

Giorgio Pacchioni

Curriculum vitae

Profile

Born in Soliera, Modena, Italy, on July 16th, 1947.

After the normal course of studies at the Conservatory, he has a brief but significant activity as clarinetist.

- During those years he collaborates with and conducts some vocal groups such as the Chorale "O.Vecchi" of Mirandola, Modena and the Chorale "G.Rossini" of Modena, with whom he produces several concerts.
- He plays in a duet with several musicians and chamber music groups, performing with a wide number of Renaissance and Baroque instruments (Fipple and Transverse Flutes, Bombardons, Cromornes, Cornet, Bass Trombone, Viola da Gamba, Lira da Gamba, and several percussion instruments).
- Holding the chair of Recorder at the Conservatory "G.B. Martini" of Bologna, Italy, polyhedral concert performer, he has actually performed in the most important Italian Theatres.

Experience

His documented activities refer to six separate branches:

1. Clarinetist
2. Performer and Conductor of Ancient Music with some journalistic reviews
3. Composer
4. Teacher of Recorder, Figured Melody and Historical Counterpoint

1. Clarinetist

- He takes part, as 1st Clarinet, to the group "*Musica 70*" conducted by A.Gentilucci
- Bass Clarinet in Schönberg's "*Pierrot Lunaire*" with Cathy Berberian and Bruno Canino, Lucca, Italy, 1971
- He collaborates as Clarinet, Small Clarinet and Bass Clarinet player to the Orchestra of Municipal Theatre of Bologna from 1969 to 1972
- 1st Clarinet of the ATER Orchestra, 1973

2. Performer and Conductor of Ancient Music and Concert Reviews

- As Conductor of orchestras and chamber music groups, in addition to the usual concert activity, he has recorded some records:
- "*The First Book of Balls*" by Giorgio Mainerio (in CD). PM 03-8036
- Record enclosed to the volume: "*Instrumental Music during the Renaissance*" by F.Kemper, ERI CT.7180
- "*Loves, Dances and Battles during the Renaissance*" PM 03-7806

• ... the charming execution of B.Marcello's sonata as performed by Pacchioni was particularly striking: the elegant dimension of the Venetian musicality of the 18th century found a fascinating outcome in the enthralling phrasing of this flutist.
Resto del Carlino, Sept.27th, 1974

• The instruments of the O.von Wolkenstein group is extremely rich ... The insertion of the Emilian player Pacchioni (how many instruments does he play?) was really successful. L'Arena di Verona, Apr.24th, 1975

• ... Pacchioni has proved to be, at the moment, one of the best prepared Italian players of Recorder, not only for his instinctive musicality, but also for his virtuosic skills, his elegance and rich phrasing. L'Unità, March 8th, 1974

3. Composer

His studies on the Renaissance and Baroque counterpoint through the contemporary sources led him to go over again some creative experiences of well known Authors of the past (composing them again in his own hand, following the same technical criterions), such as:

- 110 Canons & obligations on *Ave Maris Stella* by F.Soriano
- 110 Canons for four voices that go one tone above or below
- Canons and counterpoints to the mind according to L.Zacconi
- Counterpoints with obligations by A.Berardi

He also composes works of different type in a Neo-Baroque style such as:

- Psalms, Cantatas, Fugues and Motets with the 18th-century techniques of A.F.Vallotti
- Instrumental Concerts for Recorder, Transverse Flute and Orchestra
- Numberless Sonatas for several instruments (at 2, 3, 4)

4. Teacher of Recorder, Figured Melody and Historical Counterpoint

For several years he has intensely devoted himself to musicological studies concerning the theory and executive praxis of Renaissance and Baroque musics. On the subject, he published essays and works with a didactical/instrumental character as well as a manual on the composition of fugues in the Baroque period according to the techniques of F.A.Vallotti, whose anastatic edition of the well-known *Dies Iræ* (1756) he also edited for S.P.E.S.

He devoted particular studies to the professional didactics of music and to the study of "historical" compositions, led by the aim of retrieving the didactic techniques supplied, in the past, to the future professional musicians.

He is the author of several didactic publications, well-known in the circle of "ancient music":

- Anthology of the various precepts (Publisher *Ut Orpheus*)
- 28 Preludes for solo Recorder (Publ. *Ut Orpheus*)
- "Canons to the mind" and to the Folder (1st vol. "*senza tenor*", 2nd vol. "*su tenor*", Publ. *Ut Orpheus*)
- Reconstruction of manuals of diminution (from the works by J.van Eyck, A.Corelli, G.Ph.Teleman, Publ. *Ut Orpheus*)
- Instrumental suites at 1, 2, 3 flutes, on Ground Bases (Publ. *Ut Orpheus*)
- Didactical Duets (2 volumes, Publ. *Ut Orpheus*)

Moreover, he teaches "*Canto Figurato*" and "*Historical Counterpoint*" at the courses of ancient music "*Antiqua Musica*" organized by the Musical Cultural Centre "Niccolò Vicentino", with the collaboration of the Veneto Region, of the European Economic Community (European Social Fund) and of the Italian Ministry of Labour.

He is one of the leading figures among the performers of and the researchers on the composer A.F.Vallotti (1697+1780) and means to spread his composing teaching in our century both as a teacher of historical counterpoint and as conductor of vocal and instrumental groups specialized in reproducing his sacred music, such as the Baroque Orchestra of Bologna and the Vocal Ensemble Michelangelo, with whom he has recently produced several concerts of relevant works by Vallotti, such as "*Dies Iræ*" (1756) and "*Gloria*" in D major (1749).

Recently he has completed the full reconstruction of the part of the Tenor (missing) of the "Secondo libro de Madrigali a Cinque Voci con i Passaggi" of Girolamo Dalla Casa (1590) requested by the "Associazione ANTIQUA" Italy.

This work has recently won the "Special Recommendation of the Jury" for the International Record Prize A. Vivaldi for the homonymous CD produced by "Il Terzo Suono" directed by G.P.Fagotto.