Franco Margola's Chamber Works with Guitar: A Guide and Annotated Catalog

Federico Jes Bonacossa

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FRANCO MARGOLA’S CHAMBER WORKS WITH GUITAR: A GUIDE AND ANNOTATED CATALOG

By
Federico Bonacossa

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida
December 2009
This essay came about as a result of the desire to study and collect the guitar music of Franco Margola. Franco Margola composed over 450 works for guitar, most of which are unpublished and virtually all of which are unknown to most guitarists. This essay focuses on Margola’s chamber works with guitar, which include some of his best compositions. The study contains historical background information, an ample biography, as well as an overview of the currently published works for solo guitar. The main portion of the essay consists of an outline and an annotated catalog of all of Margola’s chamber works with guitar, including the unedited works. The purpose of this project is to promote Margola’s guitar music by providing current information on its quality, availability, condition, length, and difficulty level.
To my wife Carol and my two daughters Isabella Noor and Sofia Layal
ACKNOWLEDGEMENTS

This work would not have been possible without the help and generosity of several people. I would like to thank Ottavio de Carli, for kindly sharing an electronic copy of his catalog of Margola’s works, which was the single most valuable tool for collecting the compositions and was out of print. I also would like to thank Franco Margola’s son Alfredo for generously opening his home to me and allowing me full access to his father’s studio as well as use of his office supplies, and for providing me numerous recordings and articles which he so carefully has been collecting over the years. Several other people provided useful materials, advice, and information for this essay. These include Guido Margaria, Fabio de Girolamo, Davide Ficco, Leopoldo Saracino, Gian Luca Petrucci, Giacomo Baldelli, and Adolfo Vidal. Last but not least, I would like to thank my parents for their support and my wife Carol for never losing faith in me.
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<td>Bsn.</td>
<td>Bassoon</td>
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<tr>
<td>Cb.</td>
<td>Double Bass</td>
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<td>CD</td>
<td>Compact Disc</td>
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<tr>
<td>dC</td>
<td>de Carli catalog number</td>
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<tr>
<td>Fl.</td>
<td>Flute</td>
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<td>Gtr.</td>
<td>Guitar</td>
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<td>Hn.</td>
<td>Horn</td>
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<td>Hpschd.</td>
<td>Harpsichord</td>
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<td>Mdn.</td>
<td>Mandolin</td>
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<td>Ob.</td>
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<td>Vln.</td>
<td>Violin</td>
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Chapter 1

INTRODUCTION

Guitar Music in the Twentieth Century

One of the most interesting changes in twentieth-century art music has been the increasing separation of roles between performers and composers. While up until the 1920s, guitar music was almost exclusively written by guitarist-composers, the most valuable music written for it since 1930 has been written by composers who wrote specifically for guitar but did not play the instrument or even know its technique. Two notable exceptions are Heitor Villa-Lobos and Reginald Smith Brindle, both of whom wrote extensively but not exclusively for the guitar and yet had careers as composers that went well beyond these works.¹

As the guitar became a common medium of expression for all composers, it began to have a more significant role in the contemporary art music scene at large. In previous centuries, most of its music was written by second-rate composers who often lacked a unique personality. Guitarist-composers typically wrote in the assimilated styles of Mozart, Beethoven, Rossini, or other important composers, and therefore their works can normally be described with the prefix “late.” In the twentieth century, the guitar has seen its literature greatly expand in size and quality. As it emerged from the subculture in which it lived for a long time, it sparked the creative interest of a variety of composers of

very different styles and views, all of whom found in the guitar a valuable vehicle of
expression. While composers such as Castelnuovo-Tedesco and Tansman used the guitar
in a truly classical way, many others such as Villa-Lobos, Rodrigo, and Turina have used
it to express sounds of their folklore, and still others have greatly explored its timbric
potential.2

As a result of the increasing interest in the guitar by non-guitarist composers,
many guitarists have taken on the new role of collaborators and editors. This relationship
has indeed benefited performers who often have to step out of their comfort-zone in order
to make the composers’ ideas practically possible. This has consequently expanded the
horizons of the instrument’s technique.

Italy

The amount of music written specifically for the guitar in Italy in the twentieth
century is impressive. The composers who wrote the most music for guitar are Franco
Margola and Mario Castelnuovo-Tedesco. Other composers fulfilled their interest in the
instrument in one or two compositions. These include Gian Francesco Malipiero, Giorgio
Federico Ghedini, Franco Donatoni, Wolfango Dalla Vecchia, Mario Barbieri, Gianpaolo
Bracali, Goffredo Petrassi, Luciano Chailly, Giorgio Ferrari, and Giulio Viozzi. The
majority of this body of music is connected to traditional forms and idioms, but there are
also avant-garde compositions by composers such as Girolamo Arrigo, Sylvano Bussotti,
Gilberto Bosco, Franco Donatoni, and Luciano Berio.3


Franco Margola

Franco Margola began his career during his studies at the Parma Conservatory when, in 1930, his work *Campiello delle Streghe* won a prize at the *Camerata Musicale di Napoli* competition. Around this time, his quintet for strings and piano was published by Bongiovanni and performed by several well-known groups such as the Quintetto Chigiano. While still a student, he met Alfredo Casella, who was one of the leading pianist and composers of the time as well as a key figure in the Italian contemporary music scene. Casella was so impressed with the young composer’s music that he soon began performing Margola’s *Trio in La* with the world-renowned group *Trio Italiano*. The same composition won the Rispoli prize in Naples and was chosen, along with a few other works, to represent contemporary Italian music in the Fourth International Festival of Venice in 1936. Through his friendship with Casella and the continuous successes in a number of national competitions, Margola’s fame spread steadily, establishing him as one of the most promising figures in Italian music.4

All this changed after the Second World War. The attention of the Italian music world shifted away from the national style which was strongly rooted in the classical tradition, and moved to the newer trends of the *avant-garde* composers from other European countries. This put Margola, and many other composers whose musical language was based on tonality and classical forms, in a difficult position. They had to either embrace the new style or face the criticism of their peers and consequent marginalization. This was no easy choice for Margola, as he was already an established composer with a solid technique and personal style, who had found his voice in the

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neoclassical reinterpretation of the traditional idioms. Margola’s tonal and lyrical music was deeply in contrast with the post-war atonal ideals.

Renzo Cresti describes the unique historical position of composers like Margola:

Margola belongs to an unfortunate generation, squeezed between the Generazione dell’Ottanta [Casella, Alfano, Malipiero, Respighi, and Pizzetti] and the composers born in the twenties (Maderna, Nono, Berio, etc.) who, benefiting from the indisputable advantage of beginning to write after World War II, in a more open and favorable social environment, directed their work on very different tracks. [. . .] [Critics] were not able to recognize in musicians such as Margola the specific historical function of consolidating and bringing forward the new attention that Italian musicians had directed to instrumental music, giving it again a principal role and rescuing it from the dominion of opera.\(^5\)

While cautiously embracing serialism for a time, Margola ultimately decided to be true to himself and continued to write in an essentially neoclassical style. Unlike most atonal composers, however, Margola was able to continue to have direct contact with the audience, as his music was much more accessible.\(^6\) This was due in part to his established academic career, which brought him to many conservatories all over Italy, giving him many opportunities to promote his music. Teaching in conservatories, where avant-garde ideas were late to be accepted, Margola worked with instrumentalists who were always eager to play original works and had an audience ready to listen to them.

Margola’s output was greatly influenced by his many friendships with performers as well as by the available instruments. This is reflected in the unusual ensembles he wrote for, which included tuba and piano, guitar and harpsichord, guitar and piano, horn and guitar, bassoon and guitar, flute and oboe, flute and viola, flute and double bass, oboe and guitar, and oboe and viola.\(^7\) It was as a result of one of these friendships that Margola

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\(^6\) Ibid., 41-3.

\(^7\) de Carli, 60-61.
began writing for the guitar. It is for this instrument that he composed the majority of his works. Of the over 450 works he wrote for guitar (both solo and in various ensembles), only a few over fifty have been published, even fewer have been recorded, and virtually none of them has entered the standard repertoire.

**Guitar Music**

Franco Margola did not start writing for the guitar until 1967. In an interview with Domenico Lafasciamo about his guitar music, Margola said that his interest in the guitar was born from the “insistence” of Renzo Cabassi, who was a guitar professor at the Parma Conservatory where Margola taught from 1963 to 1975. He then recalled how he was initially “terrorized” by the idea because he barely even knew the tuning of the guitar, but little by little he was “able to write well for it.”

Up until 1967, Margola’s favored instruments were those that were, and still are, considered the "spokesmen" of the classical music tradition. Most of his works were written for piano, orchestra, string quartet and the like. The guitar was an unconventional instrument for someone like Margola who had a very strong traditional training. While it took the “insistence” of Renzo Cabassi for Margola to write *Otto pezzi per chitarra* (dC 149), Margola was to find a true source of inspiration in the guitar.

A mere glance at Ottavio de Carli’s catalog of Margola’s works shows how the guitar slowly became his favored medium. For example, when looking at the 188 compositions between no.149 (*Otto pezzi per chitarra*) and 337, which span the work of about ten years, the guitar appears in solo or chamber settings 114 times. This also

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includes two guitar concertos. After no. 337, the overwhelming majority of the catalog entries are works for guitar totaling over 450 between chamber and solo works. In an interview given for *Brescia Musica*, a music magazine based in Margola’s home town, Margola talked about his work as a composer in his late years:

[…] while for years I composed as they used to say “from inspiration,” now I only write under commissions by publishers who mainly ask me for works for piano and, don’t let it seem strange, guitar. This is an instrument that I had neglected for a long time and that in the last ten years has occupied me a lot. It is an instrument that fascinates me and for which there is great demand.\(^{10}\)

For twenty years after writing *Otto Pezzi*, Margola continued to work with dozens of guitarists, writing hundreds of works for guitar. The most fruitful collaborations were the ones with Renzo Cabassi, Guido Margaria, Enrico Tagliavini, and the Petrucci-De Rose flute and guitar duo. Other well-known collaborators were Mario Gangi, Angelo Gilardino, and Ruggero Chiesa. While over forty of Margola’s guitar works were published in his lifetime and many have been published since his death, most of them remain unpublished. Many of the unedited works, however, are minor compositions of little importance.

Judging by the numerous guitarists that collaborated with Margola (around thirty in total), it would be fair to assume that his music is very well-known and widely performed; yet this is not the case. Margola’s music, in fact, has not achieved a large popularity among guitarists.

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\(^9\) The dating of Margola’s manuscripts is often impossible, as he did not normally date any of his papers. Many of the hundreds of undated guitar pieces that appear later in the catalogue, may very well have been written years earlier. The numbers here are only used to give a general idea of the scope of Margola’s production for guitar. All numbers are taken from: Ottavio de Carli, *Franco Margola: catalogo delle opere*, Strumenti di Lavoro - 4 (Brescia, Italy: Fondazione Civiltà Bresciana, 1993).

This lack of widespread popularity, particularly outside of Italy where Margola’s music is virtually unknown, can be attributed to two main factors: the fact that his music was never championed by a guitarist with a truly international career, and the fact that the majority of his works (particularly the chamber works) are not virtuosic.

Virtually all works by non-guitarist composers that have entered the repertoire had one thing in common: they were championed by an internationally acclaimed virtuoso. This is an issue that is peculiar to our time and is closely related to the aforementioned separation of roles between performers and composers. Since composers do not normally perform and thereby promote their pieces, they must rely on others to do it for them.

The two most influential champions of new guitar music in the twentieth century have been without a doubt Andres Segovia and Julian Bream. Andres Segovia (1893-1987) singlehandedly changed the status of the classical guitar from a primarily folk instrument to a concert-hall instrument thanks to his unprecedented mastery and sensitive musicianship. He commissioned works by composers such as Manuel Ponce (1882-1948), Alexandre Tansman (1897-1986), Heitor Villa-Lobos (1887-1959), Mario Castelnuovo Tedesco (1895-1968), Joaquin Rodrigo (1901-1999), Joaquin Turina (1882-1949), and Federico Moreno Torroba (1891-1982). Segovia’s artistry and fame was such that it inspired many other composers to write works for guitar. A large number of these works have only recently been discovered in Segovia's archive. The composers who were lucky enough to have their pieces performed or recorded by Segovia reached an impressively wide audience as a result of his thousands of recitals and dozens of
recordings.\textsuperscript{11} The “Segovia” repertoire now represents the core of the early to mid-
twentieth-century guitar literature.

British guitarist Julian Bream (b. 1933) is also responsible for stimulating many
important composers to write for guitar. These include Lennox Berkeley (1903-1989),
Richard Bennet (b. 1936), Benjamin Britten (1913-1976), Hans Werner Henze (b. 1926),
Michael Tippett (1905-1998), William Walton (1902-1983), Toru Takemitsu (1930-
1996), and Leo Brouwer (b. 1939) among others.\textsuperscript{12} This repertoire is typically more
substantial than the miniature pieces Segovia preferred. Other important performers who
in more recent years have promoted new works for guitar are Elliott Fisk (works by
Luciano Berio, Robert Beaser, and Nicolas Maw),\textsuperscript{13} Manuel Barrueco (works by Roberto
Sierra and Arvo Pärt),\textsuperscript{14} Sharon Isbin (works by John Corigliano, Joseph Schwantner, and
Lukas Foss),\textsuperscript{15} and John Williams (works by Leo Brouwer, Stephen Dodgson, and André
Previn).\textsuperscript{16}

As mentioned before, Mario Castelnuovo Tedesco wrote extensively for the
guitar; many of his works, which were widely performed by Segovia, are very popular
among guitarists. While Tedesco was older than Margola (he belong to the so-called
\textit{Generazione dell’Ottanta}), their style has many common elements. Tedesco’s music is

\begin{thebibliography}{9}
\bibitem{12} Peter Sensier and Graham Wade. "Bream, Julian." In \textit{Grove Music Online. Oxford Music
Online}, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03900 (accessed August 19,
2009).
\bibitem{14} http://barrueco.com/pages/bio/ (accessed August 20, 2009).
\bibitem{15} http://sharonisbin.com/bio.html (accessed August 20, 2009)
\bibitem{16} Graham Wade. "Williams, John (vi)." In \textit{Grove Music Online. Oxford Music Online},
\end{thebibliography}
typically very tonal (more so than Margola’s) and centered on melody. While Margola’s collaborators included very well-respected performers and pedagogues, none of them had a performing or recording career that can be compared with that of Andres Segovia or Julian Bream. Therefore, despite their efforts, Margola’s works have remained confined to the Italian peninsula.

Guido Margaria was one of Margola’s closest collaborators and friends. When, during an interview, I asked him why he thought guitarists did not really play Margola’s music much, he answered: “It is not because guitarists don’t like it. It is because his music is not virtuosic. Since today we live in a world in which appearances are very important, people prefer to play virtuosic music often with no depth.”

When reading Margola’s music, it is apparent that he was not concerned with exploring the technical possibilities of the instrument. On the contrary, it seems as if he tried not to write things that were too difficult to play. Examples of this can be seen throughout his work, particularly in the chamber works. The most blatant examples are Margola’s two guitar concertos. One normally expects the soloist’s part to be virtuosic or at least somewhat impressive. In both concerti, however, the guitar part lacks energy and brilliance and is relatively easy. On the other hand, many of his best guitar pieces have a very strong energy and active counterpoint and are considerably more challenging. This shows that Margola was perfectly aware of the capabilities of the instrument.

**Chamber Works with Guitar**

Margola’s work in the conservatory environment stimulated him to write for unusual ensembles. His pitch-based compositional style easily transferred to any

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17 Guido Margaria, interview by author, Verbania (Milan), Italy, February 20, 2009.
instrument. Evidence of this is found in the numerous compositions for unspecified instruments that were found in his studio after his death; sometimes it is impossible to distinguish whether a piece is for two guitars, flute and guitar, violin and guitar, or two violins.

While in the solo guitar works Margola explored, although only to a limited degree, the technical possibilities of the instrument, in the chamber works the guitar part is usually simple. The thick textures of the solo guitar pieces give way to a more linear writing, often monophonic, interspersed with double stops (frequently thirds), *alberti*-like patterns, a few larger chords, and little or no virtuosity. If from a guitarist’s point of view, this can seem disappointing, it should be noted that Margola’s writing for other instruments is no different. Margola’s conception of music was more horizontal than vertical. In his solo music this meant a thicker texture, but in the chamber works it usually translates into linear writing for the individual instruments. The qualities of this music then are to be found in the music itself.

When discussing Margola’s flute and guitar sonatas, De Girolamo wrote:

[The sonatas] do not have, however, great importance in the guitar repertoire, because the guitar is limited to a subordinate role accompanying the flute who is the only soloist. These pieces are rather indicative of Margola’s attitude toward the guitar in general. We notice in fact how the weight and quality of the chamber works is superior compared to almost all works for solo guitar. The guitar then is looked upon as a small drawing-room instrument rather than an instrument suitable for concert halls.18

This kind of attitude is perhaps one of the reasons why this music is rarely performed. It is also one of the reasons why guitarists often perform and record low-quality music simply for its guitaristic appeal. In Margola’s case, however, this is not

18 Fabio de Girolamo, “La letteratura chitarristica del novecento” (Dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 137.
only wrong, it is also not true. A closer look at some of his chamber works reveals a very unique writing style for the guitar. As we will see, the role of the guitar is an integral part of the compositions, no less than the lower voices in Bach’s inventions or fugues. The playability of this body of music also makes it accessible to students. The vast majority of the chamber works with guitar require a large effort on the part of the guitarist, who not only has to try hard to compensate for the disparity in volume with other instruments, but also has to deal with music that is sometimes as difficult as the solo repertoire. There is a large need for quality chamber music with guitar that is not too technically demanding.

Margola used the guitar in well over one hundred chamber works. Nearly half of these are for flute and guitar. Other combinations are two guitars, violin and guitar, three guitars, piano and guitar, viola and guitar, mandolin and guitar, bassoon and guitar, two flutes and guitar, horn and guitar, harpsichord and guitar, oboe and guitar, violin, viola and guitar, and violin, viola, cello, and guitar. There are also two complete guitar concertos for guitar and strings.

**Historical Background**

Two important movements, one artistic and one political, strongly influenced musical life in Italy during the years of Margola's studies and early career: Italian Neoclassicism and the Fascist Regime.

**Alfredo Casella and Italian Neoclassicism**

Italian neoclassicism was not only a reaction to post-Wagnerian chromaticism as in other European countries, but also a chance for Italian musicians to rebuild a musical identity after the long domination of opera. The use of past forms and language as the basis for their works was an attempt not only to find a new style but also to show that
Italian music could be just as good as French and German music and could find once again its lost glory.¹⁹

One of the most influential champions of Italian neoclassicism was Alfredo Casella (1883-1947). Casella was a renowned pianist and composer and was a leading musical figure in Italy. He had studied in Paris, where he lived for nineteen years. Casella was very open to the culture and ideas of musicians from other European countries which he divulged to “uninformed” Italian musicians.²⁰ In 1915, Casella moved back to Italy, where he wanted to create an Italian musical style comparable to that of other European countries. Once in Italy, he introduced the music of Stravinsky, Ravel, and others to the Italian public, who was unfamiliar with this repertoire. He founded the Società Nazionale di Musica with several other composers, among whom were Gian Francesco Malipiero, Ottorino Respighi, and Mario Castelnuovo-Tedesco. He organized contemporary music concerts and published the subversive magazine Ars Nova. He later founded the Corporazione delle Nuove Musiche and the Festival Internazionale di Musica Contemporanea in Venice. Casella was also an active performer and conductor.²¹

Neoclassical composers did not by any means borrow exclusively from the music of the classical era. They wrote orchestral symphonies as well as suites, (often intended only as a sequence of pieces), and used modality as well as polytonality.²²


²⁰ Franco Pulcini and Guido Cherici, La Musica nella Storia, Edited by Piero Mioli, (Bologna: Edizioni Calderini, 1997), 812.

Music in Fascist Italy

Like most of his colleagues, Margola was a member of the National Fascist Party, which he joined in 1908. He was also on the board of the Musician’s Syndicate in Brescia, a fascist organization. During the fascist regime, it was a prerequisite for artists to hold a membership in the Fascist Party, which in turn funded concerts, competitions, and music festivals. While there is no direct reference in Margola’s music to the oppression of the regime or the horrors of the war, fascist organizations in Italy controlled (or at least tried to) nearly every aspect of music-making, and therefore played a significant role in Margola’s early career.

The Ispettorato del Teatro was a national institution formed during the fascist regime. One of its objectives was the promotion, creation, and distribution of contemporary operas and of instrumental and symphonic music. The Ispettorato reached its goal: between 1935 and 1943 Italian theatres programmed a larger number of ballets and operas by contemporary musicians than of past composers. This is a remarkable fact if we consider the current opera productions. On the other hand, the selective process was “substantially neutral.” Since there were no set criteria for the selection of the works, membership to the syndicate was often sufficient to be granted access to the theaters.24

The Ispettorato was also responsible for censoring music from member countries of the League of Nations who condemned Italy’s conflict with Ethiopia. The political alliance between Italy and Nazi Germany also affected Jewish musicians and theatre

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22 De Carli, Franco Margola (1908-1992), Il Musicista e la sua opera, 209.

23 Ibid., 164.

employees, who were banned from Italian theatres. During World War II, all performances of compositions from enemy countries were also prohibited.25

Beginning in 1930, the Fascist regime began to encourage music festivals. Fiamma Nicolodi describes this strange phenomenon as being motivated by the regime’s cultural and political strategy. By giving attention and financing to these elitist events, the regime found an opportunity to improve the cultural image of the country with the rest of the world. These events in fact were attended only by a small niche of musicians, critics, connoisseurs, and a wealthy public.26

**Justification of the Study**

As a young student in an Italian conservatory, coincidentally the one Margola directed many years before, I came across Margola’s *Sonata Quarta* for flute and guitar, which I performed several times. I was immediately struck by its beauty and decided to learn more about the composer. When I looked up Margola’s name in a music dictionary, I was very surprised to read that he had written hundreds of works for guitar. My only other encounter with Margola’s music was during an exam in the same conservatory, when I was assigned one of his short compositions as the so-called “three hour piece,” where the student demonstrated the ability to quickly learn and perform a piece. Aside from this, in all of my years of studying, listening, and performing guitar music, I never came across any of his compositions.

The limited resources available on Franco Margola pay little or no attention to his guitar works, but largely focus on his earlier works such as the *Concerto per Pianoforte* and the *Kinderkonzert no. 1*. To this day, Margola’s guitar music has been addressed only

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25 Ibid.

26 Ibid., 116-7.
in a few articles and one dissertation and only as part of a general overview of twentieth-century Italian guitar music.

It is the seemingly unreasonable neglect of Margola’s guitar music that prompted the writing of this paper. It is my belief that this body of music has not received the attention it deserves. Through my work, I hope to give performers who are interested in finding out more about Margola’s music the resources they need to select, understand, and obtain these pieces.

**Delimitations and Clarification**

This study focuses on the chamber works with guitar by Franco Margola. This is the only existing study specifically dealing with these compositions. The decision was made both for practical and personal reasons: practical because the limited amount of time I was able to spend in the Margola family archive would not have been sufficient to study or even make copies of such a large number of pieces, personal because it was one of his chamber works, the *Sonata Quarta* for flute and guitar, that attracted me to his music in the first place. Additionally, it is my belief that Margola’s chamber works can be successfully presented in concert halls for their beauty, and also used in academic settings for their technical simplicity.

**Organization of the Study**

Chapter one discusses guitar music in the twentieth century and provides historical information relevant to the understanding of Margola’s music and career. Chapter two is a review of the literature on Margola. Chapter three describes the methodology behind this work. Chapter four contains biographical information on the composer, including studies, major works, awards, and teaching career. Chapter five is an
overview of his published works for solo guitar, and chapter six is an overview of all of his chamber works with guitar. The last chapter of the essay, chapter seven, is an annotated catalog of Margola’s chamber works with guitar. The information for the catalog was gathered from two main sources: Ottavio de Carli’s catalog of Margola’s works and Margola’s family archive. The present catalog includes information not available in de Carli’s catalog, such as the duration, condition, and difficulty level of each work, as well as any relevant comments and more detailed incipits. There are several corrections and updates as well. The catalogue is followed by a list of the works with page reference, a bibliography, discography, and a list of all of the currently published guitar works by Margola.
Chapter 2

LITERATURE REVIEW

Books

Only one year after Margola’s death, the Italian musicologist Ottavio de Carli, the leading scholar on Franco Margola, published _Franco Margola (1908-1992), catalogo delle opere_. This is the only complete catalogue of Margola’s works. It contains a reference to virtually everything Margola ever wrote, including lost and unfinished works. Every work listed is accompanied by detailed information on the publisher (if any), dedication, editor, important performances and performers, recordings (if any), and any published article or program note referencing the work in question. The author also mentions whether a copy of the work is contained in the Margola family archive. The catalog does not include information on the length of the pieces unless a recording was available or it was indicated in the score. Since the publication of the catalog in 1993, many posthumous works have been published and several new recordings have been made. There are plans to revise and make corrections to the catalog in the near future and possibly make it available online. The book was printed in a limited edition by the Fondazione Civiltà Bresciana and is currently out of print.

In 1995, de Carli also published the book _Franco Margola (1908-1992), il musicista e la sua opera_, which was also printed in a limited edition by the Fondazione Civiltà Bresciana. This book contains a very extensive biography of Franco Margola. It is divided into six chapters, each of which deals with different periods of Margola’s life.
The author traces the composer’s steps with great detail. Many pages are dedicated to lengthy biographies of Margola’s teachers as well as many of his collaborators. A number of documents, including essays and letters from the composer, are also included. Margola is portrayed not only as a composer but also as a conductor, organizer, painter, lecturer, and teacher. This book is by far the most extensive biography available on Franco Margola and it also includes the most comprehensive bibliography. De Carli focuses on Margola’s studies, background, and large works, making only brief references to his guitar music.

*Linguaggio Musicale di Franco Margola*, by Renzo Cresti, is a short book (less than eighty pages) which primarily deals with Margola’s style. The book, published in 1995, is essentially a mix of biographical information, historical background, and stylistic analyses. Several works are described in some detail from a technical and (especially) philosophical and stylistic perspective. The author is often concerned with trying to understand and explain the reasoning behind Margola’s stylistic choices, particularly his ultimate refusal to embrace atonality, and focuses on what Cresti considers the composer’s most significant works. A small number of guitar works, chosen based on their presumed artistic value as well as “commercial” success, are also briefly discussed. The book concludes with a short biography and a list of works compiled by Ottavio de Carli.

In 1996, Cresti also published the book *Franco Margola nella critica italiana*. This book is a collection of articles written on Margola and his music. The articles span over fifty years and are from a large number of national and local Italian newspapers. The book also includes several articles and essays written by Margola himself.
**Articles**

The Italian guitarist and musicologist Angelo Gilardino published a series of articles entitled *La musica per chitarra nel secolo XX* (Guitar music in the twentieth century). The articles appeared in the Italian magazine *Il Fronimo* over the course of seven years (1974-1981). In these articles, the author discusses twentieth-century guitar music world-wide. Each article deals with the music from a specific country. There is a catalog of the important published works followed by a discussion on its quality and stylistic tendencies. Notable performers who have been active in promoting these works are also mentioned. Gilardino specifically leaves out works by guitarist-composers, who are dealt with in a separate article. While Margola is mentioned only briefly in the article that deals with Italian composers, the articles provide a detailed snapshot of the twentieth-century guitar repertoire written before 1980.

In 1950, Vittorio Brunelli published an extensive article in *Rivista Musicale Italiana*. This article is in essence a tribute to Margola’s career up until 1950, the year in which Margola left Sardinia. It contains thorough analyses of several early works by Margola, as well as a discussion of his background and compositional style. Mr. Brunelli was Margola’s fellow townsman and was an active music critic for several local Italian newspapers.

**Dissertations**

The only existing work which deals in some detail with Margola’s guitar works is Fabio de Girolamo’s *La letteratura chitarristica del novecento* from 1993. In his essay, de Girolamo discusses twentieth-century Italian guitar music through the work of six Italian composers: Mario Castelnuovo-Tedesco, Franco Margola, Giuseppe Rosetta,
Bruno Bettinelli, Sergio Chiereghin, and Carlo Mosso. The chapter dedicated to Margola contains analyses of several guitar works. A portion of the dissertation was published in the guitar magazine *Seicorde* in 1994 with the title *Sei Corde per Sei Compositori* (Six Strings for Six Composers).
Chapter 3

METHODOLOGY

Data Gathering Procedures

The biographical information for this study was gathered from two main sources: Ottavio de Carli’s biography and Vittorio Brunelli’s article mentioned in the literature review. Copies of the published works needed for this study were obtained in part by a trip to the library of the Conservatorio Statale G.P. da Palestrina in Cagliari, Italy,27 and in part from the music store of the publisher Bongiovanni28 in Bologna, who was one of Margola’s main publishers. Copies of the unedited works were collected exclusively from Margola's family archive in Brescia. The out-of-print publications were also obtained from the archive.

The gathering of these works would not have been possible without the work of Ottavio de Carli, who patiently catalogued and organized all of Margola’s works. During the visit to the archive, information on the condition of the works was also gathered, and some pieces once thought to be incomplete were recomposed. Some works were found to be incomplete or missing from the archive and several corrections were made. All of this information is documented in the annotated catalog (chapter seven).

In order to provide a more detailed picture of the unedited compositions, detailed incipits have been included which show all instruments, articulations, beamings, etc., as


well as the estimated duration (where possible), based on the tempo marking and measure numbers. The incipits in de Carli’s catalog do not include any markings and often are reductions of the score.

**Analysis**

The overview of the published works provided in chapter five and the overview of the chamber works in chapter six were done with the performer in mind. Their purpose is to give an understanding of the characteristics of Margola’s music and unique writing style for the guitar. The descriptions provided are more aesthetic than theoretical, as this study wishes to serve more as a selection tool for performers than an analysis of Margola’s compositional procedures.

**Interviews**

Shortly after visiting the archive, I was able to arrange an interview with Margola’s long-time collaborator Guido Margaria. The original intention of the interview was to obtain information on practical issues concerning the interpretation of Margola’s works. The interview, however, turned out to be more biographical, as it quickly became clear that Margola did not discuss interpretation with performers, at least not in an authoritative way. The interview, nonetheless, provided some insight regarding the “rediscovery” of Margola’s unedited works and the reasons behind the lack of widespread popularity of his guitar music.

**Compilation of the Catalog**

The catalog in chapter seven was compiled with two main goals in mind: provide up-to-date information on the published works and recordings, and provide accurate, detailed, and current information on the manuscript works to facilitate their selection. The
criteria used were the same for all works. The only difference is that for the published works, no information was given on the manuscripts, as it would have been unnecessary. All unavailable entries for the individual pieces, such as date of composition or duration, have been omitted to reduce space.

Whenever possible, the following have been included in this order:

I.  *Catalog Number* (this number is taken from the catalog compiled by Ottavio de Carli and published in 1993; works are in ascending order based on their catalog number for easy reference)

II.  *Date* (when included, the dates have been taken from the manuscripts; in the majority of the cases they have been taken from De Carli’s catalog)

III.  *Instrumentation* (the instrumentation indicated in the original manuscript; brackets have been used where the instrumentation is not indicated)

IV.  *Difficulty Level* (refers to the guitar part only; the difficulty levels used are 1 through 5, 1 being really easy and 5 being really difficult)

V.  *Duration* (taken whenever possible from existing recordings; if no recording was available, the duration was estimated based on the tempo marking and measure numbers; the duration has been omitted where no tempo marking is indicated; all durations are rounded and are only approximate)

VI.  *Publisher* (unedited works are indicated as “manuscript”)

VII.  *Editor/Curator*

VIII.  *Publication Date*

IX.  *Archive* (indicates what is currently in the Margola family archive)

X.  *Pages* (number of pages in the manuscript)

XI.  *Number of Measures* (number of measure in the manuscript; roman numerals have been used to identify movements with no title or indication)

XII.  *Number of Movements*

XIII.  *Condition* (refers to the condition and legibility of the manuscript)

XIV.  *Available Recordings*

XV.  *Comments*

XVI.  *Incipit* (in most cases this is the first line of music from the printed edition for the published works, or the original manuscripts for the unedited works; additional measures have been added occasionally in order to complete a phrase; all instruments, articulations, tempo, dynamic markings, beamings, and phrase markings have been included)
Chapter 4

BIOGRAPHY

Early Years

Franco Margola was born in Orzinuovi near Brescia on 30 October 1908. He was the second son of Alfredo Margola, a court chancellor, and Caterina Guerrini, who came from a local family. He attended the *Istituto Musicale Venturi* in Brescia (which became a conservatory in 1971), where he studied violin with the institute’s director, Romanino Romanini, and harmony, piano, and counterpoint with Isidoro Capitanio.

Romanino Romanini had had a remarkable career as a violinist and was also a composer. He had been chosen by Verdi to be a member of the orchestra that premiered *Otello* in London in 1889. Before becoming a teacher at the *Venturi*, Romanini had had considerable experience performing chamber music by classical composers. At the time, this repertoire was only enjoyed by a small crowd of connoisseurs and did not have the popularity it has today. Isidoro Capitanio was a composer and organist. He played

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32 De Carli, 21.
piano in the *Trio Bresciano*, the *Quintetto Italiano Capitanio-Francescon* and the *Nuovo Trio Bresciano* and was a prolific composer.\(^{33}\)

The creation of the *Istituto Musicale Venturi* in 1866\(^{34}\) was promoted by several Brescian “individual patrons and prominent musicians,”\(^{35}\) including the violinist and composer Antonio Bazzini (1818-1897), who was “one of the most highly regarded artists of his time.”\(^{36}\) After a long and prolific career abroad, Bazzini had retired to his hometown, where he devoted himself to making Brescia an important musical center.\(^{37}\) For this reason, he greatly contributed to the creation of *Venturi* where young musicians could get the training they needed, and also supported the foundation of the *Società di Concerti* in 1869, which he initially directed.

The Concert Society, as de Carli put it, “was to serve as a gym for new graduates (of the *Venturi*) and at the same time serve as a place for cultural and musical education for fellow citizens.”\(^{38}\) Despite its limited number of yearly concerts, Brescia’s concert society featured some of the best international concert artists\(^{39}\) and boasted more members than its Milanese counterpart.\(^{40}\) Over the years, however, its repertoire had

\(^{33}\) Ibid., 59-62.

\(^{34}\) De Carli, 31.


\(^{37}\) Ibid., 23.

\(^{38}\) Ibid., 32.

\(^{39}\) Ibid., 71.

\(^{40}\) Ibid., 38.
generally remained resistant to any form of innovation. It should be remembered that in nineteenth-century Italy, instrumental music was subordinate to opera. Even the piano repertoire was dominated by transcriptions, arrangements, variations, and fantasias on popular themes from operas. Instrumental music “served primarily as a training ground for those composers aspiring to operatic success.” The revival of instrumental music started around 1860 after the “emptiest” decade for this repertoire in Italy.

When Margola attended the Venturi Institute, Brescia’s musical scene was already well established. During his studies, he not only had a chance to hear a lot of chamber music performed by famous performers, but also to absorb the culture that was created in the city by the interaction between the Venturi Institute and the Concert Society. Such musical culture was, however, essentially alienated from the musical movements of the rest of Europe. As de Carli put it, Margola grew up in a musical environment in which “the objectives were not innovation or let alone avant-garde, but rather assimilation and conservation of a cultural heritage that had by then become historic.”

At the Venturi, Margola had nevertheless a strong training in the study of the classics and counterpoint. In those years, Italy was going through a slow process of “cultural realignment” which needed time to be accomplished. In other words, Italy’s best instrumental music could not have been considered innovative if compared to music

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41 Ibid., 71.
44 Ibid., 69.
from other European countries. Margola graduated in violin in 1926 from the Venturi Institute but soon decided not to embark upon a career as an instrumentalist.\textsuperscript{46}

Figure 1. Franco Margola (photo courtesy of Alfredo Margola).

\textbf{Studies in Parma and Early Works}

After graduating from high school and the \textit{Istituto Venturi}, Margola decided not to attend a university but instead to pursue further study in composition.\textsuperscript{47} In 1927, he

\textsuperscript{46} Ibid., 47.
went to study at the *Regio Conservatorio di Parma* (now the *Conservatorio “Arrigo Boito”* in Parma), where he studied with Guido Guerrini, Carlo Jachino, and Achille Longo with whom he graduated. Guido Guerrini had been a signer of the so-called *Manifesto dei Dieci* in 1932. The *Manifesto* was in essence a criticism of the new *avant-garde* and “cerebral” movements and a call for a purely Italian musical style in line with the Italian tradition. It should be remembered that in these years Italy was under the Fascist Regime; any form of experimentalism or interest in foreign ideals was seen as potentially subversive and antipatriotic.\(^48\)

Carlo Jachino had studied with Hugo Riemann in Leipzig and was an eclectic composer.\(^49\) In 1928, his *Quartet in C-sharp minor* won the first prize *ex-aequo* with Béla Bartók’s *Quartet no. 4* and Alfredo Casella’s *Serenata* at the Musical Fund Society Competition in Philadelphia. Jachino was the first Italian to ever publish a treatise on serialism, a technique which Margola was to adopt later in life.\(^50\) Achille Longo was the son of the renowned concert pianist, composer, and pedagogue Alessandro Longo. He had studied piano with his father and graduated from the Conservatory in Naples, where he studied composition with Antonio Savasta.\(^51\) Longo combined a late romantic style with sporadic modern elements. These composers were young and had an active role in the national contemporary music scene. Their styles were less rooted in the nineteenth century.

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\(^47\) Ibid., 75. In Italy then as now, musical training did not happen within universities but in conservatories. Only in recent years conservatories have become part of the university system although they still function as independent institutions.

\(^48\) Ibid., 76-84.


\(^51\) Ibid., 89.
century than Margola’s previous teachers. On the other hand, all three wrote in a style that essentially looked at the past and preserved in their writing elements of the late romantic tradition (Guerrini’s signing of the Manifesto dei Dieci is proof of that). Theirs was, as de Carli writes, “a prudent attitude and never blatantly revolutionary, nor tending towards experimentalism for its own sake, an attitude which found full correspondence in Margola.” Another common aspect of these three composers was their outstanding technical ability, a fondness for forms that were always controlled and never fully instinctive, and an attitude of full awareness during the musical creational process. These tendencies were reflected in the high regard in which they held musicians from the past.  

Margola’s first known compositions are from this time period. These include a few compositions for solo piano and two small symphonic poems, one of which is titled Il Campiello delle Streghe (1930). A copy of this piece, which was thought to be lost, was found by Ottavio de Carli among Margola’s papers. The work, inspired by a painting of which nothing is known, won a prize at the Camerata Musicale competition in Naples in 1934.  

During the studies in Parma, Margola was exposed to the modern trends that were taking place in Italy. Prominent among these trends was neo-classicism, to which Margola “promptly adhered.” Margola’s early works were essentially reinterpretations of classical forms for traditional ensembles. Some examples are the Trio No. 1 in B for piano, violin, and cello (dC 10), the Concerto for Chamber Orchestra of 25 Members and Violin Obbligato (dC 11), the Sonata No. 1 in D for violin and piano (dC 12), the Sonata

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52 Ibid., 95-7.
53 Ibid., 108.
54 Ibid., 112.
No. 1 in C minor for cello and piano, and the Quintet No. 1 in F-sharp for string quartet and piano (dC 17). All of these works were written between 1930 and 1933, the year Margola received his diploma in composition.

From the same time period are also some vocal compositions, an interest which Margola gradually lost. Many composers were searching for new ways to compose for voice; this was harder to do than for instrumental music because vocal music was greatly influenced by operatic style. Margola favored classic texts from authors like Petrarca, Boccaccio, Cino da Pistoia, Virgilio, as well as Salvatore Quasimodo and Niccolò Tommaseo. Among these pieces is Preghiera d’un Clefta (dC 21) for voice and piano, which, according to Brunelli, Margola showed to Alfredo Casella in their first encounter in 1933. Casella immediately recognized Margola’s talent and asked him to show him a larger work. Two years later, Margola presented his Trio No. 2 (dC 37) to Casella who was to performed it with the Trio Italiano in all major Italian cities as well as Greece and Egypt and for several radio shows. The encounter with Alfredo Casella was a turning point for Margola, who, according to Brunelli, was at the time beginning to feel oppressed by the academic structure. Margola and Casella maintained a close relationship over the years until Casella’s death.

56 De Carli, Franco Margola (1908-1992), Il Musicista e la sua opera, 144.
57 Ibid., 133-9.
58 Brunelli, 351.
60 Brunelli, 351.
Shortly after graduating from the conservatory, Margola published his first pieces, the *Quintet no. 1 in F-sharp minor*[^62] and *Preghiera d’un Clefia*.[^63]

**1934 to 1949**

In the years following his diploma, Margola accumulated a number of successes which are a testimony to both his talent and his ambition; he was certainly concerned with collecting as many "artistic points" as possible[^64] which would guarantee him a teaching position in the future.

In 1935, his *Tarantella-Rondò* (dC 24) and the *Piccola rapsodia d’autunno* (dC 28) won prizes at a competition organized by the *Sindacato Nazionale Fascista dei Musicisti* (National Fascist Musician’s Union) in conjunction with the *III Rassegna Nazionale di Musiche contemporanee* (Third National Festival of Contemporary Music), in which Casella was president of the jury. The festival’s purpose was to give a picture of the national contemporary music scene, inspire young talents who had already given proof of their value, and especially give the very young composers a chance to start their careers.[^65] This was done by programming works of established composers alongside those of emerging talents. Margola’s name therefore appeared next to the most prominent names in Italian contemporary music, including Gian Francesco Malipiero, Mario


[^64]: In Italy then as now “artistic points” are used to determine one’s place in public classification lists from which candidates were selected and assigned teaching positions. These points were cumulated through documented performances, competitions, degrees, etc. Faculty positions in conservatories, which are public institutions, are assigned from a national pool.

Castelnuovo-Tedesco, Goffredo Petrassi, and Luigi Dallapiccola. Only a few days after this performance, his already mentioned *Trio No. 2* was performed in Brescia in a concert organized by the Brescia Concert Society for the Academy of Contemporary Music (also an initiative of the Fascist Musician’s Union). The *Trio* became one of Margola’s most successful compositions.

Some typical features of Margola’s style of this time are the archaic flavor of some of the materials, such as the frequent use of open fifths, and the melodies reminiscent of Gregorian chant. The use of Gregorian chant as a model for melodies was common among Italian composers. Such practice (particularly in Malipiero and Pizzetti) can be compared to Bartók’s and de Falla’s integration of folk music into their musical language. The musicologist Massimo Mila explains that this phenomenon is due to the fact that “the art music tradition is too wide-spread in Italy for folk music to be able to distinguish itself for original features.”

In 1936, the *Trio in la* was one of the works selected to represent modern Italian music at the Fourth International Festival of Contemporary Music in Venice. The Festival, later renamed *Biennale Musica*, was founded in 1930 and, after World War II, became “one of the most prestigious festivals of its kind.” Works by composers such as Stravinsky, Britten, Prokofiev, Nono, and Maderna were premiered under its patronage. The 1936 edition included performances of recent works such as Shostakovich’s Sonata

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67 Massimo Mila, *Breve Storia della Musica*, 421. See also 426. This is however not true of all folk Italian music. Much Sardinian folk music, for example, lacks any real influence from art music.


for cello and piano, Bartók’s *String Quartet no. 5*, and Hindemith’s *Der Schwanendreher*, alongside performances of works by Beethoven, Vivaldi, Monteverdi, and Benedetto Marcello. In 1938, the Trio also won first prize at the Silvio Rispoli competition in Naples.70 Despite all of these successes, it was not published until 1948.

Many of Margola’s early compositions were never published and many have been lost. Of the over fifty works Margola wrote in the thirties, about a dozen were eventually published,71 a considerable number, however, if we consider that he was only at the beginning of his career. Among the unpublished and forgotten works are the first series of string quartets. The first quartet is now lost. The second is a single-movement piece which was premiered in Brescia in 1937. The Third String Quartet (dC 49), composed in 1937, won the second prize at the first edition of the Concorso Nazionale Scaligero for chamber music compositions in Verona. The competition was organized by the Fascist Federation of Professionals and Artists and was judged by Gian Francesco Malipiero, Goffredo Petrassi, and Gabriele Bianchi. The Fourth String Quartet (dC 53), written in 1938, won the first prize in the string quartet category at the Musician’s Union’s National Competition, which was connected with the Quinta Rassegna Nazionale di Composizione and held in Florence in 1939. The Fifth Quartet (dC 54) won the Premio San Remo1938 in the chamber music category. The theme of the competition was the glorification and beauty of sport, which was an intrinsic value of fascist ideology. Margola’s composition, however, did not include any direct references to physical activity.72 In this occasion, Margola met Ildebrando Pizzetti (1880-1968), the president of the jury, to whom he later

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71 Ibid., 214.
72 Brunelli, 353.
dedicated this piece as a sign of gratitude. Margola was greatly influenced by Ildebrando Pizzetti, who, after all, was probably “the most respected and influential of the more conservative Italian musicians of his generation.”

Margola was also close to younger composers such as Giannandrea Gavazzeni and Goffredo Petrassi. One of the strongest and most fruitful friendships, however, was the one with pianist Arturo Benedetti-Michelangeli, who was also from Brescia. Margola met him during his years at the Venturi Institute, where they both studied. Michelangeli went on to become a world-class artist. Bryce Morrison gives a concise description of both his personality and talent:

A capricious perfectionist (he cancelled nearly as many concerts as he performed), Michelangeli surrounded himself in an aura of mystique from which he emerged to give dazzling, teasingly enigmatic performances. His EMI recordings of the Ravel G major Concerto and, even more, Rachmaninoff’s Fourth Concerto would assure him a place in the pantheon of great pianists […] Michelangeli performed Margola’s works at least from 1937, when he performed for the first time for the Brescia Concert Society. Margola’s friendship with Michelangeli inspired him to compose a number of piano pieces, some of which were very successful. These include the Sonatina op. 26 (dC 71) and the Piano Concerto in C-sharp minor op.

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74 Ibid., 168.
77 Ibid., 174.
30 (dC 73). The latter was premiered by Michelangeli at the Teatro Comunale di Firenze in 1944.\(^79\)

Margola’s long teaching career began already in 1936 when he became teacher of music history at the Venturi Institute. He held the position until 1940, when he was transferred to Messina in Sicily.\(^80\) Alongside teaching, Margola began giving lectures and writing essays and articles. The most prevalent of his secondary activities was conducting. Margola frequently conducted local orchestras in performances of a variety of old and new music.\(^81\)

In 1937, Margola proposed the creation of a small string orchestra in Brescia. The orchestra was to be made up of current and past students of the Istituto Venturi and students from other local schools. The purpose of the group was to give the students a chance to practice in an orchestra and perform in public. The new orchestra gave its debut on 4 November 1938 in a fund-raising concert organized by the National Association of War Mutilated and Invalids and held at the Teatro Grande in Brescia. The concert featured, among other acts, performances by pianist Arturo Benedetti Michelangeli as well as works by Mozart and Bach. Soon after, the orchestra gave its official debut concert for the Brescia Concert Society, which featured Margola’s Trittico for strings (dC 45). The program of this concert is indicative of Margola’s musical preferences: “eighteenth-century music, usually Italian, revised and adapted, mixed with contemporary works, preferably by local composers, and all but avant-garde.”\(^82\)

\(^79\) De Carli, Franco Margola (1908-1992), Il Musicista e la sua opera, 175.

\(^80\) Ibid., 226.

\(^81\) Ibid., 228-235.

\(^82\) Ibid., 236.
In 1939, Margola moved to Messina to take the position of director as well as harmony, theory, and composition teacher of the Liceo Musicale Antonio Laudamo. The school was created to train future members of the orchestra and choir of the Vittorio Emanuele theatre. Margola was recommended for this position by Ildebrando Pizzetti for his work in Brescia.83

During his stay in Messina, Margola wrote his first opera, Il Mito di Caino (dC 58). The libretto, written by Edoardo Ziletti, was freely inspired by the story of Cain and Abel in Genesis. Written between 1938 and 1939, it was premiered at the Teatro Donizetti in Bergamo.84 This work is far from the “old emphatic melodramaticism which still tempted many young composers of that time but rather more faithful to Margola's art than obliging to the flatteries of the audiences.”85 The positive reception of the opera inspired Margola to write a second one. The unfinished Titone (dC 69), which was another collaboration with Ziletti, was lost when the ship carrying Margola’s belongings to Sardinia was sunk by a torpedo during the war. Margola never finished the project.

In 1941, Margola became the director of the Cagliari Conservatory, a position which he held, at least officially, until 1949. After composing several vocal pieces, including the operas and several songs for voice and piano, Margola shifted his interests back to instrumental music. In 1940, he wrote a “very classical” symphony in four movements. The work was titled Sinfonia delle Isole (Symphony of the Islands) because it was begun in Sicily and completed in Sardinia.86

83 Ibid., 226 -39.
84 Ibid., 243-9.
85 Brunelli, 355.
Due to the vast obstacles caused by the war, publication was very hard to obtain. Margola seemed most eager to publish larger works such as the *Piano Concerto*, the *Sinfonia delle Isole*, and the *Sonata for Violin* (dC 76), which became one of the most frequently performed contemporary compositions for violin and piano.\(^87\)

Many artists of Margola’s generation suffered a great deal as a result of the hardships and devastations caused by the war. As artists, however, they also faced a different kind of struggle between completely different ways of expression: on one side the “die-hard” traditionalist culture and on the other “radically new forms and languages, which many did not perceive as the inheritance of their assimilated cultural patrimony.”\(^88\)

In 1947, Margola won a competition sponsored by the Ministry of Public Education with the *Trio for Strings* (dC 85). This was the last competition he won. Margola continued to submit pieces to competitions but without success. Some of the pieces composed specifically for competitions include the *Quintet no. 2* (dC 83), the ballet *Il Navigatore assurdo* (dC 92), and the *Ode Italica per orchestra* (dC 88). De Carli writes that one of the reasons for this decline is the “change in relationship between [Margola] the musician and the cultural life of his time.” In other words, Margola’s music, still focused on classical forms and ensembles, did not reflect the tastes and trends of contemporary music as it did in the thirties.\(^89\)

By this time, however, Margola was already an established composer with a strong reputation. The same year he won his last competition, he was a jury member for

\(^{87}\) Ibid., 266-8

\(^{88}\) Ibid., 268.

\(^{89}\) Ibid., 271.
the *Concorso Nazionale d’esecuzione musicale ‘Monza 1947*. In this competition, two of the set pieces, were his own compositions, the *Toccata* (dC 55) and the *Sonatina* (dC 71). Another important work from these years is the *Concerto for Cello and Orchestra* (dc 90, 90a, and 91), which was never published and of which Margola left several versions. This work was written for the famous Spanish cellist Gaspar Cassadó, who collaborated closely with Margola in the creation of the concerto.90 It was not uncommon for Margola to write several very different versions of the same piece.

![Figure 2. Franco Margola at the Accademia Filarmonica in Bologna (photo courtesy of Alfredo Margola).](image)

**1950 to 1975**

While working in Sardinia, Margola tried for several years to be transferred to mainland Italy. Connections from and to the island were neither rapid nor cheap. Living so far away from the major Italian cities made it also difficult to be up-to-date with

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90 Ibid., 271-3.
contemporary culture. In 1950, Margola was finally transferred to the Bologna Conservatory, where he taught harmony and counterpoint until 1952.  

For Margola, as for most of his peers, teaching was the only steady source of income. The routine life as a conservatory professor gradually affected both his personal and musical life, which came to revolve primarily around the institutions. During these years, Margola also got married and had his only son, Alfredo. In Bologna, he soon began conducting again and directed the amateur orchestra of the Associazione Amici della Musica. After teaching in Bologna, he moved to the Milan conservatory, where he taught harmony, counterpoint, fugue, and composition until 1957. He then taught the same subjects at the Rome conservatory until 1959. In 1960, he returned for three years to Cagliari as the director of the conservatory, and finally, from 1963 until he retired in 1975, he taught advanced composition at the Parma conservatory.  

Over the years, Margola created a large network of friendships. Many letters were found in his studio in which performers or composers inquired about performance opportunities in exchange for performances of his works.  

From the fifties on, Margola was less and less influenced by contemporary music. For the most part, he continued to write in a moderately conservative style, “intelligently preoccupied with finding reconciliation with modern ideals.” He was not strictly against modernity but simply unwilling to assimilate all new ideas.  

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91 Ibid. 277-80.
92 Ibid., 278-81.
93 Ibid., 287.
94 Ibid., 287-9.
After the war, Italian nationalistic ideals gave way to an opening in the cultural life and a willingness to accept ideas from other countries. The single most influential phenomenon was serialism. De Carli writes that serialism was previously rejected by Italian artists as “the expression of an artistic and moral degeneration which the descendents of the Latins could not and should not make their own.” Margola hesitantly approached serialism and never quite utilized it “without reservation.”

In the *Concerto di Oschiri* for orchestra and two pianos (dC 94), written in 1950, Margola used non-rigorous serialism. This unfamiliar language for him perhaps explains the over two years of gestation, an unusually long time for Margola. Other important works of this period are the *Symphony for Orchestra* (dC 96), the *Fantasia su un tema amarico* for strings, two trumpets, and piano (dC 97), and the *Kinderkonzert no. 1* for piano and orchestra (dC 106), one of Margola’s most successful works. Of the latter Margola wrote:

> In the attempt to write a pianistic work effectively dedicated to childhood’s receptive possibilities, I had to abandon all revolutionary ambitions and gather myself in absolute humility in order to find that expressive innocence which my current atonal language would not have allowed. After all, not even serialism, toward which I am directing myself as a consequence of a natural evolution, was adequate to express the children’s world. Therefore, I chose a predominantly tonal sonic material directing my attention to the problem of instrumental individuality. It is from this point of view that the work can be said to have come into being. Without contradicting what I stated earlier, I also permitted myself a few serial explorations; in any case they are completely unnoticeable in the general development of the three movements of the *Kinderkonzert*. This is to show that there are neither limits nor incompatibility of expressive means where there is logic of musical thought.

After the success of the *Kinderkonzert*, Margola wrote several pieces in this “light” genre. Among these are the *Kinderkonzert no. 2* for violin and orchestra (dC 109) and the *Variazioni su un tema giocoso* (Variations on a Playful Theme, dC 142 and 143).

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95 Ibid., 290-91.

96 From the program notes of the *XVIII Festival Internazionale di Musica Contemporanea* of the *Biennale di Venezia* 1955 where the *Kinderkonzert* was premiered by Arturo Benedetti Michelangeli. Quoted in De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 294-5.
In a letter to Brunelli, Margola further describes his attitude towards serialism:

Going back to the topic of serialism, I will tell you that even I used it and still use it. However, I use it without being used by it. In other words, I do it as a master and not as a slave and despite the conformism of modernity, I use, at my pleasure, all tools that are available to me, including diatonicism. I would consider myself a fool if given the chance to live with servants I sought masters. “Eclecticism!” the serialists will scream in shock. Exactly! Exactly the same way that Bach and Mozart were eclectic, who not only made use of diatonicism and chromaticism, but also of oriental modes (such as the Neapolitan sixth). As you can see this position is extremely advantageous for me in that it saves me from the pity of my colleagues. The anti-serialists look at me with a frown because I also used serialism, the serialists perhaps look down on me because I am not controlled by their “recipes for happiness.” But, what can I say? This is how I am. This is called: “doing things your way,” and I do it because I like to breathe fresh air. 97

Margola’s desire to compose positive and serene music found a perfect outlet in the numerous sonatine for students, which are some of the most widely known works written by him. Among these are the early Sei piccoli pezzi per fanciulli for piano (dC 70), the collection Mosaico (dC 95), Sei Sonate Facili (dC 108) and the Quattro Sonatine (dC 112).98 He also published textbooks for the study of harmony and composition including 150 Bassi corredati di esempi e regole per l’armonizzazione del basso (dC 103) and the Guida pratica per lo studio della composizione (dC 105).

Margola ultimately went back to his original style, abandoning serialism. This is how he introduced his Double concerto for violin, piano and strings (dC 132) written in 1960:

After having tried for a few years to force my musical nature to the serial technique, and after realizing the impossibility of moral reconciliation with such sonic environment, I decided to follow what I consider my right path: that of the silent artisan that, in absolute modesty, operates outside of the clangors and polemics. 99

Regarding Margola’s late (and largest) production de Carli wrote:

Once the days of great nationalistic ideals of an Italian music worthy of its own glorious tradition ended, replaced as they were by a new historic time characterized by the research for new

97 In Brunelli, 365.
linguistic solutions, Margola understood that his own expressive world no longer coincided with the most advanced contemporary musical culture. There could only be three alternatives: try to upgrade at all costs, completely give up composition, or work on the sidelines [. . .] He settled for the latter [. . .] 100

Late Years

After his retirement, Margola continued to write for the remainder of his life, composing hundreds of pieces for all kinds of ensembles. He continued to write sonatas, partitas, concertos, preludes, studies, and fantasies as he always had. He gradually shifted his attention to short compositions for solo instruments or unconventional chamber groups. His musical language lost the “aggressive” energy of the early years. Margola’s music became essentially “anchored” to a generic form of neoclassicism. “Great rhythmic vitality, classical phrase structure, limpid diatonicism, prevalent use of the intervals of fourths and fifths” are all characteristics found in many of these works. 101

Based on the extremely large number of short sketches that have survived, it seems that Margola composed very frequently as a form of exercise. Many of the unedited works were most likely simple exercises with no ambition or ideas written in preparation for a larger piece. Margola had a great facility for melodic ideas. De Carli writes that perhaps it is this facility that guided the composer to the point that he slowly abandoned any intention of developing the ideas. 102

There are many works for unusual ensembles such as flute and oboe, violin and cello, bassoon and piano, tuba and piano, guitar quintet, bassoon and contrabassoon, oboe and guitar, doublebass and piano, mandolin and guitar, flute and double bass, flute and

100 De Carli, Franco Margola (1908-1992), Il Musicista e la sua opera, 313.
101 Ibid., 315.
102 Ibid., 321.
bassoon, guitar and harpsichord, piano for two right hands and many others. These unusual choices were not only an exploration of new timbric possibilities but were motivated by a need to fulfill practical needs such as writing music for an unusual ensemble that needed new repertoire.

Many performers asked Margola to compose original works for them (that would then be dedicated to them). Margola had long-lasting friendly relationships with some of Italy’s largest publishers. Out of the nearly 140 works that were published during his lifetime, nearly a third were for guitar. Many others have been published since his death in 9 March 1992.

To use de Carli’s words:

Margola’s music, modern but not futuristic, educated but not cerebral, easy but not trite, contributed and still contributes to fill a cultural gap otherwise left empty by the modern avant-gardes, by now castled in their ivory towers and completely lacking any ties to the public that are not established by learned critics whose expressions are often incomprehensible as well. It meets the tastes of an audience who has digested Stravinsky but not yet Luigi Nono, and that asks to listen to the modern but does not want to abandon the tradition or reject the past. Musicians themselves meet those requirements more than anyone else, and this explains the positive feedback achieved by Margola’s music within the musical institutions where music is the daily routine. This goes hand in hand with the idea of the honest artist-artisan [...] 103

In 1967, Margola wrote his first piece for guitar. This instrument gradually became his favored medium for which he was to compose over four hundred works. Margola’s interest for the guitar was stimulated by his collaborations with numerous guitar players as well as his publishers. These works will be the focus of the following chapters.

103 Ibid., 327.
Figure 3. Franco Margola in his studio (photo courtesy of Alfredo Margola).
Chapter 5

WORKS FOR SOLO GUITAR

Overview

The majority of Margola’s guitar compositions are for solo guitar. De Carli’s catalog includes nearly 350 unpublished works for solo guitar.\(^{104}\) This number is somewhat deceiving, since a large number of them are brief compositions and often incomplete. The value of many of these pieces, which probably were not intended for publication but simply as a way to maintain exercise, is dubious. Only twenty-eight works for solo guitar have been published so far. These include two sets of studies, four sonatas, six collections of short pieces including a collection of eight easy pieces, three multi-movement works, and thirteen separate pieces.

Generally speaking, the technical difficulty of the solo works is much higher than the chamber works. Although Margola never tried to explore new ways of writing for the guitar, as many of his contemporaries did, from the very early works he demonstrated an excellent understanding of the capabilities of the instrument. His compositions are centered on melody, harmony, and counterpoint, usually with little or no timbric and dynamic contrast.

\(^{104}\) Since the publication of the catalog, ten of these compositions have been published by Raffaele Carpino. These are: *Novelletta* (dC 210), *Omaggio a Bach* (dC 302), *Offerta musicale a Bach* (dC 303), *Canzone* (dC 507), *Il Cadenza in forma di Rondò* (dC 521), *Improviso* (dC 524), two *Moderati* (dC 560 a and b), *Nenia* (dC 579), *Poema* (dC 585), and *Protasi* (dC 592). Franco Margola, *10 Composizioni inedite*, revised and fingered by Raffaele Carpino, (Padova: Armellin Musica, 2008).
Studies

In the Otto studi da concerto (dC 158), his second published work for solo guitar, we find a number of features typical of his entire production: moderate to slow tempos, lack of key signatures, free use of simple triads, moderate but consistent use of chromaticism, frequent use of patterns, use of simple and repetitive rhythms, polyrhythms, and modality. All eight studies in this collection have specific tempo indications that are surprisingly slow, especially if we consider that they are intended to be “concert studies.”

The use of patterns, especially arpeggios or alberti-like figures, is consistently found in Margola’s music. Example 5.1 shows a pattern used sequentially. In this example, we also find a typical free use of triads. The descending chromatic line created by the moving minor triad is a sound very often heard in his music. Margola never used key signatures, even when, as in Study no. 1, the tonal center is clearly B minor (the key is explicitly indicated in the titles of all eight studies, but this is unusual).

Ex. 5.1. Franco Margola, Otto studi da concerto (dC 158), Study no. 1 in B minor, mm. 9-11.

Chromaticism is another recurring feature in Margola’s music; its use is consistent but almost always measured. Margola often used chromaticism to dilute or

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105 The present discussion is relative to the guitar works only and therefore to the style of Margola’s late works.
temporarily avoid tonal centers. In example 5.2, taken from Study no. 2 in G major, Margola creates an unstable harmonic context while still keeping G as the tonal center. In both examples, we can also observe a use of repetitive rhythmic patterns.

Ex. 5.2. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 2 in G major, mm. 2-3.

As we will see when dealing with his chamber works, Margola’s music contains clear references to the past. One of the most obvious ones is the typically baroque rhythmic pulse which, once established, is rarely interrupted. Probably for this reason, Margola rarely used rests in his music, except to silence a voice or instrument while another one played. Example 5.3 demonstrates how Margola uses counterpoint to ensure that the pulse is not lost. On beats one and three of the second measure of the example, we can see how he avoids gaps in the pulse by combining two different but complementary rhythms. This exact figuration is frequently found in baroque music as is shown in example 5.4 (beat four of the first measure), taken from J.S. Bach’s Fugue no.1 from the *Well Tempered Clavier* Book One. This rhythm is often used by Margola in his chamber music as well.
Ex. 5.3. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 8 in C minor, mm. 2-3.


Another technique Margola often employed was the use of melodic ideas which suggested a tempo different than that of the piece. This allowed him to create rhythmic contrast without interrupting the flow of the music. Example 5.5 A shows how, while continuing the steady sixteenth-note motion, he inserts a sequence built on descending triads which naturally creates the impression that the meter is temporarily shifting to 2/4 by implying the melody shown in example 5.5 B. A similar but more complex example is found in the penultimate measure of *Study no. 2* (ex. 5.6).
Ex. 5.5. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 1 in B minor, m. 12.

Ex. 5.6. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 2 in G major, m. 15.

As we will see, Margola frequently borrowed ideas from the music of the past. This is evident in the formal structures as well as in the rhythm and the use of modality. The latter is particularly evident at cadential points where he often replaced the leading tone with the lowered seventh (i.e. v to I). Examples 5.7 and 5.8 show two such cadences found in the final measures of Studies no. 3 and no. 8.

Ex 5.7. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 3 in B minor, m. 16-7.
Sonatas

The four guitar sonatas were written between 1972 and 1979. All four of them are in three movements. The sonatas are by far the most extensive pieces for solo guitar. Of the four, the first and second (dedicated to Enrico Tagliavini and Guido Margaria respectively) have had numerous performances in Italy, while the third and fourth were virtually unperformed after their premiere. The first two sonatas are also the only ones that have been recorded so far.

After hearing Margola’s guitar sonatas, one cannot help but wonder how it is possible that they have received so little attention. They contain some of Margola’s best writing for the guitar. The first two sonatas have a strong romantic flavor, and both are melancholic yet cheerful at times, two qualities often found in Margola’s music.

In the sonatas, Margola successfully combines his energetic and propulsive rhythms with sensual melodies. The Second Sonata is perhaps the most captivating of the four. The third movement has a strong but refined Spanish feel and is beautifully written for the instrument (see ex. 5.9). As we have seen, strong pulse is a typical feature of

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106 This information is based on the performances of the individual sonatas listed in de Carli’s catalog.

Margola’s music and this movement is no exception. All the movements of the sonatas employ common time signatures, usually 4/4, 3/4, and 6/8.

Ex 5.9. Franco Margola, Guitar Sonata no. 2 (dC 218), mvmt. 3, mm. 1-7.

\[\text{Ex 5.9. Franco Margola, Guitar Sonata no. 2 (dC 218), mvmt. 3, mm. 1-7.}\]

Fabio de Girolamo describes the Third Guitar Sonata as the “most difficult for the listener, because it’s the one in which the harmonic successions are more forced and in which the melodic structures are less common and more dissonant.”\(^{108}\) In the Fourth Sonata, Margola returned to a more consonant style. The first movement of the sonata is clearly reminiscent of baroque music (see example 5.10). The two-voice counterpoint which dominates the movement is interrupted only by short chordal sections. The tempo again is 6/8, a meter which is probably so often chosen by Margola for its versatility. Two unusual features of this sonata are the use of the \textit{tambora}\(^{109}\) in the first movement (see example 5.11), and the brief excursion to the high register of the instrument near the end of the third movement. Both of these elements are rarely found in Margola’s music.


\(^{109}\) The \textit{tambora} is a common technique in the Spanish repertoire. The effect is obtained by striking the strings with the back of the thumb over the bridge.
The impression one gets from this piece is that Margola had accumulated a lot of experience composing for the guitar and collaborating with guitarists, and by this time was writing with greater confidence. This sonata is one of Margola’s most interesting works and certainly deserves to be heard more often.

Ex 5.10. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 1, mm. 1-4.

![Moderato \( \text{\textit{d} = 80} \)](image)

Ex 5.11. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 1, mm. 98-100.

Ex 5.12. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 3, mm. 94-96.

Collections of Pieces

Margola wrote several pieces with the beginning student in mind. De Carli’s catalog includes titles such as *Six Easy Pieces for Children* (dC 70), *Fifteen Easy pieces for young pianists* (dC 160), and *Six Easy Sonatinas* (dC 108). Margola’s first publication
for guitar was a transcription of *Six Easy Pieces for Children* (dC 70) by Renzo Cabassi.¹¹⁰

*Eight Easy Pieces for Guitar* (dC 182) is a collection of short pieces intended for beginners. The title, however, is rather misleading; the term "easy" in this case is to be understood in a strictly musical sense, the pieces are indeed shorter and simpler than usual, but from a technical standpoint, the pieces are by no means easy.

The *Six Bagatelles* (dC 254) were written shortly after the Fourth Sonata. De Girolamo describes this period of Margola’s production as “more regressive, in which the author, barricaded behind consolidated musical positions, limits himself to repeating old and stale formulas.”¹¹¹ To be fair, the *Bagatelles* are much more interesting pieces than some earlier pieces such as, for instance, the group of *Dieci composizioni* (dC 198). That said, De Girolamo’s statement describes a large number of Margola’s works in which he seems to pursue a style of writing that lacks the vitality and originality of his best works. Many of the unpublished works belong to this category, but some of his published works fit this description as well. In these compositions, we notice an almost complete lack of dynamic markings, a decreasing variety in rhythm and tessitura, and an almost obsessive use of two-voice counterpoint.

**Multi-Movement Works**

*Trittico* (dC 226), as the name suggests, is a three-movement work which Margola dedicated to Angelo Gilardino. This work is more dissonant than usual. Margola, as we have seen, normally wrote in a moderately chromatic style that is more “unstable” than


truly dissonant. De Girolamo describes this piece as a “work of obvious importance,” and “one of the works most open to twentieth-century experiences from an author who was generally reluctant to take avant-garde positions.” This can be seen in the first movement, a ricercare based on six notes. The six-note theme, shown in example 5.13, was used by Margola in three other works, including Canto Notturno e Allegro for flute and guitar (dC 229). It should be noted that, while the pitch selection differs from most of Margola’s works, this is the only unusual aspect. From a rhythmic standpoint, the piece looks like any other piece by Margola. The rhythmic pattern of the second movement (ex. 5.14) is cliché even for him. The overall impression is that of a composer who attempted to write in a style in which he was not comfortable and in which he did not fully believe.

Ex 5.13. Franco Margola, Trittico (dC 226), I – Ricercare su sei note, mm. 1-2.


The suite La Brescianella (dC 270) is a set of seven short pieces. These compositions contain other elements typical of Margola’s style: music and forms reminiscent of the past with alternating moments of light-heartedness and melancholy.
The title of the suite, which literally means “the Little Girl from Brescia,” was suggested to Margola by the publisher, who thought it might help sell the suite better. Whether Margola really approved of the title is beside the point; the dreamy and innocent feelings evoked by the title fit well the style of the piece. The individual titles of the movements are typical of Margola, suggestive as they are of the strong links to the past in his music as well as the romantic nature of the person: Momento Musicale, Elegia, Rondò, Canto Amoroso, Capriccio, Fantasia, and Finale. An interesting element found in every movement of the suite is the use of extended beams (ex. 5.15). While their use in solo guitar music is limited, Margola uses them in virtually all of his chamber works. The contrast between the tempo and the groupings of the notes creates a rhythmic variety which would otherwise be missing. This makes this piece more interesting than works like Preludio-Grandaria-Scherzo (dC 296), in which there is much less rhythmic variety.

Ex 5.15. Franco Margola, La Brescianella (dC 270), Capriccio, mm. 2-3.

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112 De Carli, Franco Margola (1908-1992), Il Musicista e la sua opera, 325. This was also confirmed by Guido Margaria (who was the editor of the pieces) during the interview with present writer.

113 The Prelude, which is a choral-style piece is, however, a beautiful piece.
Isolated Pieces

Among the dozen single-movement pieces that were published as single pieces or as part of a collection of works by different authors, a few stand out for different reasons. The Ballata (dC 175), one of Margola’s earliest works for guitar, stands out for its unique melodic material and complex formal structure. Form in Margola’s works is typically extremely simple, and the themes are presented in succession frequently with little or no development. “It is as if the composer tries to push the listener to focus exclusively on the harmony, eliminating any kind of distraction caused by formal ideas.”\footnote{Fabio de Girolamo, “La letteratura chitarristica del novecento” (dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 132.} This is also one of the longest pieces in this group. The theme of the piece, with its frequent dramatic leaps (ex. 5.16), is one of Margola’s most profound and beautiful. As we have seen, Margola often wrote melancholic pieces, but there is usually a certain “dignity” about them which prevents them from becoming too romantic. The Ballata shows Margola’s most romantic side.

Ex. 5.16. Franco Margola, Ballata (dC 175), mm. 1-9.
"Omaggio a de Falla" (dC 216) was the first of Margola’s pieces to be commissioned by Guido Margaria in 1976. Guido Margaria commissioned several Italian composers to write a piece for guitar for the centenary of the birth of Manuel de Falla (1876-1946). The "Omaggio a de Falla" is a piece of beautiful simplicity. This mostly diatonic composition in A minor has some of the best qualities of Margola’s music: energetic rhythm (the tempo is again 6/8) and concise yet penetrating melodies. The opening melody (ex. 5.17) has a Spanish flavor similar to the third movement of the Second Sonata. It is one of those melodies that once heard is not forgotten for a while, the kind of tune you whistle on your way home from a concert.

Ex. 5.17. Franco Margola, "Omaggio a de Falla" (dC 216), mm. 1-4.

The "Caccia" (dC 249), written in 1979, also stands out among this group of works because of its coherence and the relatively small number of ideas used, which are developed throughout the piece. Motivic development, as we have said, is not always found in Margola’s music. More often than not, melodic ideas flow one to the other without being developed. This lack of coherence became even more accentuated in his later production. The main motive of "Caccia" is a clear reference to the horn fifths so often used in seventeenth- and eighteenth-century music to depict hunting scenes (ex.
This mostly diatonic yet distinctive melodic idea is then followed by a more chromatic one, more typical of Margola (ex. 5.19). This allows the composer to create an environment in which he can freely alternate between diatonic and chromatic elements.

Ex. 5.18. Franco Margola, *Caccia* (dC 249), mm. 1-3.

Ex. 5.19. Franco Margola, *Caccia* (dC 249), mm. 9-12.

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Margola used the same motive in two other pieces for guitar which are unpublished: *Caccia* (dC 249a), and *Caccia nel bosco coi cani che non abbaiano perché i loro padroni no li pagano abbastanza* which means: hunt in the woods with dogs that don’t bark because their owners don’t pay them enough (dC 249 b).
Chapter 6

CHAMBER WORKS WITH GUITAR

Description

This chapter is an overview of Margola’s chamber works with guitar in general terms so as to give an idea of the style, size, and quality of these works. For practical reasons we will group the works in the following categories:

- Works for flute and guitar
- Works for two guitars
- Duets, trios, and quartets for strings and guitar
- Works for three guitars
- Works for guitar and piano
- Works for guitar and another instrument
- Guitar concertos

Works for Flute and Guitar

De Carli’s catalog includes nearly fifty works for flute and guitar. This number again is not to be taken literally, as many are short single-movement pieces and many others are not complete. This group of works includes twenty sonatas, four multi-movement works, and twenty-four single pieces.
Sonatas

The sonatas for flute and guitar include some of Margola’s most beautiful music. Margola’s constant flow of melodies finds in the flute a perfect medium. Of the twenty sonatas listed in de Carli’s catalog, only five have been published. Of the remaining fifteen, nine are incomplete (only some of the pages have been found), one has only two completed movements, one is unfinished and one is missing from the archive.¹¹⁶ That leaves only three complete sonatas that have not been published.

This confusing state of things needs some further explanation: when Ottavio de Carli began to sort through the large number of disorganized papers in Margola’s studio shortly after his death, he found numerous incomplete pieces. He was then faced with the dilemma of whether a piece was never finished or if the remaining parts of it had been lost or at least not yet identified.¹¹⁷ The latter is a particularly challenging task in Margola’s case because of the frequent lack of thematic coherence in his music as well as the strong similarities between many of his works. Many of these works are likely to be scattered around Italy and, thanks to the catalog, some of them can one day be identified.

Another source of confusion in the case of the flute and guitar sonatas is the inconsistent, almost random numbering of these works by Margola himself. There are two sonatas with the title Sonata Quarta, three Sonata Quinta, three Sonata Sesta, two Sonata Settima as well as two sonatas with no number, and one Grande Sonata.

The four sonatas that were published as a series by the publisher Zanibon were written between 1973 and 1974. They were the result of Margola's collaboration with the

¹¹⁶ This information refers to the status of the archive as of February 19, 2009.

flute and guitar duo Gian Luca Petrucci and Antonio de Rose, to whom they were dedicated. Margola met Gian Luca Petrucci in 1973 while they were both professors at the Parma Conservatory. Margola also dedicated to him the *Trio for Two Flutes and Guitar* (dC 294).\(^{118}\)

All sonatas are in three movements except the third, which has an additional slow movement at the end. The first and second movements are typically moderate in tempo (andante, andantino, poco allegro, etc.). The second movement is written in 3/8 or 4/8. The third movement is always the most upbeat (allegro or allegretto), usually a dance in two or four with frequent articulations and grace notes. The length of the sonatas is typically around ten minutes. While the framework is very traditional, there is little resemblance with the classical sonata form.

The contrapuntal style which permeates these works is apparent from the very beginning of the first sonata shown in example 6.1.

Ex. 6.1. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), mvmt. 1, mm.1-4.

\(^{118}\) Gian Luca Petrucci, “*Aspetti della musica per flauto di Franco Margola*,” *Falaut*, no. 10 (July-September, 2001): 32.
As we can see, the flute plays a lyrical melody mostly made up of small intervals. The flute is also more active rhythmically than the guitar. The guitar part is less distinct, contains larger leaps, and is essentially made up of eighth notes. The flute part is clearly the principal idea, or at least the one that stands out the most. The guitar, in essence, provides a steady pulse, a “walking bass” if you will, against which the flute can move freely without any gaps in the rhythm. This is not, however, the only role of guitar. Example 6.2 from the same movement shows how the flute and guitar part complement or imitate each other. Example 6.3 shows another instance of this. The angular guitar parts shown in examples 6.1 and 6.3 resemble music for monophonic instruments in which there is an implied polyphony. The notation of the guitar part is unconventional, as usually individual parts are notated independently so their exact durations are accounted for (particularly the bass-line).
Ex. 6.2. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), mvmt. 1, mm.7-10.

Ex. 6.3. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), Poco Allegro, mm.26-8.

The rising thirds in the first two measures of example 6.2 are also a common element in the chamber works (see also ex. 6.1 m. 4). Two other consistent aspects are the extensive use of extended beams as well as the lack of dynamic markings. In the entire First Sonata, there isn’t a single indication of dynamics. This is especially surprising since Margola almost always indicated specific tempo markings. The only
indications in the music are an occasional *ritardando* or *a tempo*, generally near the end or the beginning of a section. The lack of dynamic markings should not suggest that Margola’s music does not ever get loud or soft, but rather that the dynamics are implied by the music. After all, there are virtually no dynamics in baroque music either.

As shown in the three examples, the time signature frequently changes throughout the movement. This is rarely found in solo guitar music but is common in the chamber works. The style of the sonatas varies from completely diatonic to very chromatic but is generally moderately chromatic and modal. The internal and final cadences almost always end on a major triad. The form is free, sometimes through-composed or made up of various thematic groups which are often transposed. Tonal centers shift constantly and there are never any key signatures.

The two instruments are always active and solos are extremely rare. There are short guitar solos in the third movement of the Fourth Sonata and the second movement of the Second Sonata (see ex. 6.5). Even in the solos, the guitar part is always simple and contained.

The second sonata is probably the most idiomatic for the guitar. The texture of the guitar part is thicker and the notation more guitaristic. In examples 6.4, 6.5, and 6.6, we notice the use of chords and open strings, as well as the separation of the lower and top layers.
Ex. 6.4. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 2, mm. 1-4.

Ex. 6.5. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 2, mm. 41-44.

Ex. 6.6. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 3, mm. 1-4.
The Third Flute and Guitar Sonata is the most chromatic of the four. It has four short movements, all in ABA form. The influence of baroque music is very evident in the A section of the third movement (see example 6.7). The fourth movement is very chromatic, and is reminiscent of serial music with a touch of French impressionism. Even in this less usual setting, Margola’s style is recognizable in the occasional use of sequences and parallel major thirds.

Ex. 6.7. Franco Margola, *Sonata Terza* for flute and guitar (dC 194), mvmt. 3, mm.7-8.

In the Fourth Sonata, Margola returns to a more tonal style. This piece is one of Margola’s best known and most played pieces for flute and guitar, and certainly one of the most beautiful.

*Sonata for Flute and Guitar* (dC 211)\(^{119}\) was the only other published flute and guitar sonata. It was published by a small company called Concert Artists Society Editions in 1976 but the company quickly went out of business.\(^{120}\) The sonata is similar in style to the First and Fourth Sonatas with a moderate first and second movement and

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\(^{119}\) The title is in English in the publication.

\(^{120}\) Ottavio de Carli, *Franco Margola (1908-1992), Catalogo delle Opere*, 186. The title in the Manuscript is *Sonata n° 5* but has nothing to do with the other fifth sonatas. Margola then wrote four Fifth Sonatas for flute and guitar.
fast, dance-like third movement. The same can be said of the two complete unpublished sonatas *Sonata Quinta* (dC 213) and *Sonata n. 9* (dC 707). It should be mentioned here that one of the problems with analyzing Margola’s vast output is the little variety often found in the style as well as the form and the materials used. In this sense, in the last years, there is a regression in Margola’s production rather than an evolution.

**Multi-Movement Works**

Margola’s first work for flute and guitar is *Quattro Episodi* (dC 159) from 1969. This work is incidentally also one of his better known, most performed, and recorded works for flute and guitar. All four movements are short pieces in the favored ABA form and there is nothing unusual about them. It is Margola’s melodic gift that makes these pieces special. The flute part is more fluid than in many later pieces, and the melodies are captivating and sensual. The guitar part, mostly in the lower range, complements well the flute part, which is mostly in the upper range. Two interesting features of these works are the guitar solo in the second movement shown in example 6.8 and the polyrhythm in the fourth movement shown in example 6.9. The solo in the second movement is a rare instance of the flute assuming an accompanying role. It is surprising that Margola did not experiment further with these ideas in later pieces.
Ex. 6.8. Franco Margola, *Quattro Episodi* for flute and guitar (dC 159), *Secondo Episodio*, mm.35-42.

Ex.6.9. Franco Margola, *Quattro Episodi* for flute and guitar (dC 159), *Quarto Episodio*, mm.1-2.

The first movement of *Canto Notturno e Allegro* (dC 229) was mentioned in chapter 5 as one of the pieces that Margola composed using the same melodic idea found in *Ricercare su sei note*, the first movement of the *Trittico* (dC 226) for solo guitar. In *Canto Notturno*, the theme is introduced by the guitar which has a prominent role in the
movement. The flute rests for fifteen of the fifty measures of this movement, which is very unusual for Margola. The somber theme sets a dramatic tone reflected in the title of the composition. The Allegro is one of Margola’s typical light-hearted compositions. It has no relationship with the *Canto Notturno* and is not as interesting.

*Cinque Impressioni* (dC 698) is a set of five miniature pieces ranging from about forty seconds to one minute and a half in length. They are well-crafted pieces of different character, mostly through-composed. They were published in 2009 by Les Productions d'OZ (edited and fingered by the present writer). This kind of miniature work is well suited for Margola, as it avoids the monotony of many of the longer works. This is the case, for instance, of the *Fantasia* (dC 700), in which, nonetheless, there are some pleasant moments.

**Single Pieces**

As mentioned earlier, there are over twenty single pieces mentioned in de Carli’s catalog. All of these works are loose compositions, without a title other than sometimes a tempo marking. As we have mentioned earlier, Margola was in the habit of composing frequently. It is likely that many of these works were never intended to be important works, but it is also possible that some of them are unidentified movements from larger works. Margola also frequently composed many versions of a piece or movement and later chose the one he liked the most. It is apparent that composing came quite easy for him. With that in mind, it is difficult and probably unfair to make a value judgment on these works.

Generally speaking, Margola continued to write pieces that are strikingly similar to the sonatas but more conservative. The distinctive features that made the sonatas
unique gradually disappear. In other words, the general stylistic features we have outlined continued to be the framework of virtually all of these compositions. The only obvious difference between all of these pieces is the melody. Margola continued to write many beautiful melodies. Among the pieces that stand out from this group are the very classical *Marcetta* (dC 701), the *Spirito* (dC 709), and one of the many compositions without title (dC 691), to name a few.

**Works for Two Guitars**

**Easy Pieces**

As we have seen, Margola composed several pedagogical works. Among them are two collections of easy pieces for two guitars. The first, entitled *5 Duetti Facili per due chitarre* (dC 220), was written in 1977 and was published three years later by Zanibon. The second, simply entitled *Pezzi Facili* (dC 243) and written in 1979, is a collection of five additional pieces and is currently unpublished. Another short easy work by Margola (*Andantino* dC 309) was included in a guitar method by Virgilio Cattaneo. *Preludio per due chitarre* (dC 236a) is a transcription for two guitars of *Ultimo Canto* (dC 236) and, although it was not explicitly an easy work, it can be included in this list for its great simplicity.

In all of the easy works, we immediately notice a simplification of the musical materials. Margola’s moderate chromaticism gives way here to a simpler and often completely diatonic style. De Girolamo writes the following of the *5 Duetti Facili*:

Margola’s hand is only occasionally recognizable giving the idea of a routine work rather than a truly inspired one. Even the harmonic solutions adopted do not have the originality that even in a tonal context is often found in Margola. The pieces are all very short and formally very simple.
(just enough time to expose the theme twice). The compositional process is that of the accompanied melody.\textsuperscript{121}

Although it is hard to disagree with de Girolamo’s points, he fails to consider these works for what they were intended to be: easy pieces for beginners to play. We have already seen in similar works for one guitar how Margola’s easy pieces are not only easy technically (or at least were intended to be), but are also easy to understand from a musical standpoint: clear phrases, simple harmonies, and easy rhythms. They are written with the inexperienced student in mind. If we consider these pieces from this point of view, then they are quite effective. They are all truly easy to play, they use a variety of common meters, and have pleasant melodies.

Perhaps the most valuable aspect of these works is the rhythmic accuracy needed to successfully perform them. Margola’s habit of maintaining a continuous pulse by ensuring that any gaps in one part are filled in by the other becomes a valuable teaching tool (see ex. 6.10), particularly when teaching beginning guitar students, who are so often unaccustomed to playing with others.

Ex. 6.10. Franco Margola, \textit{5 Duetti Facili} for two guitars (dC 220), \textit{Duetto Primo}, mm.13-16.

\textsuperscript{121} Fabio de Girolamo, “La letteratura chitarristica del novecento” (dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 143-4.
Sonatas

The most important works for two guitars are by far the three sonatas. Of these works, only Sonata Prima (dC 235) was published during Margola’s lifetime. Sonata Seconda (dC 663) was published posthumously in 2000 and the Third Sonata (dC 660) is currently unpublished.

Generally speaking, in these sonatas, as in all the works for two guitars, the first guitar has a primary role, while the second has a secondary function and is usually easier to play. The music is more imitative than usual. The style varies from very chromatic, as the first movement of the first sonata, to very diatonic. We also notice an almost complete lack of polyrhythm which was so often used in the flute and guitar sonatas, and a consequent simplification of the rhythm. All three sonatas are major works and are indeed worth exploring further. The First Sonata is more chromatic than the others and is very expressive. The Second Sonata is harmonically more conservative and has strong references to baroque music but also offers the most dialogue and equality between the instruments. The Third Sonata is a very extensive piece in four movements, three of which are fast.

Quattro Duettini (dC 224) is a set of four short pieces which is a more ambitious and more difficult work than the easy pieces but not as important or interesting as the sonatas. They were published posthumously in 1999.

Single Pieces

There are a number of single works for two guitars that are unpublished. The same issues mentioned earlier with regard to the isolated pieces for flute and guitar apply here. While some of these works are notable in size and were probably intended to be
part of a larger work, several others are short compositions which were probably simply written for exercise. Some of them offer an insight into Margola’s compositional process: he often wrote many versions of the same piece in which he began with the same idea and explored it by taking it in a completely different direction or combining it with another piece. One such example is a series of three completed compositions (dC 661, 661a, and 661b) all of which start exactly the same. They are respectively 93, 143 and 32 measures long.

**Duets, Trios, and Quartets for Strings and Guitar**

The majority of these works are for violin and guitar. Although Margola studied violin for many years, the violin parts are very simple and most of these works are not particularly interesting. The only published work for violin and guitar is the *Sonatina* (dC 259). This is a joyful piece, which is much more symmetrical and tonal than the sonatas for flute and guitar. Most of the unpublished works are the usual counterpoint exercises, with the exception of a three-movement work (dC 242) with no title (probably intended as a sonata), which is a substantial work. One notable aspect of all of the minor compositions is Margola’s ability to create new melodies, an ability which he never lost.

There are three additional works in which the guitar is combined with strings. These are: *Fantasia* for viola and guitar (dC 758), *Divertimento* for violin, viola, and guitar (dC 764), and *Impressioni 1967* (dC 151) for violin, viola, cello, and guitar. All three of these works are well crafted and denote a greater effort on the part of the composer.
In the *Fantasia* the sonority of the guitar is tastefully blended with the viola. The guitar part is thicker than usual and the viola alternates between thorny and legato melodies (ex. 6.11 and 6.12), giving this piece a peculiar sonority.

Ex. 6.11. Franco Margola, *Fantasia* for viola and guitar (dC 758), mm.1-2.

Ex. 6.12. Franco Margola, *Fantasia* for viola and guitar (dC 758), mm.9-11.

The *Divertimento* features a balanced distribution of roles between the instruments, particularly in the violin and viola which start the piece together. The guitar texture is rather thin and simple, especially considering the instrumentation. Example 6.13 shows the entrance of the guitar after the introduction is played by the violin and viola alone. The entrance is marked by a new theme accompanied by the violin and viola.
Impressioni 1967 (dC 151) for string trio and guitar was Margola's second work for guitar and the first work in which he used the guitar in a chamber setting. In an interview with Renzo Baldo published in 1986, Margola was asked which out of his numerous works (well over 300 at the time) he thought were the most significant. Margola’s answer was:

I don’t really know how to answer this question. I think the appreciation of their “significance” should be left to the listener and not the author. I can tell you which of my scores I am most emotionally attached to. I say this because I think of my works (as I think many composers do) as children for which one always has feelings, even if one is a little cuter than the other. But if I must choose, then I would choose the Kinderkonzert for piano and orchestra, the Sonatas for piano, the Concerto for two pianos and orchestra, the Quintet for two violins, viola, and cello [sic], Tre Epigrammi Greci, and Impressioni for string trio and guitar. I won’t deny that these choices are influenced by the fact that these works were among the most successful and obtained the most gratifying compliments from both critics and performers.123

Impressioni 1967 is a set of five miniature pieces entitled Introduzione, Notturno, Inno, Aria, and Canto di Battaglia. The pieces are relatively simple, have clearly defined

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122 Margola was probably referring to the Partita (dC 177) for two violins, viola, cello, and double bass.

themes and are similar in style and quality to the best works of the same period. Margola uses the guitar as a soloist (ex. 6.14) as well as an accompanist (ex. 6.15).

Ex. 6.15. Franco Margola, *Impressioni 1967* for violin, viola, cello, and guitar (dC 151), mvmt.5, mm.1-4.

**Works for Three Guitars**

There are five works for three guitars, all of which are substantial compositions. There has been some interest in this repertoire, particularly from two Italian groups, the *Vivaldi Guitar Trio* and the *Trio Ravel*, who have recorded and performed these works extensively. The *Vivaldi Guitar Trio*, formed, not coincidentally, by students of Guido Margaria,\(^{124}\) has also edited the publication of four of these works: *Trio (Sonata)* (dC 228), *Sonata II* (dC 234), *Contrappunti* (dC 237), and *Fantasia* (dC 766). *Sonata* (dC 281) was the only work for three guitars published during Margola’s lifetime.

The most obvious aspect of these works is the extensive use of counterpoint and the almost exclusively monodic guitar parts. This choice of style generates an essentially

\(^{124}\) Vivaldi Guitar Trio, Curriculum, [http://www.vivaldiguitartrio.it/curriculum_eng.html](http://www.vivaldiguitartrio.it/curriculum_eng.html) [accessed September 3, 2009].
non-guitaristic music. In the introduction to the Trio Ravel’s recording of the complete works for three guitars by Margola, Michele Sganga writes that “the use of an idiomatic language full of effects, a device exploited and often abused by many twentieth-century composers, does not find room in an aesthetic which closely follows the dry late-renaissance formal structures. The neoclassicism which permeates Margola’s production does not lend itself well to experimentation, therefore favoring a return to consolidated formal schemes such as ABA or Rondò.”

The first of these works, Trio (dC 228), was written between 1977 and 1978 and published posthumously in 1997. Upon starting this work, Margola wrote to the publisher Zanibon to inform him that he was working on a guitar trio, of which he had written two movements that he was “satisfied with.” After receiving the completed work for consideration, a few months later Zanibon wrote back requesting that Margola review the Sonata (referring to the Trio) because, he wrote, “there are some parts that are a little empty, frail, with a few hanging little notes. The first guitar is ok but the second is already less rich and the third has several parts that should be strengthened and fattened up.”

Therefore, Margola was criticized from the very beginning for not fully utilizing the resources of the guitar. Yet the criticism of the editor did not seem to have an effect on his writing; the guitars each play a single line and the texture thickens only near the end. Another noticeable aspect is the standard separation of the registers, so that each guitar is assigned a register despite the fact that the instruments are equal. We also notice

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a certain restraint in the music which never gets too active, almost as if Margola was
trying not to make the piece too difficult. The material is also less chromatic than usual.
Despite all of these limitations, the Trio is a charming composition. The texture varies
from contrapuntal in the first movement (ex. 6.16) to accompanied monody, in the
second, in which the second and third guitars are clearly assigned secondary roles (ex.
6.17).

Ex. 6.16. Franco Margola, Trio (Sonata) for three guitars (dC 228), mvmt. 1, mm.1-4.

Ex. 6.17. Franco Margola, Trio (Sonata) for three guitars (dC 228), mvmt. 2, mm.1-4.
The first movement of *Sonata II* (dC 234) is in ABA form. The A section is in the usual three-voice imitative counterpoint (ex. 6.18). In the B section, we find one of the rare instances in which Margola writes vertically for this ensemble using quartal harmonies (ex. 6.19). The remaining movements of the sonata suffer from excessive monotony and lack the melodic appeal and energy of other works, making this one of the weaker compositions for this ensemble. *Contrappunti* (dC 237), on the other hand, displays more rhythmic variety combined with consistent interplay, except perhaps the Finale, which is also quite repetitive.

Ex. 6.18. Franco Margola, *Sonata II* for three guitars (dC 234), mvmt. 1, mm.1-5.
Ex. 6.19. Franco Margola, *Sonata II* for three guitars (dC 234), mvmt. 1, mm.21-4.

The *Sonata* (dC 281) is probably the best of this group. This is because the usual imitative writing of the first movement (entitled *Ricercare*), in which the harmonies are so strongly reminiscent of Bach, is followed by an impressionist second movement (ex. 6.20) and then by a classical and polyrhythmic third movement. The result is a piece that, although it lacks consistency, it certainly displays a variety that is missing in some of the other works.
The last work for three guitars is Fantasia (dC 766), an extensive work in Rondò form. Margola here avoids repetitiveness by alternating long lyrical sections with the short and energetic A section. The charm of this very tonal piece again lies in the beauty of the melodies.

**Works for Guitar and Piano**

Only two of the six pieces for guitar and piano mentioned in de Carli’s catalog are currently available in their entirety. These are Fantasia (dC 247), which was published by Zanibon in 1982, and Improvviso (dC 255), published in 2003 by Mnemes. Both works were dedicated to Guido Margaria and his wife Emilia. These works have a special place in Margola’s production because they are the only pieces (except for the concertos) in which the guitar is the undisputed soloist. The reason for this is probably that the piano is better suited to accompany the guitar than the other way around and Margola was not one to go against the instrument’s nature. Both works in question are single-movement
pieces written with taste, in which the guitar and piano are surprisingly balanced. The guitar part is mostly homophonic but very active (see ex. 6.21).

Ex. 6.21. Franco Margola, *Fantasia* for guitar and piano (dC 247), mm. 9-11.

**Works for Guitar and another Instrument**

In this group are *Cinque Annotazioni* for oboe and guitar (dC 222), the *Grande Sonata* for mandolin and guitar (dC 314), *Andante* for guitar and harpsichord (dC 666), and a short piece without title for bassoon and guitar (dC 727).

*Cinque Annotazioni* was originally written for oboe and guitar for the *Duo Italiano*. Margola must have been satisfied with the work, for he later made an arrangement of the same piece for string trio. Unfortunately, only the first movement has survived in the original version, while all five survived in the trio version. The other movements could, however, be re-transcribed for guitar, since, judging by the first movement, the guitar part from the duo version was simply split between the cello and the viola in the trio version.

The *Gran Sonata* for mandolin and guitar is a conspicuous work in one movement. Different thematic groups follow each other often transposed, a technique
found in many other works as well. The initial theme is repeated at the end in the same key, but it would be simplistic to call the form ABA, since there are a number of other ideas that are repeated as well. The harmony is more conservative than usual. The first theme group is repeated twice, the second time with a cadence to G major.

There is no doubt that the instrumentation affected Margola’s choice of music. The mandolin, a traditional instrument in many parts of Italy, particularly the south, is normally associated with melancholic and folk music. The mandolin, however, has been used in art music by several composers particularly in the eighteenth century. It is traditionally used in Naples with guitar accompaniment.\(^{127}\) As we can see in example 6.22, Margola used the guitar as a continuo rather than as a traditional strumming instrument. In measure two of the piece, we find a Neapolitan sixth chord, a sonority that is not typical in Margola. One is tempted to interpret this as a tribute to the “hometown” of the instrument. The sonata is full of energy and charm, and is an important contribution to this rarely explored ensemble.

Ex. 6.22. Franco Margola, Grande Sonata for mandolin and guitar (dC 314), mm.1-4.

In the *Andante* for harpsichord and guitar, as in the works for piano and guitar, the guitar has a soloist function. While there are some interesting moments in this piece, the guitar often plays in the same or even a lower register than the harpsichord. This creates a texture in which the guitar is drowned by the piercing sound of the harpsichord.

**Guitar Concertos**

Margola wrote two concertos for guitar and strings, the first in 1975 and the second in 1983. These are his most ambitious works involving the guitar. The first of the two, *Concerto Breve* (dC 204), was published by Zanibon in 1976 and premiered by Enrico Tagliavini. This concerto is a single-movement work modeled after the baroque *concerto grosso*.

The opening theme or *ritornello* (ex. 6. 23) is always played by the full orchestra and is repeated several times, sometimes modified, throughout the piece. The harmony in
the ritornello is simple (all root position major and minor triads built on the G major scale) but the rhythm is complex, with the time signature changing five times in the first five measures. The short ritornello leads right into the first solo section. The soloist is of course the guitar, but accompanied throughout by the cellos (ex. 6. 24). This is again a reference to the concerto grosso in which the concertino or solo group normally included more than one instrument, often two violins and a cello. In the solo section, the dynamic level and character are drastically changed and the music is slightly more chromatic.

Ex. 6.23. Franco Margola, *Concerto Breve* for guitar and strings (dC 204), mm.1-7.
Ex. 6.24. Franco Margola, *Concerto Breve* for guitar and strings (dC 204), mm.9-16.

The concerto unfolds building on this contrast until a peaceful “oasis” is reached where the guitar plays a slow, chromatic cadenza without clearly defined ideas (ex. 6.25). The cadenza is then interrupted by the other instruments, with which the guitar entertains.
a dialogue leading to a repetition of the first forty measures of the piece. This is followed by new material, after which we find a new slow solo section (the “real” cadenza), followed again by the ritornello, a solo section (this time with the sporadic participation of the other instruments) and the final ritornello.

If there is a weakness in this concerto, it is that the initial energy is gradually lost throughout the piece. The short energetic ritornello is alternated with extensive and somber solo sections. The cadenzas, in which one would normally expect the soloist to shine, are slow and rather dull with no clear direction. Nowhere in the chamber works is the lack of virtuosic elements more apparent than in the concertos. The guitar here is used not as a true soloist but at best as a prominent member of the group.

Ex. 6.25. Franco Margola, _Concerto Breve_ for guitar and strings (dC 204), mm.107-9.

The Second Concerto (dC 325) was not published until 2002 by Claudio Piastra, who edited the guitar part, and Andrea Tamelli, a former student of Margola, who orchestrated some missing parts in the score by using Margola’s piano reduction. The structure of the concerto is similar to that of the first: a large group alternates with a small group, for the most part consisting of guitar, violas, and cello. The groups are not always clear cut. This concerto is chromatic throughout and does not have the rhythmic variety of the first. The energy found in the ripieno in the first concerto is replaced here by a more solemn tone. This tone permeates the concerto, which only increases in pace near
the end. The length of the concerto (almost twice as long as the first), the absence of a real contrast between the sections, and the similarity of the musical ideas make this work far less interesting than the first, and rather taxing for the listener.

**Conclusion**

When asked to comment on the vast number of Margola’s unpublished works for guitar Guido Margaria replied: “[...] one has to be careful when publishing these works, as he might damage the image of the composer. *This* is good music! [referring to the *Sonata Seconda* for Guitar].”

De Carli’s publication of the catalog of Margola’s works has generated a lot of interest from performers (particularly but not exclusively guitarists) on the lookout for new music to publish or record. There is no doubt that the prospect of their name being associated with a well-known composer (as the editors or premiering performer) is a strong motivating factor. It is hard to say at times whether their interest comes from a sincere desire to share this music with the rest of the world or the opportunity to promote their career. It is noteworthy that those who were Margola’s original collaborators (including Margaria) did not, as one might have expected, claim the right to be involved in the posthumous publications. The interviews and correspondence with some of the musicians who were the closest to him reveal a high level of respect for Margola, both the musician and the person.

In conclusion, it is the author’s hope that the present work will be a helpful tool for performers interested in Margola’s chamber works with guitar and a useful guide to those interested in publishing the remaining worthy unedited works.

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128 Guido Margaria, interview by author.
Figure 2. Franco Margola (photo courtesy of Alfredo Margola).
Chapter 7

ANNOTATED CATALOG OF FRANCO MARGOLA’S CHAMBER WORKS WITH GUITAR

IMPRESSIONI 1967

Catalog Number: dC 151
Date: 1967
Instrumentation: Violin, viola, cello, and guitar
Difficulty Level: 4
Duration: 6’ ca
Number of Movements: 4
Publisher: Bongiovanni (F. 2551 B.)
Publication Date: 1969

Incipit:

Introduzione

\textit{Allegro} \textit{j} = 116

\begin{figure}
\centering
\includegraphics[width=\textwidth]{music.png}
\end{figure}
Adagio

Aria

Canto di Battaglia

Vivace
QUATTRO EPISODI

Catalog Number: dC 159
Date: 1969
Instrumentation: Flute and Guitar
Difficulty Level: 3
Duration: 7’ ca
Number of Movements: 4
Publisher: Zanibon (G. 5057 Z.)
Editor/Curator: Renzo Cabassi
Publication Date: 1970


Incipit:

Primo Episodio

Secondo Episodio
Terzo Episodio

Adagio non troppo \( \frac{d}{d} = 60 \)

Fl.

Gtr.

Quarto Episodio

Allegro alla danza \( \frac{d}{d} = 92 \)

Fl.

Gtr.
SONATA PRIMA

Catalog Number: dC 190
Date: 1974
Instrumentation: Flute and Guitar
Difficulty Level: 3
Duration: 8’ ca
Number of Movements: 3
Publisher: Zanibon (G. 5601 Z.)
Editor/Curator: Paolo Muggia
Publication Date: 1983
Comments: Dedicated to Gian Luca Petrucci and Antonio De Rose. The dedication does not appear in the printed edition.

Incipit:

I

Poco Allegro $\frac{\text{d}}{=2} 92$

Fl.

Gtr.

II

Andante

Fl.

Gtr.
SONATA QUARTA

Catalog Number: dC 191
Date: 1974/75
Instrumentation: Flute and Guitar
Difficulty Level: 3
Duration: 9’ ca
Number of Movements: 3
Publisher: Zanibon (E. 5604 Z.)
Editor/Curator: Paolo Muggia
Publication Date: 1976

The track is erroneously labeled Sonata Quarta dC 189.

Comments: Dedicated to Gian Luca Petrucci and Antonio De Rose. The dedication does not appear in the printed edition.

Incipit:

\[ \text{Andante sgrassato \quad \mathfrak{f} = 80} \]

\begin{align*}
\text{Fl.} & \quad \text{Gr.} \\
\end{align*}
QUARTA SONATA

Catalog Number: dC 192
Instrumentation: Flute and Guitar
Difficulty Level: 3
Publisher: Manuscript
Archive: Manuscript of the first movement. Unfinished.
Pages: 2
Number of Measures: 18
Number of Movements: 1
Condition: Very good.
Comments: This is a different piece from the Sonata Quarta for flute and guitar (dC 191).

Incipit:

Moderato alla danza

Fl.

Gr.
SONATA TERZA

Catalog Number: dC 194
Date: 1975
Instrumentation: Flute and Guitar
Difficulty level: 3
Duration: 7' ca
Number of Movements: 4
Publisher: Zanibon (G. 5603 Z.)
Editor/Curator: Paolo Muggia
Publication Date: 1978

Comments: This sonata has several unusual features:
Four moments
Ends with a slow movement
Movements are very short

Inципит:

I

Andantino $J=72$

II

Moderato $J=80$
SONATA TERZA (then QUINTA)

Catalog Number: dC 195
Date: 1975
Instrumentation: Flute and Guitar
Difficulty Level: 2
Publisher: Manuscript

Archive: Photocopy of the first page only of a manuscript which may have been complete. There is an indication of duration of ten minutes. The title is indicated as Sonata Terza then scratched off and changed to Quinta. It contains some guitar fingerings. There is also a manuscript page (with a different hand writing) containing incipits of the second and third movements.

Pages: 1
Number of Measures: 11
Number of Movements: 3
Condition: Legible
Comments: This is a completely different piece than the Sonata Terza dC 194 and the Terza Sonata dC 196 as well as the other two Sonata Quinta dC 212 and 213.

Incipit:

\[\text{Andantino mosso}\]

\[\text{Serenato}\]

\[\text{I}\]

\[\text{II}\]
TERZA SONATA

Catalog Number: dC 196
Instrumentation: Flute and Guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript of the first movement, mostly in ink, some in pencil
Pages: 3
Number of Measures: 28
Number of Movements: 1
Condition: Very good
Comments: Incomplete. This is a completely different piece from the Sonatas dC 192 and 195.

Incipit:
SONATA SECONDA

Catalog Number: dC 197
Date: 1975
Instrumentation: Flute and Guitar
Difficulty level: 3
Duration: 11’ ca
Number of Movements: 3
Publisher: Zanibon (G. 5602 Z.)
Editor/Curator: Paolo Muggia
Publication Date: 1981
Available Recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Comments: Dedicated to Gianluca Petrucci and Antonio De Rose (not in the printed edition).

Incipit:

\[\text{Andante scorrevole}\]

\[\text{II}\]

\[\text{Andantino}\]
Allegro vivo

III
CONCERTO BREVE

Catalog Number: dC 204
Date: 1975
Instrumentation: Guitar and string orchestra
Difficulty level: 4
Duration: 10’ ca
Number of Movements: 1
Publisher: Zanibon (G. 5567 Z. score, 5568 parts, 5569 piano reduction)
Editor/Curator: Enrico Tagliavini
Publication Date: 1976

Incipit:

Allegro giusto

[Musical notation image]
SONATA FOR FLUTE AND GUITAR

Catalog Number: dC 211
Date: 1976
Instrumentation: Flute and guitar
Difficulty level: 2
Duration: 7' ca
Number of Movements: 3
Publisher: Concert Artists Society Editions (C.A.S. 1032)
Publication Date: 1976

Comments: The publishing company no longer exists. The manuscript has the title Sonata n° 5 but has nothing to do with the sonatas dC 212 and 213.

Incipit:

Andante sereno

Fl.

Gtr.

Andantino

Fl.

Gtr.
SONATA QUINTA

Catalog Number: dC 212
Instrumentation: Flute and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Photocopy of the first page only of the manuscript
Pages: 1
Number of Measures: 19
Number of Movements: 1
Condition: Good
Comments: Incomplete. Has nothing to do with the sonatas dC 211 and 213

Incipit:

I

Presto $\frac{\text{d}}{\text{c}} = 144$

\begin{align*}
\text{Fl.} & \quad \text{Gtr.} \\
\end{align*}
SONATA QUINTA

Catalog Number: dC 213
Instrumentation: Flute and guitar
Difficulty Level: 3
Duration: 6’30” ca
Publisher: Manuscript
Archive: Complete copy of the manuscript and photocopy of the same manuscript.
Pages: 11
Number of Measures: Allegro: 76, Moderato: 52, Vivace: 89
Number ofMovements: 3
Condition: Very good
Comments: This is a different piece than the Sonata Quinta dC 212

Incipit:

I

Allegro \(\frac{\text{d}}{\text{112}}\)

\[
\text{Fl.} \\
\text{Gtr.}
\]

II

Moderato \(\frac{\text{d}}{\text{92}}\)

\[
\text{Fl.} \\
\text{Gtr.}
\]
III

Vivace $\textit{J} = 132$

PL

Gtr.
[Four Movements]

Catalog Number: dC 214
Date: 1976
Instrumentation: Guitar Quintet
Difficulty level: 2
Duration: 7’ ca
Number of Movements: 4
Publisher: Mnemes (ISBN 88-8161-060-4)
Editor/Curator: Giacomo Baldelli
Publication Date: 2003
Comments: The published edition is a reduction for guitar quartet
Incipit:

I

Andante

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5
IV

Allegro con spirito

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5
CINQUE DUETTI FACILI

Catalog Number: dC 220
Date: 1977
Instrumentation: Two guitars
Difficulty Level: 1
Duration: 7’ ca
Number of Movements: 5
Publisher: Zanibon (G. 5785 Z.)
Editor/Curator: L. Zanotelli
Publication Date: 1980
Comments: Dedicated to L. Zanotelli (not in published edition)

Incipit:

Duetto Primo

Moderato $\frac{\text{b} = 80}$

Andantino $\frac{\text{b} = 92}$

Duetto Secondo

Duetto Terzo
[Five Pieces]

**Catalog Number:** dC 222  
**Date:** 1977  
**Instrumentation:** Oboe and guitar  
**Difficulty Level:** 3  
**Duration:** 7’ ca  
**Publisher:** Manuscript  
**Archive:** Photocopy of the manuscript of the *Nenia* and the first page of the *Scherzo*. Photocopy of the separate oboe part of the *Nenia*.

**Pages:** Score: 3, oboe part: 1  
**Number of Movements:** 5  
**Condition:** Faded but legible  
**Comments:** Margola made a transcription of these pieces for string trio (dC 222a) of which there is a complete copy in the archive. A comparison between the Nenia and its transcription show that Margola simply split the guitar part between the viola and the cello without changing, adding, or removing any notes (many durations are extended). The only differences are in the articulations and slurring of the oboe/violin part. This means that although most of the original guitar and oboe version is lost, it could be easily retranscribed from the trio version by combining the viola and cello parts.

**Incipit:** Note: the incipits of the *Studio, Aria*, and *Finale* are transcriptions by the present writer from the string trio version.

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**Nenia**

-Summo lento $\frac{\text{dotted}}{\text{quarter}}$ 66-

*Ob.*

*Gtr.*
QUATTRO DUETTINI

Catalog Number: dC 224
Date: 1977
Instrumentation: Two Guitars
Difficulty Level: 3
Duration: 5' ca
Number of Movements: 4
Publisher: Pizzicato (PVH 620)
Editor/Curator: Salvatore Falcone
Publication Date: 1999
The track is erroneously labeled Quattro Duettini dC 223.
Comments: The manuscript has guitar fingerings by Guido Margaria

Incipit:

I

II

[no indications]
TRIO (SONATA)

Catalog Number: dC 228
Date: 1977-78
Instrumentation: Guitar Trio
Difficulty level: 2
Duration: 9' ca
Number of Movements: 4
Publisher: Pizzicato – PVH 244
Editor/Curator: Trio Vivaldi
Publication Date: 1997


Incipit:

\[\text{Moderato } \frac{\text{j}}{\text{=} 80}\]

\[\begin{array}{c}
\text{Gtr. 1} \\
\text{Gtr. 2} \\
\text{Gtr. 3}
\end{array}\]
CANTO NOTTURNO E ALLEGRO

Catalog Number: dC 229
Date: 1978
Instrumentation: Flute and guitar
Difficulty Level: 3
Duration: 6’ ca
Publisher: Manuscript
Archive: Autograph manuscript of the score and separate flute part.
Photocopy of the same score.
Pages: Score: 8, flute part: 4
Number of Measures: Canto Notturno: 54, Allegro: 103
Number of Movements: 2
Available recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Condition: Very good

Incipit:

Canto Notturno

Lento e pensoso \( \dot{J} = 66 \)

Allegro

\( \text{Allegro vivo} \ \dot{J} = 138 \)
SONATA SECONDA

Catalog Number: dC 234
Date: 1978
Instrumentation: Guitar trio
Number of Movements: 4
Difficulty Level: 2
Duration: 12’ ca
Publisher: Pizzicato (PVH 490)
Editor/Curator: Trio Chitarristico A. Vivaldi (Erico Negro, Ignazio Viola, Mario Cosco)
Publication Date: 2001

Incipit:

I

Moderato $\frac{\text{j}}{40}$

II

Allegro calmo $\frac{\text{j}}{104}$
III

Allegro scherzoso \( \text{\textit{\textbf{j}} = 112} \)

IV

Deciso e ben ritmato \( \text{\textit{\textbf{j}} = 112} \)
SONATA PRIMA

Catalog Number: dC 235
Date: 1978
Instrumentation: Two guitars
Difficulty Level: 3-4
Duration: 8' ca
Number of Movements: 3
Publisher: Zanibon (G. 5829 Z.)
Editor/Curator: Paolo Muggia
Publication Date: 1980

Incipit:

I

Moderato \( \frac{\text{j}=72}{\text{4}} \)

Gtr. 1

Gtr. 2

II

Larghetto \( \frac{\text{j}=60}{\text{4}} \)

Gtr. 1

Segue

Gtr. 2

III

Vivace \( \frac{\text{j}=72}{\text{4}} \)

Gtr. 1

\text{mf robusto}

Gtr. 2
PRELUDIO

Catalog Number: dC 236a
Instrumentation: Two Guitars
Difficulty Level: 1
Duration: 1’ ca
Publisher: Manuscript
Archive: Photocopy of Margola’s manuscript score with fingerings by Lorenzo Zanotelli
Pages: 2
Number of Measures: 17
Number of Movements: 1
Condition: Good
Comments: This is a two-guitar version of Ultimo Canto dC 236. The tempo marking appears in the solo guitar version only.

Incipit:

[Andante \( \frac{\text{J}}{-66} \)]

\[ \begin{align*}
\text{Gtr. 1} & \quad \text{Gtr. 2} \\
\end{align*} \]
CONTRAPPUNTI

Catalog Number: dC 237
Date: 1978
Instrumentation: Guitar trio
Difficulty Level: 3
Duration: 8’ ca
Number of Movements: 3
Publisher: Pizzicato (PVH 489)
Editor/Curator: Trio Chitarristico A. Vivaldi (Erico Negro, Ignazio Viola, Mario Cosco)
Publication Date: 2001

The track is erroneously labeled CONTRAPPUNTI per tre chitarre dC 236.

Incipit:

Moderato $\mathbf{q}=80$

\begin{music}
\begin{musicnotation}
\guitarone
\end{musicnotation}
\begin{musicnotation}
\guitarone
\end{musicnotation}
\begin{musicnotation}
\guitarone
\end{musicnotation}
\end{music}
[Sonata]

Catalog Number: dC 242
Date: 1979
Instrumentation: [Violin and guitar]
Difficulty Level: 2
Duration: 8’ ca
Publisher: Manuscript
Archive: Complete manuscript. Photocopy of the manuscript. Four systems in the first movement are only sketched and have no barlines. The piece is otherwise complete.
Pages: 13
Number of Measures: Allegro 108, Adagio 84, Vivace 56
Number of Movements: 3
Condition: Very good
Comments: Guitar part is mostly linear. The score has no title but it was probably intended as a sonata.
Incipit:

I

Allegro \( \text{\textit{d}} = 112 \)

[Vln.]

[Gtr.]

II

Adagio

[Vln.]

[Gtr.]
III

[Vln.]

[Tr.]
PEZZI FACILI

Catalog Number: dC 243
Date: 1979
Instrumentation: [Two guitars]
Duration: [3’ ca]
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the manuscript
Pages: 4
Number of Measures: I: 8, II: 16, III: 12, IV: 32, V: 16
Number of Movements: 5
Difficulty Level: Very easy
Condition: Good
Comments: Short pieces without title or number

Incipit:

I

[No indications]

[Gtr. 1]

[Gtr. 2]

II

[No indications]

[Gtr. 1]

[Gtr. 2]
FANTASIA

Catalog Number: dC 247
Date: 1979
Instrumentation: Guitar and piano
Difficulty Level: 4-5
Duration: 8’ ca
Number of Movements: 1
Publisher: Zanibon (G. 5948 Z.)
Editor/Curator: Guido and Emilia Margaria
Publication Date: 1982
Available Recordings: Palumbo, Massimo (piano) and Leopoldo Saracino (guitar). Fantasie del 900 per chitarra e pianoforte. Fonit-Cetra. NFCD 2029. CD. 1996. This recording is currently out of production.

Incipit:

Moderato \( \dot{=} 80 \)

\[\text{Gtr.}\]

\[\text{Pno.}\]
IMPROVVISO

Catalog Number: dC 255
Date: 1980
Instrumentation: Guitar and Piano
Difficulty level: 4
Duration: 9’ ca
Number of Movements: 1
Publisher: Mnemes (ISBN 88-8161-060-4)
Editor/Curator: Angelo Armani and Emilio Alfani
Publication Date: 2003
The track is erroneously labeled Improvviso per chitarra e pianoforte dC 254.
Comments: Dedicated to Guido and Emilia Margaria

Incipit:

Moderato $\frac{4}{4}$ = 80

[Music notation image]
SONATINA

Catalog Number: dC 259
Date: 1981
Instrumentation: Violin and guitar
Difficulty level: 3-4
Duration: 8’ ca
Number of Movements: 3
Publisher: Zanibon (G. 5893 Z.)
Editor/Curator: P. Raffaelli and P. Muggia
Publication Date: 1987
The track is erroneously labeled Sonatina per violino e chitarra dC 258.

Incipit:

I

Allegretto \( \frac{4}{4} = 184 \)

Vln.

Gtr.

II

Allegretto affectuoso \( \frac{4}{4} = 96 \)

Vln.

Gtr.

mf
SECONDA FANTASIA

Catalog Number: dC 261
Date: 1980
Instrumentation: Guitar and piano
Difficulty level: 4
Duration: [12’ ca]
Number of Movements: 1
Publisher: Manuscript
Archive: Photocopy of the manuscript score with some comments signed by Margaria regarding corrections.
Pages: 21
Number of Measures: 240
Movements: 1
Condition: In several pages the bottom staff is cut off. Some notes are completely faded.
Comments: Written for Guido and Emilia Margaria. De Carli writes that this piece was performed with the title Canzone on November 18, 1980 in Novara by Guido and Emilia Margaria.

Incipit:

Adagio (Canzone)
SONATA SESTA

Catalog Number: dC 265
Instrumentation: Flute and guitar
Difficulty level: [2]
Publisher: Manuscript
Archive: Photocopy of the first page only of the first movement with title, dedication, and tempo marking.
Pages: 1
Number of Measures: 24
Number of Movements: [1]
Condition: Good
Comments: Incomplete. Dedicated to the duo Zagnoni-Sanpi. The rest of the piece is currently lost.

Incipit:

\[ \text{Allegro } \frac{\text{d} = 132}{\text{FL}} \]

\[ \text{Gtr.} \]

\[ \text{Incipit: } \]

\[ \begin{array}{c}
\text{FL} \\
\text{Gtr.}
\end{array} \]
SONATA SESTA

Catalog Number: dC 266
Instrumentation: Flute and guitar
Difficulty Level: 2
Duration: 7’ ca
Publisher: Manuscript

Archive: Manuscript of the score. The first two movements are complete and in ink. There are pencil sketches of a third and fourth movement. Separate flute part of the first and second movement.

Pages: 12
Number of Measures: Moderato: 98, Grave: 38
Number of Movements: 4
Condition: Very good
Comments: This is different than the other *Sonata Sesta* dC 265. There are two *Sonata Sesta*.

Incipit:

I

Moderato $\frac{\text{d}=88}{\text{Fl}}$

\[\text{Fl.}\]

\[\text{Gtr.}\]

II

Grave $\frac{\text{d}=60}{\text{Fl}}$

\[\text{Fl.}\]

\[\text{Gtr.}\]
SONATA SESTA

Catalog Number: dC 267
Instrumentation: Flute and guitar
Publisher: Manuscript
Archive: Folder is missing from the archive as of 2/17/09.

SONATA SETTIMA

Catalog Number: dC 268
Date: 1980
Instrumentation: Flute and guitar
Difficulty level: [1]
Publisher: Manuscript
Archive: Several photocopies of the first page of the manuscripts.
Pages: 1
Number of Measures: 15
Number of Movements: [1]
Condition: Fair
Comments: This is a different piece than Sonata Settima dC 269. The remaining pages are currently lost.

Incipit:

\[\text{Allegro } \frac{3}{4} \ \text{J} = 132\]

\[
\begin{array}{l}
\text{Fl.} \\
\text{Gtr.}
\end{array}
\]
SONATA SETTIMA

Catalog Number: dC 269
Date: 1981
Instrumentation: Flute and guitar
Difficulty level: [2]
Publisher: Manuscript
Archive: Photocopy of the first page of the manuscript
Pages: 1
Number of Measures: 20
Number of Movements: [1]
Condition: Good
Comments: This is a different piece than Sonata Settima dC 268. The remaining pages are currently lost.

Incipit:

Vivace $\frac{\text{j}=125}{\text{ Fl.}}$

\begin{align*}
\text{Fl.} & : \quad \text{Gtr.} \\
\text{I } & : \quad \text{I}
\end{align*}

SCHERZO

Catalog Number: dC 274
Date: 1981
Instrumentation: Viola and guitar
Publisher: Manuscript
Archive: Folder missing from the archive as of 2/17/09
SONATA OTTAVA

Catalog Number: dC 275
Date: 1981
Instrumentation: Flute and guitar
Difficulty level: [2]
Publisher: Manuscript
Archive: Several photocopies of the first page of the manuscript. Two manuscript pages of sketches for the first movement. One page must have been the very first draft. It has the flute part only with no barlines. This way of conceiving melodies can explain Margola’s frequent use of extended beaming. Both sketches are incomplete.

Pages: Score: 1, sketches: 2
Number of Measures: 15
Number of Movements: [1]
Condition: Good
Comments: Incomplete

Incipit:

\[\text{I} \quad \text{Moderato} \quad \mathbf{j}=92\]

\begin{align*}
\text{FL.} & \quad \text{Gtr.} \\
\end{align*}

\begin{align*}
\text{FL.} & \quad \text{Gtr.} \\
\end{align*}
SONATA

Catalog Number: dC 281
Date: 1981
Instrumentation: Guitar trio
Difficulty level: 3
Duration: 7’ ca
Number of Movements: 3
Publisher: Suvini Zerboni (S. 9798 Z.)
Editor/Curator: Ruggero Chiesa
Publication Date: 1985


Comments:

Ricercare
Moderato $j = 84$

\begin{align*}
\text{Gtr. 1} & \quad \text{Gtr. 2} & \quad \text{Gtr. 3} \\
\end{align*}
SONATA QUARTA

Catalog Number: dC 283
Instrumentation: Guitar duo
Comments: De Carli learned of the existence of this piece from a concert program. He warns however that the title might have been mistyped. This works may or may not exist.

TRIO

Catalog Number: dC 294
Date: 1982
Instrumentation: Two flutes and guitar
Difficulty Level: 3
Duration: 3’ ca
Publisher: Manuscript
Archive: Manuscript copies of the parts only; one page containing an incomplete sketch of another movement (Adagio)
Pages: Flute I: 4, Flute II: 3, Guitar: 3
Number of Measures: 107
Movements: 1
Condition: Very good
Comments: Dedicated to the Petrucci- Mancini-De Rose Trio
Incipit:

Vivace \( \text{J} = 138 \)

\[ \begin{array}{c}
\text{Fl. 1} \\
\text{Fl. 2} \\
\text{Gtr.} \\
\end{array} \]
ANDANTINO

Catalog Number: dC 309
Date: 1982
Instrumentation: Two guitars
Difficulty level: 1
Duration: 1’ ca
Number of Movements: 1
Publisher: ANSPI (in: Virginio Cattaneo. Chitarra Prima)
Editor/Curator: Virgilio Cattaneo
Publication Date: 1982
Comments: The piece is included in a guitar method.

Incipit:

```
Andantino

Gtr. 1

Gtr. 2
```
SONATINA

Catalog Number: dC 310
Date: 1982
Instrumentation: Two guitars
Difficulty level: 1
Number of Movements: 1
Publisher: ANSPI (in: Virginio Cattaneo. Chitarra Seconda)
Editor/Curator: Virgilio Cattaneo
Publication Date: 1982
Comments: The piece is included in a guitar method.

Incipit:

Anteprima

GRANDE SONATA

Catalog Number: dC 313
Date: 1982
Instrumentation: Flute and guitar
Comments: Folder missing from the archive (2/17/09)
GRANDE SONATA

Catalog Number: dC 314
Date: 1982
Instrumentation: Mandolin and Guitar
Difficulty Level: 2
Duration: 6’ ca
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the same manuscript
Pages: 17
Number of Measures: 196
Number of Movements: 1
Condition: Good

Incipit:

[no indications]
SECONDO CONCERTO

Catalog Number: dC 325
Date: 1983
Instrumentation: Guitar and strings
Difficulty Level: 4-5
Duration: 19’ ca
Number of Movements: 2
Publisher: Mnemes (ISBN 88-8161-087-6)
Editor/Curator: Claudio Piastra
Publication Date: 2002

Incipit:

I
SONATA

Catalog Number: dC 333

Date: 1984

Instrumentation: Viola and guitar

Number of Movements: 3 (Moderato, Allegretto, Grave)

Comments: De Carli included this piece in the catalog after learning of it from a concert program. There is no other proof of the existence of this piece.
Catalog Number: dC 651
Instrumentation: [Two guitars]
Difficulty Level: 2
Duration: 1’30” ca
Publisher: Manuscript
Archive: Manuscript, photocopy of the manuscript
Pages: 2
Number of Measures: 20
Number of Movements: 1
Condition: Mostly legible. There are several corrections. The handwriting is not as neat as usual.

Incipit:

[no indications]

[Gtr. 1]

[Gtr. 2]
[Four pieces]

Catalog Number: dC 652
Instrumentation: Two guitars
Difficulty Level: 1-2
Duration: 3’30” ca
Publisher: Manuscript
Archive: Manuscript and photocopy of the manuscript of three movements, plus a separate manuscript with another movement with the indication Vivo. This separate piece may or may not be part of the same group. It has the same catalog number (dC 652) but it is not accounted for in de Carli’s catalog (there are incipits of the first three only). This piece seems to have “slipped through the cracks.” The first page is numbered as page 8 and so on until 11. It seems that this might be the last movement of a larger piece. Also a separate manuscript page with an incomplete sketch for a Romanza Senza Parole seemingly also for two guitars and on the other side a rough draft of a different piece with the title “Third Movement.”

Pages: I : 3, II : 2, III: 2, (IV: 4)
Number of Measures: I: 32, II: 24, III: 24, (IV: 38)
Number of Movements: 4
Condition: Good
Comments: Guitar parts are less linear than usual, with several double and triple stops

Incipit:

[no indications]
**ALLEGRETTO and ADAGIO**

*Catalog Number:* dC 653  
*Instrumentation:* Violin and guitar  
*Difficulty Level:* 2  
  *Duration:* 4’ ca  
*Publisher:* Manuscript  
*Archive:* Manuscript copy of the score  
*Pages:* 5  
*Number of Measures:* Allegretto: 60, Adagio: 53  
*Number of Movements:* 2  
*Condition:* Good  
*Comments:* De Carli lists this piece as being probably for two guitars. This is because he accidentally considered the last three pages as a separate piece for violin and guitar. The last three pages were found by the present writer miscataloged as dC 747. This piece is now complete.

*Incipit:*

**I**

**Allegretto** $J = 100$

[Vln.]

[Gtr.]

**II**

**Adagio, con sordina II violino**

[Vln.]

[Gtr.]
ALLEGRO

Catalog Number: dC 654
Instrumentation: [Violin and guitar]
Difficulty Level: 2-3
Publisher: Manuscript
Archive: Manuscript of the first page
Pages: 1
Number of Measures: 18
Number of Movements: 1
Condition: Good
Comments: Incomplete. The remaining pages are currently lost. The music is in two treble clefs. It could be for two guitars or two violins or flute and violin (both parts contain numerous slurs as well as articulations which are not usually found in other pieces specifically written for guitar.)

Incipit:

\begin{music}
\allegretto \j = 100
\begin{musicstaff}[Vln.]
\end{musicstaff}
\begin{musicstaff}[Gtr.]
\end{musicstaff}
\end{music}
ALLEGRO

Catalog Number: dC 655
Instrumentation: [Two guitars]
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript of the first two pages. Incomplete. Second page is only sketched
Pages: 2
Number of Measures: 24
Number of Movements: 1
Condition: Good
Comments: Incomplete. The remaining pages are currently lost.

Incipit:

\( \text{Allegro } \frac{\text{j}}{\text{= 108}} \)

[Gr. 1]

[Gr. 2]
**ANDANTINO**

*Catalog Number:* dC 656  
*Instrumentation:* [Violin and guitar]  
*Difficulty Level:* 2  
*Duration:* 1’ ca  
*Publisher:* Manuscript  
*Archive:* Manuscript copy in ink  
*Pages:* 2  
*Number of Measures:* 20  
*Number of Movements:* 1  
*Condition:* Fair  
*Comments:* De Carli’s catalog indicates that this piece is for two guitars.

**Incipit:**

```
Andantino \( \frac{d}{f} \approx 72 \\
[Vln.] \quad [Gtr.]
```

[Vln.]  

[Vgr.]


FINALE

**Catalog Number:** dC 657

**Instrumentation:** [Two guitars]

**Difficulty Level:** 3

**Duration:** 1’30” ca

**Publisher:** Manuscript

**Archive:** Manuscript, photocopies of the manuscript

**Pages:** 2

**Number of Measures:** 39

**Number of Movements:** 1

**Condition:** Very good

**Comments:** Probably the misplaced last movement of a multi-movement piece. De Carli catalogs this as a piece for two guitars but there is no indication of the instruments in the score. Maybe the last movement of dC 661.

**Incipit:**

\[\text{Finale}\]

\[
\text{Moderato} \quad \mathbf{d} = 88
\]

\[
\begin{array}{c}
\text{[Gtr. 1]} \\
\text{[Gtr. 2]}
\end{array}
\]
MODERATO

Catalog Number: dC 658
Instrumentation: [Two guitars]
Difficulty Level: 3
Duration: 1’ ca
Publisher: Manuscript
Archive: Manuscript copy in ink
Pages: 2
Number of Measures: 36
Number of Movements: 1
Condition: Fair

Incipit:

Moderato $\frac{\quad}{\downarrow} = 92$

[Gtr. 1]

[Gtr. 2]
MODERATO

Catalog Number: dC 659
Instrumentation: [Two guitars]
Difficulty Level: 2
Duration: 50” ca
Publisher: Manuscript
Archive: Manuscript in ink
Pages: 2
Number of Measures: 24
Number of Movements: 1
Condition: Good

Incipit:

\[ \text{Moderato } \ \text{\( \frac{\text{4}}{\text{4}} \) } 92 \]

[Gr. 1]

[Gr. 2]
SONATA

Catalog Number: dC 660
Instrumentation: Two guitars
Difficulty Level: 3
Duration: 9' ca
Publisher: Manuscript
Archive: Manuscript
Pages: 17
Number of Measures: Allegro moderato: 172, Allegro alla danza: 71, Larghetto cantabile: 40, Allegro energico: 94
Number of Movements: 4
Condition: Good
Incipit:

I

Allegro moderato \( \text{d} \) = 92

II

Allegro alla danza \( \text{d} \) = 100
[Two pieces]

Catalog Number: dC 661
Instrumentation: Two guitars
Difficulty Level: 3
Duration: 7’ ca
Publisher: Manuscript
Archive: Photocopy of the manuscript
Pages: 7
Number of Measures: Andante moderato: 51, Sereno: 93,
Number of Movements: 2
Condition: Poor. Staff lines in photocopies have almost entirely faded away. It is barely legible.
Comments: An extensive two movement work. Probably the first two movements of a larger work.

Incipit:

I
Andante moderato \( \frac{\text{d}}{\text{e}} = 66 \)

II
Sereno \( \frac{\text{d}}{\text{e}} = 80 \)
[No title]

Catalog Number: dC 661a

Instrumentation: Two guitars

Difficulty Level: 3

Duration: 4’30” ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 7

Number of Measures: 143

Number of Movements: 1

Condition: Very good

Comments: This is an alternate (longer) version of the Sereno from dC 661. There is an indication of duration of 4’30”. There is no tempo marking.

Incipit:

Sereno \( \text{\textcopyright} \) 80

\begin{verbatim}
\end{verbatim}

\begin{verbatim}
Gtr. 1
\end{verbatim}

\begin{verbatim}
Gtr. 2
\end{verbatim}
SONATA

Catalog Number: dC 661b
Instrumentation: Two guitars
Difficulty Level: 3
Duration: 1’30’’ ca
Publisher: Manuscript
Archive: Manuscript. The manuscript contains also some sketches, probably for other movements
Pages: 2
Number of Measures: 32
Number of Movements: 1
Condition: Good
Comments: This is yet another version (shorter) of the Sereno from dC 661.

Incipit:

Sereno \( \text{\textit{d}}=\text{80} \)
[Two pieces]

Catalog Number: dC 662
Instrumentation: Two guitars
Difficulty Level: 3-4
Duration: 7’ ca
Publisher: Manuscript
Archive: Manuscript, photocopy of the manuscript
Pages: 8
Number of Measures: Allegro vivo: 120, Andantino: 69
Number of Movements: 2
Condition: Good
Comments: Probably the first two movements of a Sonata
Incipit:

I

Allegro vivo \( \frac{J}{4} = 138 \)

II

Andantino \( \frac{J}{4} = 66 \)
SONATA SECONDA

Catalog Number: dC 663
Instrumentation: Two guitars
Difficulty Level: 4
Duration: 8’ ca
Number of Movements: 3
Publisher: Berben (E. 4478 B.)
Editor/Curator: Salvatore Falcone
Publication Date: 2000

Incipit:

I

Allegro \( \text{J} = 60 \)

II

Adagio \( \text{J} = 72 \)

III

Allegro \( \text{J} = 120 \)
ADAGIO

Catalog Number: dC 664
Instrumentation: Guitar and [?]
Difficulty Level: 2
Duration: 3’30” ca (Adagio)
Publisher: Manuscript
Archive: First 8 pages of manuscript. Photocopy of the same eight pages from the same manuscript. The first movement is complete. The second movement is incomplete.
Pages: 8
Number of Measures: Adagio: 51, II: 42
Number of Movements: 2
Difficulty Level: Moderate easy
Condition: Good
Comments: The top staff has the indication “guitar” the bottom staff is in bass clef. This is most likely a duo for guitar and a non-transposing bass instrument. The second movement is incomplete.

Incipit:

I

II

[no indications]
[No title]

Catalog Number: dC 665
Instrumentation: [Guitar and cello]
Publisher: Manuscript
Archive: Four manuscript pages numbered 1, 2, 3, and 5
Pages: 4
Number of Measures: 48
Number of Movements: 1
Condition: Good
Comments: Incomplete. For a treble and bass instrument capable of playing double stops. The top staff reaches down to a D-sharp below middle C. Margola did not typically use drop tunings on the guitar.

Incipit: [no indications]

![Musical notation image]
**ANDANTE**

<table>
<thead>
<tr>
<th><strong>Catalog Number:</strong></th>
<th>dC 666</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrumentation:</strong></td>
<td>Guitar and harpsichord</td>
</tr>
<tr>
<td><strong>Difficulty Level:</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Duration:</strong></td>
<td>2’30” ca</td>
</tr>
<tr>
<td><strong>Publisher:</strong></td>
<td>Manuscript</td>
</tr>
<tr>
<td><strong>Archive:</strong></td>
<td>Manuscript, photocopy of the manuscript</td>
</tr>
<tr>
<td><strong>Pages:</strong></td>
<td>6</td>
</tr>
<tr>
<td><strong>Number of Measures:</strong></td>
<td>47</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Available recordings:</strong></td>
<td>Ficco, Davide (Beatrice Sterna, harpsichord) <em>Franco Margola: opere solistiche e da camera.</em> Oliphant. CNTP 01092. CD. 1992. The track is erroneously labeled <em>Andante per chitarra e clavicembalo</em> dC 653.</td>
</tr>
<tr>
<td><strong>Condition:</strong></td>
<td>Good</td>
</tr>
<tr>
<td><strong>Incipit:</strong></td>
<td><em>Andante</em> $j=66$</td>
</tr>
</tbody>
</table>

![Musical notation](image-url)
Catalog Number: dC 667
Instrumentation: Guitar and piano
Difficulty Level: 3-4
Publisher: Manuscript
Archive: Photocopy of the manuscript of the guitar part. The page is numbered “4.” Last page of the separate guitar part of a duo. There is no score.
Pages: 1
Number of Measures: 12
Number of Movements: 1
Condition: Fair; legible but faded
Comments: This is the last page of the separate guitar part of a duo. The remaining pages are currently lost.

Incipit:

\[\text{Gtr.}\]

\[
\begin{align*}
\text{\Huge F	extsuperscript{\#5} D\textsuperscript{\#5} G E G F}\n\text{\Huge F\textsuperscript{\#5} D\textsuperscript{\#5} G E G F}\n\text{\Huge F\textsuperscript{\#5} D\textsuperscript{\#5} G E G F}\n\text{\Huge F\textsuperscript{\#5} D\textsuperscript{\#5} G E G F}\n\text{\Huge F\textsuperscript{\#5} D\textsuperscript{\#5} G E G F}\n\end{align*}
\]
[No title]

Catalog Number: dC 668
Instrumentation: Guitar and piano
Difficulty Level: 3
Publisher: Manuscript
Archive: Manuscript in ink of the first page of the score.
Pages: 1
Number of Measures: 14
Number of Movements: 1
Condition: Good
Comments: Incomplete. The piece is written in two staves, the top one for piano and the bottom for guitar. It is hard to explain why Margola would have written a piano part in one clef and placed it above the guitar part when in previous piano and guitar pieces he wrote the piano part in the traditional grand staff below the guitar part. It is possible the he considered writing both a guitar or two-guitar version as well as a piano one.

Incipit:

[no indications]
[No title]

Catalog Number: dC 669
Instrumentation: Guitar and piano
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the manuscript
Pages: 6
Number of Measures: 90
Number of Movements: 1
Difficulty Level: Moderate easy
Condition: Good
Comments: Unfinished. The last page ends with sketches. De Carli’s catalogue doesn’t mention that it is unfinished.

Incipit:

[Incipit with musical notation]
[No title]

Catalog Number: dC 670
Instrumentation: Guitar and [?]
Difficulty Level: 3
Publisher: Manuscript
Archive: Manuscript in ink
Pages: 2
Number of Measures: 40
Number of Movements: 1
Condition: Good
Comments: Unfinished

Incipit:

[no indications]

Gtr.

[?]

[Music notation image]
<table>
<thead>
<tr>
<th><strong>Catalog Number:</strong></th>
<th>dC 671</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrumentation:</strong></td>
<td>Guitar and [?]</td>
</tr>
<tr>
<td><strong>Difficulty Level:</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Publisher:</strong></td>
<td>Manuscript</td>
</tr>
<tr>
<td><strong>Archive:</strong></td>
<td>Single manuscript of guitar part in ink with pencilled in lower voice. Possibly an arrangement for guitar of another piece.</td>
</tr>
<tr>
<td><strong>Pages:</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Number of Measures:</strong></td>
<td>18</td>
</tr>
<tr>
<td><strong>Number of Movements:</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>Difficulty Level:</strong></td>
<td>Moderate easy</td>
</tr>
<tr>
<td><strong>Condition:</strong></td>
<td>Good</td>
</tr>
<tr>
<td><strong>Comments:</strong></td>
<td>This is a single page of the guitar part (there is a multi measure rest) with no title of a piece for more instruments. It is incomplete.</td>
</tr>
</tbody>
</table>

**Incipit:**

![Incipit Image]
DESOLATO

Catalog Number: dC 672
Instrumentation: Guitar and [?]
Duration: 4’ ca
Publisher: Manuscript
Archive: Manuscript of the guitar part in ink
Pages: 2
Number of Measures: 77
Number of Movements: 1
Difficulty Level: Moderate
Condition: Good
Comments: This is a separate guitar part from a piece with multiple movements for multiple instruments. The remaining movements are currently lost.

Incipit:

Desolata \( \text{ \( J = 72 \) } \)

\( \text{Grtr.} \)
Catalog Number: dC 684
Instrumentation: Flute and guitar
Difficulty Level: 2
Duration: 1’30’ ca
Publisher: Manuscript
Archive: Manuscript and photocopy of the manuscript.
Pages: 3
Number of Measures: 46
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
The track is titled “Per flauto e chitarra.”
Condition: Good
Comments: There are two different manuscripts of page 1 and only one each of pages 2 and 3.

Incipit:

[no indications]
[No title]

Catalog Number: dC 685
Instrumentation: [Flute and guitar]
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript, photocopy of the manuscript
Pages: 2
Number of Measures: 33
Number of Movements: 1
Condition: Good

Incipit:

[no indications]
<table>
<thead>
<tr>
<th><strong>[No title]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Catalog Number:</strong></td>
</tr>
<tr>
<td><strong>Instrumentation:</strong></td>
</tr>
<tr>
<td><strong>Difficulty Level:</strong></td>
</tr>
<tr>
<td><strong>Duration:</strong></td>
</tr>
<tr>
<td><strong>Publisher:</strong></td>
</tr>
<tr>
<td><strong>Archive:</strong></td>
</tr>
<tr>
<td><strong>Pages:</strong></td>
</tr>
<tr>
<td><strong>Number of Measures:</strong></td>
</tr>
<tr>
<td><strong>Number of Movements:</strong></td>
</tr>
<tr>
<td><strong>Available recordings:</strong></td>
</tr>
<tr>
<td><strong>Condition:</strong></td>
</tr>
<tr>
<td><strong>Incipit:</strong></td>
</tr>
</tbody>
</table>

```latex
\begin{center}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{flute_guitar_score}
\end{figure}
\end{center}
```
**[No title]**

*Catalog Number:* dC 687  
*Instrumentation:* Flute and guitar  
*Difficulty Level:* 2  
*Publisher:* Manuscript  
*Archive:* Manuscript of the first five pages  
*Pages:* 5  
*Number of Measures:* 90  
*Number of Movements:* 1  
*Condition:* Good  

**Incipit:**

**[no indications]**

\[\text{FL.}\]

\[\text{Gr.}\]
Catalog Number: dC 688
Instrumentation: Flute and guitar
Difficulty Level: [3]
Publisher: Manuscript
Archive: Manuscript of the first 3 pages of the score
Pages: 3
Number of Measures: 70
Number of Movements: 1
Condition: Good.
Comments: Unfinished.

Incipit: [no indications]
[No title]

Catalog Number: dC 689
Instrumentation: Flute and guitar
Difficulty Level: 3
Duration: 2’ca
Publisher: Manuscript
Archive: Manuscript
Pages: 4
Number of Measures: 39
Number of Movements: 1
Condition: Good

Incipit:

```
[no indications]
```

```
FL.

Gtr.
```
Catalog Number: dC 690
Instrumentation: [Flute and guitar]
Difficulty Level: [2]
Publisher: Manuscript
Archive: Manuscript
Pages: 2
Number of Measures: 24
Number of Movements: 1
Condition: Good
Comments: Unfinished
Incipit:

[Flute]

[Guitar]
Catalog Number: dC 691
Instrumentation: [Flute and guitar]
Difficulty Level: 3
Duration: 1’ ca
Publisher: Manuscript
Archive: Manuscript in ink. The last six measures are in pencil.
Pages: 4
Number of Measures: I: 16, II: 16
Number of Movements: 2
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good

Incipit:

I

II
[No title]

**Catalog Number:** dC 692

**Instrumentation:** Flute and guitar

**Archive:** According to de Carli’s notes, it seems that a sheet containing 4 pages of music was mistakenly catalogued as a separate incomplete piece. De Carli later realized that they were the last four pages of the first movement of the *Sonata Sesta* for flute and guitar 266. So dC 692 does not exist.

---

[No title]

**Catalog Number:** dC 693

**Instrumentation:** Flute and guitar

**Difficulty Level:** 2

**Publisher:** Manuscript

**Archive:** Manuscript of the first page

**Pages:** 1

**Number of Measures:** 10

**Number of Movements:** 1

**Condition:** Good

**Comments:** Unfinished

**Incipit:**

[no indications]

---

[Flt.]

---

[Gr.]
ALLEGRO

Catalog Number: dC 694
Instrumentation: [Flute and guitar]
Difficulty Level: 1-2
Publisher: Manuscript
Archive: Manuscript in ink
Pages: 7
Number of Measures: 105
Number of Movements: 1
Condition: Good
Comments: Unfinished

Incipit:

\textbf{Allegretto} \quad \textbf{j} = 104

\begin{music}
\begin{musicstaff}
\musicnote{\flute}{\position{0}}{\quarter}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}\musicnote{\flute}{\position{0}}{\eighth}
\end{music}
\end{musicstaff}

\begin{music}
\begin{musicstaff}
\musicnote{\guitar}{\position{0}}{\quarter}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}\musicnote{\guitar}{\position{0}}{\eighth}
\end{music}
\end{musicstaff}
\end{music}
ALLEGRO

Catalog Number: dC 695
Instrumentation: Flute and guitar
Difficulty Level: 2
Duration: 3’30’’ ca
Publisher: Manuscript
Archive: Manuscript
Pages: 8
Number of Measures: 93
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good

Incipit:

\begin{music}
\ Allegro \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ D = 108
\end{music}
ANDANTE

Catalog Number: dC 696
Instrumentation: [Flute and guitar]
Difficulty Level: 2-3
Duration: 1’ 20” ca
Publisher: Manuscript
Archive: Manuscript
Pages: 2
Number of Measures: 29
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good
Comments: Note: the opening minor ninths are an atypical feature in Margola. The flute and the guitar outline diminished chords a half-step apart.

Incipit:

\textit{Andante} \textit{\d = 72}
**ANDANTE**

*Catalog Number:* dC 697  
*Instrumentation:* Flute and guitar  
*Difficulty Level:* 2  
*Duration:* 4’ ca  
*Publisher:* Manuscript  
*Archive:* Manuscript of the score  
*Pages:* 6  
*Number of Measures:* 115  
*Number of Movements:* 1  
*Condition:* Good  
*Comments:* There are two final barlines, one at the end of page five and one at the end of page six.  

**Incipit:**

\[ \textit{Andante} \quad \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}}} \]

\[ \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}} \}\]

\[ \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}} \}\]

\[ \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}} \}\]

\[ \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}} \}\]

\[ \text{\underline{\text{\textbf{\textit{Andante}}} \quad \underline{\text{\textbf{\textit{Andante}}}}} \}\]
CINQUE IMPRESSIONI

Catalog Number: dC 698
Instrumentation: Flute and Guitar
Difficulty level: 2
Duration: 5’ ca
Number of Movements: 5
Publisher: Les Productions d'OZ (DZ 1329)
Editor/Curator: Federico Bonacossa
Publication Date: 2009
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).

Incipit:

I

Andantino \( \frac{\text{d}}{\text{s}} = 69 \)

II

Allegretto ma sereno \( \frac{\text{d}}{\text{s}} = 96 \)
III

Moderato \( \frac{d}{2} = 88 \)

Fl.

Gr.

IV

Allegretto \( \frac{d}{2} = 92 \)

Fl.

Gr.

V

Vivace con brio

Fl.

Gr.
DOLCEMENTE AFFETTUOSO

Catalog Number: dC 699
Instrumentation: [Flute and guitar]
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript of the first page
Pages: 1
Number of Measures: 10
Number of Movements: 1
Condition: Good
Comments: Incomplete. The guitar part is entirely linear. This piece could very well be for any two treble instruments.

Incipit:

[FL]  [Gtx]
**FANTASIA**

- **Catalog Number:** dC 700
- **Instrumentation:** Flute and guitar
- **Difficulty Level:** 3
- **Duration:** 3’30” ca
- **Publisher:** Manuscript
- **Archive:** Manuscript in ink; photocopy of the manuscript
- **Pages:** 6
- **Number of Measures:** 90
- **Number of Movements:** 1
- **Available recordings:** Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar). *Franco Margola. Provincia di Brescia. PHCL001. CD. 1997.*
- **Condition:** Good
- **Comments:** The guitar part contains a lot of arpeggios. This piece makes use of a variety of rhythms.

**Incipit:**

\[ \text{Allegretto } \frac{\text{B} = 104}{\text{B}} \]

\[
\begin{array}{c}
\text{FL} \\
\text{Gtr.}
\end{array}
\]
MARCETTA

Catalog Number: dC 701
Instrumentation: [Flute and guitar]
Difficulty Level: 3
Duration: 2’30” ca
Publisher: Manuscript
Archive: Manuscript in ink.
Pages: 5
Number of Measures: 73
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good
Comments: The guitar part is more idiomatic than usual with a lot of arpeggios, broken thirds etc.

Incipit:

\[\textit{Vivace} \ \textit{j=126}\]

[FL] \[\textit{Incipit Flute}\]

[Gr.] \[\textit{Incipit Guitar}\]
MODERATO

Catalog Number: dC 702
Instrumentation: [Flute and guitar]
Difficulty Level: 1-2
Duration: 1’ ca
Publisher: Manuscript
Archive: Manuscript in ink.
Pages: 2
Number of Measures: 24
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good
Incipit:

Moderato \( \text{\textit{\textit{j}}}=92 \)

[Fl.]

[Gr.]
MODERATO

Catalog Number: dC 703
Instrumentation: [Flute and guitar]
Difficulty Level: 2
Duration: 1’ 30” ca
Publisher: Manuscript
Archive: Manuscript in ink, photocopy of the manuscript
Pages: 2
Number of Measures: 27
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good

Incipit:

Moderato \( \frac{j}{\text{\textit{}}}=72 \)

\[\text{[Fl.]\quad \text{[Gtr.]}\quad \text{\textit{}}]\]
MODERATO

Catalog Number: dC 704
Instrumentation: [Flute and guitar]
Difficulty Level: 2
Duration: 1’30” ca
Publisher: Manuscript
Archive: Manuscript in ink, photocopy of the manuscript
Pages: 2
Number of Measures: 23
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).

Condition: Good
Comments: There is frequent use of dissonant intervals

Incipit:

Moderato \( \frac{\text{L}=72}{\text{M}} \)

[Fl.]

[Gtr.]
MODERATO CON SPIRITO

Catalog Number: dC 705
Instrumentation: Flute and guitar
Difficulty Level: [1]
Publisher: Manuscript
Archive: First page of the manuscript in ink
Pages: 1
Number of Measures: 17
Number of Movements: 1
Condition: Fair
Comments: Incomplete

Incipit:

\textit{Moderato con spirito} \textit{$\text{d} = 84$}

\begin{align*}
\text{Fl.} & \quad \begin{array}{c}
\text{\includegraphics{flute_music.png}}
\end{array} \\
\text{Gtr.} & \quad \begin{array}{c}
\text{\includegraphics{guitar_music.png}}
\end{array}
\end{align*}
[No title]

Catalog Number: dC 706
Instrumentation: [Flute and guitar]
Difficulty Level: [1]
Publisher: Manuscript
Archive: First page of the manuscript in ink.
Pages: 1
Number of Measures: 26
Number of Movements: 1
Condition: Good
Comments: Incomplete. There are several corrections.

Incipit:

\[\text{[no indications]}\]

\begin{align*}
\text{Fl.} & \quad \text{Gtr.} \\
\end{align*}
SONATA NO. 9

Catalog Number: dC 707
Instrumentation: Flute and guitar
Difficulty Level: 2
Duration: 7’ ca
Publisher: Manuscript
Archive: Manuscript in ink, photocopy of the manuscript
Pages: 11
Number of Measures: Andantino: 111, Larghetto: 28, Scherzo: 72
Number of Movements: 3
Condition: Good
Incipit:

I

\[ \text{Andantino} \quad \frac{\text{d} = 66}{\text{Fl.}} \]

\[ \text{Fl.} \]

\[ \text{Gtr.} \]

II

\[ \text{Larghetto} \quad \frac{\text{d} = 76}{\text{Fl.}} \]

\[ \text{Fl.} \]

\[ \text{Gtr.} \]
[No title]

Catalog Number: dC 708
Instrumentation: Flute and guitar
Difficulty Level: 3
Duration: 3’30’ ca
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the manuscript
Pages: 4
Number of Measures: I: 38, Adagio: 32
Number of Movements: 2
Condition: Good
Comments: They are probably the first two movements of a sonata

Incipit:

I

[no indications]

Fl.

Gtr.

II

Adagio (d=66)

Fl.

Gtr.
**SPIRITOSO**

*Catalog Number:* dC 709  
*Instrumentation:* Flute and guitar  
*Difficulty Level:* 1-2  
*Duration:* 3’ ca  
*Publisher:* Manuscript  
*Archive:* Manuscript of the score in ink.  
*Pages:* 8  
*Number of Measures:* 116  
*Number of Movements:* 1  

*Condition:* Good  

*Incipit:*

\[
\text{Fl.} \quad \text{Gtr.}
\]

\[
\text{Spirito} \quad \text{Spirito}
\]

\[
\text{Spirito} \quad \text{Spirito}
\]
VIVACE

Catalog Number: dC 710
Instrumentation: [Flute and guitar]
Difficulty Level: 2-3
Duration: 5’ ca
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the manuscript
Pages: 10
Number of Measures: 169
Number of Movements: 1
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Condition: Good

Incipit:

\[ \text{Vivace } \text{ \( \langle = \) } 128 \]

\[ \text{FL} \]
\[ \text{Gtr.} \]
VIVACE

Catalog Number: dC 711
Instrumentation: [Flute and guitar]
Difficulty Level: 2
Duration: 5’ ca
Publisher: Manuscript
Archive: Manuscript of the score, photocopy of the manuscript
Pages: 8
Number of Measures: 152
Number of Movements: 1
Condition: Good (there are several faded pencil markings as if the paper has been recycled)

Comments: Completely different piece than dC 710. Notable use of dissonance in the opening measures.

Incipit:

Vivace  \( \frac{\text{\textit{}}}{\text{i}} \)

\begin{align*}
\text{Fl.} & \quad \text{Gtr.} \\
\end{align*}
[No title]

**Catalog Number:** dC 712  
**Instrumentation:** [Flute and guitar]  
**Difficulty Level:** [1-2]  
**Publisher:** Manuscript  
**Archive:** Pages 1 and 3 of the manuscript  
**Pages:** 2  
**Number of Measures:** 24  
**Number of Movements:** 1  
**Condition:** Good  
**Comments:** Incomplete. The remaining pages are currently lost.

**Incipit:**

[no indications]
Catalog Number: dC 727
Instrumentation: Bassoon and [guitar]
Difficulty Level: 2
Duration: 1’ ca
Publisher: Manuscript
Archive: Manuscript in ink of the score and the separate bassoon part. Photocopy of both. There score and parts are labelled “4” which suggests that this was part of a set of pieces.
Pages: Score: 2, bassoon part: 1
Number of Measures: 35
Number of Movements: 1
The track is erroneously labeled Frammento n. 4 per fagotto e chitarra dC 712
Condition: Good
Comments: The guitar part is written in concert pitch in bass clef. This is unusual. The music however is clearly intended for guitar. This is a complete piece or movement although de Carli describes it as incomplete.

Incipit:

[no indications]
Catalog Number: dC 728
Instrumentation: Bassoon and guitar
Difficulty Level: [2]
Publisher: Manuscript
Archive: First page of the manuscript score and photocopy.
Pages: 1
Number of Measures: 20
Number of Movements: 1
Condition: Good
Comments: Incomplete, perhaps intended to be combined with dC 727

[no indications]
Catalog Number: dC 730
Instrumentation: Horn and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Two photocopies of a manuscript of the score, one with the indication “copia per Morugoni.”
Pages: 1
Number of Measures: 15
Number of Movements: 1
Condition: Fair
Comments: Incomplete.
Incipit:

\[
\begin{align*}
\text{Hn.} & \quad \text{Gtr.} \\
& \quad \text{[no indications]} \\
& \quad \text{[no indications]}
\end{align*}
\]
[No title]

Catalog Number: dC 742
Instrumentation: Violin and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript copy of the score in ink, photocopy of the manuscript
Pages: 3
Number of Measures: 71
Number of Movements: 1
Condition: Good

Incipit:

[no indications]
[No title]

Catalog Number: dC 743
Instrumentation: Violin and [guitar]
Difficulty Level: 2
Publisher: Manuscript
Archive: First two pages of the manuscript in ink.
Pages: 2
Number of Measures: 24
Number of Movements: 1
Condition: Good
Comments: Incomplete

Incipit:

\[\text{[no indication]}\]
Catalog Number: dC 744
Instrumentation: Violin and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript copy of the score in ink and photocopy.
Pages: 3
Number of Measures: 54
Number of Movements: 1
Condition: Good

Incipit:

\textit{violin con accordine}

\begin{verbatim}
\textbf{Vl.} & \textbf{Ctr.} \\
\end{verbatim}
[No title]

Catalog Number: dC 745
Instrumentation: Violin and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript of the score in ink
Pages: 7
Number of Measures: 94
Number of Movements: 1
Condition: Fair
Comments: There is a double bar at the bottom of page 3.

Incipit:

[no indications]
[No title]

Catalog Number: dC 746
Instrumentation: [Violin and guitar]
Difficulty Level: 2
Publisher: Manuscript
Archive: Copy of the manuscript in ink.
Pages: 1
Number of Measures: 17
Number of Movements: 1
Condition: Good
Comments: Very short but complete composition

Incipit:

\[\text{\large \text{Incipit}}\]

\[\text{\large \text{Incipit}}\]
DIVERTIMENTO

Catalog Number: dC 747 [a] see dC 653
Instrumentation: Violin, viola, and guitar
Publisher: Manuscript
Archive: Photocopy of the vl, vla, and guitar parts. Pages 3, 4, and 5 of the score of a separate piece for two treble instruments (probably violin and guitar)
Pages: Violin: 2, viola: 2, guitar: 1
Number of Measures: 76
Comments: dC 747 no longer exists. The 3 pages is this folder have been combined with their sister pages as dC 653 which is now two complete movements. This piece was miscataloged by de Carli. The folder contains two separate pieces: separate parts of the Divertimento for vl, vla, and gtr, and the last three pages of the score of a different piece for violin and guitar. These pages however don’t seem to be the continuation of dC 743. De Carli’s catalogue mistakenly calls these “two compositions for violin and guitar” and marks them as incomplete. The incipit of the Divertimento was not inserted in the catalogue. The two incipits in his catalogue are from page three (which contains the end of a movement and the beginning of an adagio) i.e. top of the page and beginning of the adagio. The Divertimento is not accounted for. These are the parts for the trio dC 764 which were misplaced and mislabelled. The viola part is labelled dC 471 which corresponds to an Allegro for guitar that is not related to this piece.

[Two pieces]

Catalog Number: dC 747 [b] see dC 653
Instrumentation: Violin and guitar
ALLEGRO

Catalog Number:  dC 748
Instrumentation: Violin and guitar
Difficulty Level: 2
Duration:  4’ ca
Publisher:  Manuscript
Archive:  Manuscript of the score and photocopy
Pages:  9
Number of Measures:  154
Number of Movements:  1
Condition:  Good
Comments:  Extensive single movement piece

Incipit:

Allegro \( \text{\textit{\textbf{d}} = 112} \)

\begin{align*}
\text{VL} & \quad \text{\fbox{\begin{tabular}{c}
\end{tabular}}} \\
\text{Gr.} & \quad \text{\fbox{\begin{tabular}{c}
\end{tabular}}} \\
\end{align*}
ANDANTE

Catalog Number: dC 749
Instrumentation: Violin and [guitar]
Difficulty Level: 2
Duration: 40” ca
Publisher: Manuscript
Archive: Manuscript of the score and photocopy
Pages: 1
Number of Measures: 16
Number of Movements: 1
Condition: Good
Comments: Short single movement. Probably belonging to a multi-movement piece.

Incipit:

\[ \text{Andante } \mathcal{J} = 63 \]
**ANDANTE**

*Catalog Number:* dC 750  
*Instrumentation:* [Violin and guitar]  
*Difficulty Level:* 2  
*Duration:* 2’ ca  
*Publisher:* Manuscript  
*Archive:* Manuscript of the score and photocopy  
*Pages:* 3  
*Number of Measures:* 33  
*Number of Movements:* 1  
*Condition:* Good  

Incipit:

Andante $\text{d} = 72$

[Music notation image]

[Music notation image]
MODERATO

Catalog Number: dC 751
Instrumentation: [Violin and guitar]
Difficulty Level: [2]
Publisher: Manuscript
Archive: First five pages of the manuscript score in ink
Pages: 3
Number of Measures: 65
Number of Movements: 1
Condition: Good
Comments: Incomplete

Incipit:

\[ \text{Moderato } \quad \frac{\text{dC 751}}{} \]
\[ \text{[VI.] } \]
\[ \text{[Gtr.] } \]
MODERATO MA VIVO

Catalog Number: dC 752
Instrumentation: [Violin and guitar]
Difficulty Level: 2
Duration: 24” ca
Publisher: Manuscript
Archive: Manuscript copy in ink and several photocopies. The manuscript is labelled “page 5” while the photocopies are labelled “page one.” Both are the same.

Pages: 1
Number of Measures: 16
Number of Movements: 1
Condition: Good

Incipit:

Moderato ma vivo \textbf{J} = 78

\begin{musicstaff}
\begin{music}
\text{[VI.]} & \text{[Gtr.]} \\
\end{music}
\end{musicstaff}
PAVANA

Catalog Number: dC 753
Instrumentation: [Violin and guitar]
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript copy of the first page
Pages: 1
Number of Measures: 25
Number of Movements: 1
Condition: Good
Comments: Incomplete. Guitar is notated in treble and bass clef. It may have been a piano piece in the process of being arranged for violin and guitar. It looks very much like a sketch.

Incipit:

[no indications]

[Vl.]

[Gtr.]
SONATA

Catalog Number: dC 754
Instrumentation: Violin and guitar
Difficulty Level: 2
Publisher: Manuscript
Archive: Manuscript copy of the score and photocopy
Pages: 3
Number of Measures: 39
Number of Movements: 1
Condition: Good
Incipit:

[no indications]
FANTASIA

Catalog Number: dC 758
Instrumentation: Viola and guitar
Difficulty Level: 3
Duration: 4’ ca
Publisher: Manuscript
Archive: Manuscript copy of the score
Pages: 9
Number of Measures: 105
Number of Movements: 1

The track is erroneously labeled Fantasia per viola e chitarra dC 742.

Condition: Very good
Comments: Extensive single movement piece

Incipit:

**Allegretto espressivo \( \frac{\text{d} = 104}{} \)**

\[
\begin{align*}
\text{Vln.} & : \quad \text{\includegraphics[width=0.5\textwidth]{fantasia_vln.png}} \\
\text{Gr.} & : \quad \text{\includegraphics[width=0.5\textwidth]{fantasia_gr.png}}
\end{align*}
\]
[No title]

Catalog Number: dC 759
Instrumentation: Viola and guitar
Difficulty Level: 3-4
Publisher: Manuscript
Archive: Manuscript copy of the score. Guitar part is in ink, viola part in pencil. Many measures are incomplete.
Pages: 3
Number of Measures: 52
Number of Movements: 1
Condition: Fair
Comments: Unfinished

Incipit:

[no indications]
DIVERTIMENTO

Catalog Number: dC 764
Instrumentation: Violin, viola, and guitar
Difficulty Level: 2
Duration: 5’ ca
Publisher: Manuscript
Archive: Photocopy of the vl, vla, and guitar parts. Manuscript of the score. A different manuscript of the score with the violin and viola parts combined in one staff. Perhaps the original piano version of the composer.
Pages: Score I: 6, score II: 5, vl: 2, vla: 2, gtr: 1
Number of Measures: 76
Number of Movements: 1
Condition: Good
Comments: The parts were mistakenly catalogued by de Carli as dC 747.

Incipit:

Moderato \( \text{M} - 80 \)

\[
\begin{align*}
\text{Vln.} & : \\
\text{Vla.} & : \\
\text{Gtr.} & : 
\end{align*}
\]
VIVACE

Catalog Number: dC 765
Instrumentation: Violin, viola, and guitar
Difficulty Level: 2-3
Publisher: Manuscript
Archive: Manuscript of the score in ink. Only violin and guitar are in the score.
Pages: 5
Number of Measures: 113
Number of Movements: 1
Condition: Good but poorly legible due to many corrections.
Comments: Incomplete. There is not actual viola part.

Incipit:

\[ \text{Vivace } \mathbf{\frac{\dot{3}}{4}} \text{ } \mathbf{126} \]

\[ \text{Vl.} \]

\[ \text{Gtr.} \]
FANTASIA

Catalog Number: dC 766
Instrumentation: Guitar trio
Difficulty Level: 3-4
Duration: 5’30” ca
Number of Movements: 1
Publisher: Pizzicato (PVH 491)
Editor/Curator: Antonio Vivaldi Guitar Trio (Erico Negro, Ignazio Viola, Mario Cosco).
Publication Date: 2002
Available Recordings: A. Vivaldi Guitar Trio. Contemporanea: autori Italiani pe
Trio Ravel. Franco Margola: Le opere per tre chitarre
The track is erroneously labeled Fantasia dC 292A.

Comments:
Incipit:
[no indications]
Catalog Number: dC 779
Instrumentation: Violin, viola, cello, and guitar
Difficulty Level: [4]
Publisher: Manuscript
Archive: Manuscript of the score
Pages: 2
Number of Measures: 20
Number of Movements: 1
Condition: Good
Comments: Incomplete

Incipit:
[No title]

**Catalog Number:** dC 803  
**Instrumentation:** Guitar and string quartet  
**Difficulty Level:** 3-4  
**Publisher:** Manuscript  
**Archive:** Manuscript copy of the complete score, photocopy of the first page of the guitar part (incomplete)

**Pages:** 5  
**Number of Measures:** 76  
**Number of Movements:** 1  
**Condition:** Very good  
**Comments:** Probably the first movement of a larger piece that was never completed

**Incipit:**

\[\text{Incipit}\]

\[\text{[no indications]}\]

\[\text{Gtr.}\]

\[\text{Vln. I}\]

\[\text{Vln. II}\]

\[\text{Vla.}\]

\[\text{Vc.}\]
INTRODUZIONE CONCERTO

Catalog Number: dC 804
Instrumentation: Guitar and strings
Difficulty Level: 3-4
Publisher: Manuscript
Archive: Manuscript copy of the score and sketch in pencil on two staves
Pages: Score: 6, sketches: 2
Number of Measures: 56
Number of Movements: 1
Condition: Good – many measures are incomplete.
Comments: Unfinished

[no indications]
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<tr>
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**APPENDIX**

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<td>dC 214</td>
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