!) for playing an all Scarlatti-program! This mega project had as a result a large amount of transcriptions of Sonatas by this genial composer. The Chanterelle Edition published some year later 2 of them (the K.208 and K.380) which one can buy under this link <http://www.chanterelle.com/shop/chanterelle/index.php?page=fsearch&match=marchione>. Some other wonderful sonatas can be purchased at **our Online Shop**.

### For a fistful of notes...

Another important project has been the Morricone's one. Already in 2000, the Italian editor Suvini Zerboni put me under contract for arranging (in concert form) 12 themes by Ennio Morricone, but because of change of owner and mazy copyright problems only many years later 7 of the 12 pieces could be published for the publisher Carisch (11 of them have been by the way wonderfully recorded by the Italian guitar player Enea Leone, power of the name...). Wonderful music which can be purchased at the Shop of this website (the score and the recording as well).

### Scent of Spain

One of my last projects was to transcribe 3 famous (among guitar players) masterworks by the Spanish composer I. Albeniz: Granada, Capricho Catalan and Tango. My aim was to get to the closest rendition of this pieces according to the original character by taking care, for instance, of the original real pitch and the use of the pedal on the piano in many passages, therefore you will find unconventional tonalities and tunings as well (I hope this will not put you back on trying to play them!).

As you see there is a lot of material (and still much more to come...). Our intention is to put online to buy many of the unedited transcriptions so that players who are interested in them can purchase their score easily and in a safe way.

I hope you appreciate this project!