

SONATA n. 2 per violino e pianoforte dC. 38

Franco Margola (Orzinuovi, 30.X.1908 – Nave, 9.III.1992). Intraprese giovanissimo gli studi di violino con Romano Romanini nell'Istituto musicale "Venturi" di Brescia ottenendo il magistero nel 1926 e seguendo i corsi di pianoforte complementare, armonia e contrappunto con Isidoro Capitanio. Iniziati gli studi di composizione nel Conservatorio di Parma con Guido Guerrini e con Carlo Jachino si diplomò con Achille Longo nel 1933.

Ancora studente conobbe Alfredo Casella al quale mostrò la *Pregbiera di un Clefta* e, incoraggiato dal compositore e pianista torinese, Margola compose il *Trio in la* che Casella apprezzò a tal punto da inserirlo nel repertorio del proprio trio (violinista Alberto Poltronieri e violoncellista Rodolfo Bonucci). Inizialmente suggestionato dallo stile di Ildebrando Pizzetti, Margola mostrò di aver assimilato anche la lezione caselliana, soprattutto nel suo *Quartetto per archi* n. 3 (1937), opera che gli valse il "Premio Scaligero" di Verona.

Dal 1936 al '39 insegnò storia della musica a Brescia creando anche un'orchestra d'archi che collaborò con l'esordiente Arturo Benedetti Michelangeli, al quale dedicò nel 1943 il *Concerto* per pianoforte.

Dal 1939 al '40 fu direttore e docente di armonia e contrappunto nel Liceo musicale di Messina, dal 1941 al '49 docente di composizione per chiara fama nel Conservatorio di Cagliari, dal 1950 al '52 a Bologna, dal 1952 al '57 a Milano e quindi nell'Accademia di Santa Cecilia dal 1957 al '59.

Dal 1960 al '63 fu direttore del Conservatorio di Cagliari e dal 1963 al '75 docente di alta composizione al Conservatorio di Parma.

2nd SONATA for violin and piano dC. 38

Franco Margola (Orzinuovi, 30.X.1908 - Nave, 9.III.1992). He began studying violin at a very young age with Romano Romanini at the "Venturi" musical institute in Brescia, obtaining his teaching degree in 1926 and following courses in complementary piano, harmony and counterpoint with Isidoro Capitanio. He began his composition studies in Parma Conservatory with Guido Guerrini, and with Carlo Jachino he graduated with Achille Longo in 1933.

While still a student he met Alfredo Casella to whom he showed the *Pregbiera di un Clefta* and, encouraged by the Turin composer and pianist, Margola composed the *Trio in la* that Casella appreciated so much that he included it in the repertoire of his own trio (violinist Alberto Poltronieri and cellist Rodolfo Bonucci). Initially influenced by the style of Ildebrando Pizzetti, Margola showed that he also assimilated the Casellian lesson, especially in his *String quartet* n. 3 (1937), a work that earned him the "Scaligero Prize" of Verona.

From 1936 to '39 he taught history of music in Brescia, also creating a string orchestra that collaborated with the newcomer Arturo Benedetti Michelangeli, to whom he dedicated the *Piano Concerto* in 1943.

From 1939 to '40 he was director and teacher of harmony and counterpoint at the Liceo musicale of Messina, from 1941 to '49 teacher of composition for clear fame in Cagliari Conservatory, from 1950 to '52 in Bologna, from 1952 to '57 in Milan and then at the Academy of Santa Cecilia from 1957 to '59.

From 1960 to '63 he was director of Cagliari Conservatory and from 1963 to '75 professor of high composition at Parma Conservatory.

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Recitativo - Canzone - Danza - Finale Barbaro

Prima edizione assoluta
a cura di
Franco Vigorito

Franco Margola
(1908-1992)

Violino

Adagio

Pianoforte

Adagio

mf

f

ff

mf

(8^{vb})

Vivo - feroce (in 1)

First system of musical notation, measures 1-5. The top staff is a single treble clef line with a *f rude* dynamic marking. The bottom part consists of two bass clef staves. The first bass staff has a *f rude furioso* dynamic marking. The music is in 3/4 time and features a mix of eighth and quarter notes with some rests.

Second system of musical notation, measures 6-9. Measure 6 is marked with a '6' above the staff. The top staff has a *pizz.* marking. The bottom part consists of two bass clef staves. The music continues with eighth and quarter notes, including some slurs and rests.

Third system of musical notation, measures 10-14. Measure 10 is marked with a '10' above the staff. The top staff has an *arco* marking. The bottom part consists of two bass clef staves. The music continues with eighth and quarter notes, including some slurs and rests.

Fourth system of musical notation, measures 15-18. Measure 15 is marked with a '15' above the staff. The top staff has a *pizz.* marking. The bottom part consists of two bass clef staves. The music continues with eighth and quarter notes, including some slurs and rests.