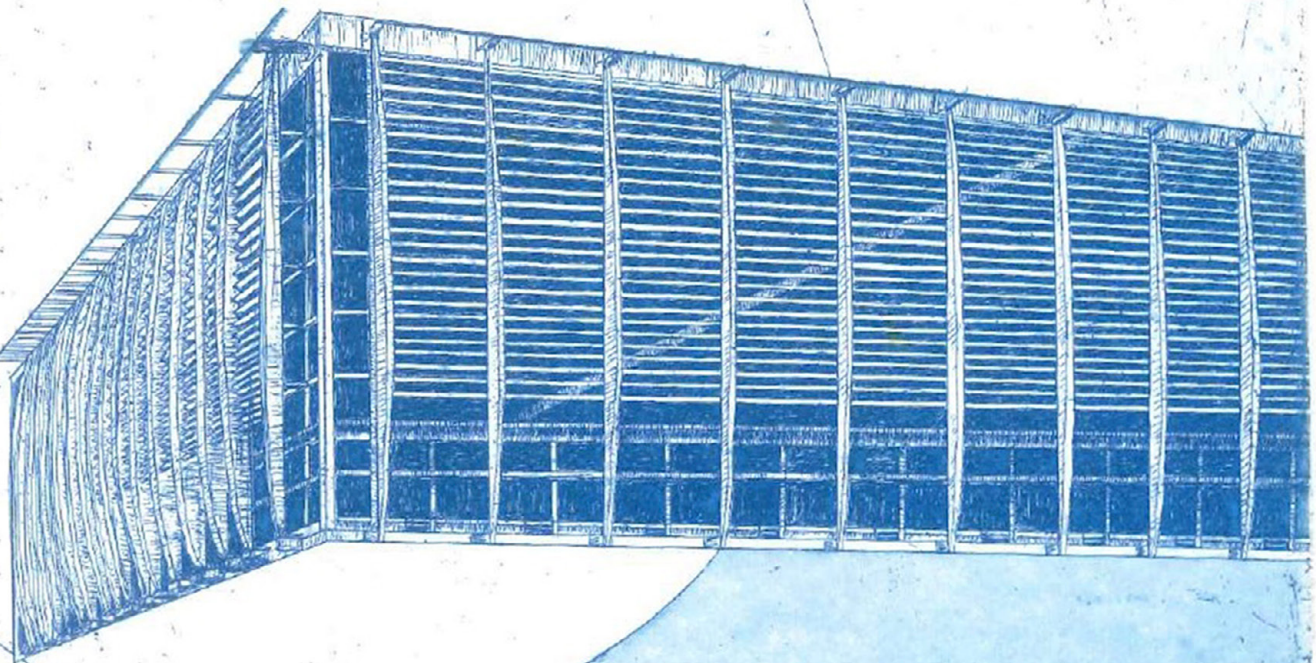


# MARGOLA

Chamber Sonatas with Guitar

ENSEMBLE  
COUNTERPOINT



**Franco Margola 1908–1992**  
**Chamber Sonatas with Guitar**

**Sonata for three guitars dC 281**

- |    |     |                      |      |
|----|-----|----------------------|------|
| 1. | I   | Ricercare (Moderato) | 1'52 |
| 2. | II  | Tranquillo assai     | 1'43 |
| 3. | III | Allegretto spigliato | 2'29 |

**Trio Sonata dC 228**

- |    |     |                      |      |
|----|-----|----------------------|------|
| 4. | I   | Moderato (Ricercare) | 2'17 |
| 5. | II  | Andantino            | 2'48 |
| 6. | III | Energico             | 2'24 |

**Sonata II for three guitars dC 234**

- |     |     |                      |      |
|-----|-----|----------------------|------|
| 7.  | I   | Moderato             | 2'04 |
| 8.  | II  | Allegretto calmo     | 3'02 |
| 9.  | III | Allegro scherzoso    | 2'09 |
| 10. | IV  | Deciso e ben ritmato | 3'28 |

**Sonatino for violin and guitar dC 259**

- |     |     |                       |      |
|-----|-----|-----------------------|------|
| 11. | I   | Allegretto            | 3'53 |
| 12. | II  | Allegretto affettuoso | 2'19 |
| 13. | III | Vigoroso              | 2'30 |

- |     |  |  |      |
|-----|--|--|------|
| 14. |  | <b>Sonata for violin and guitar dC 754</b> | 1'19 |
|-----|--|--|------|

**Sonata IV for flute and guitar dC 191**

- |     |     |                      |      |
|-----|-----|----------------------|------|
| 15. | I   | Andante scorrevole   | 3'40 |
| 16. | II  | Adagio come in sogno | 1'52 |
| 17. | III | Allegro gioioso      | 4'09 |

**Sonata for flute and guitar dC 197**

- |     |     |                    |      |
|-----|-----|--------------------|------|
| 18. | I   | Andante scorrevole | 3'36 |
| 19. | II  | Andantino          | 3'10 |
| 20. | III | Allegro vivo       | 4'28 |

**Sonata for two guitars dC 661**

- |     |    |          |      |
|-----|----|----------|------|
| 21. | I  | Moderato | 1'52 |
| 22. | II | Sereno   | 2'53 |

**Sonata for two guitars dC 662**

- |     |    |              |      |
|-----|----|--------------|------|
| 23. | I  | Allegro vivo | 3'16 |
| 24. | II | Andantino    | 2'46 |

**Ensemble Counterpoint**

Piergiacomo Buso *guitar*

Alberto Lauro *guitar*

Marco Longhi *guitar*

Andrea Rinaudo *guitar*

Marcella Mammone *violin*

Tommaso Maria Maggiolini *flute*

**Franco Margola** (1908–1992) was an Italian composer who was active throughout the 20th century. During his lifetime, he dedicated himself to composing pieces for musicians in the academic sector, where he found fertile ground and was widely commissioned for pedagogical as well as non-educational purposes.

His career included various teaching and leadership posts at several Italian conservatoires, not least the Conservatorio di Musica Arrigo Boito in Parma, where he taught composition from 1963 to 1975. Here, thanks to a collaboration with the guitar teacher Renzo Cabassi, he began to compose numerous works for guitar (approximately 250 opus numbers).

Margola maintained a close relationship with the historic roots of his art form, and although he experimented with the avantgarde in his youth, he abandoned such tendencies in his more mature compositions. His works are characterised by a “rhythmic vitality, a ‘classical’ phrase structure, clear diatonicism, and a frequent use of fourths and fifths that recall the elements of his early compositions.” (De Carli, Ottavio, *Franco Margola (1908–1992): il musicista e la sua opera*, Fondazione civiltà bresciana, 1995, pp. 315–316.)

## Style

Margola was naturally drawn to simple, essential forms of expression with an incisive and rhythmically marked thematic character, based on linearity and strict counterpoint in a baroque style. He continued to follow his neoclassical calling – or perhaps “neobaroque” is a more fitting description – until the end of his life. Margola’s understanding of music was wholly abstract and “architectural” – even Bach-like – in a way that was increasingly detached from the timbric qualities of the instruments he wrote for (*ibid.*, 320). Indeed, when you look at his manuscripts, it is often difficult to distinguish a composition for piano from a piece for flute and guitar, for example.

Margola was a 20th-century musical figure in a class of his own: a master craftsman who never stopped practising his art as a daily exercise. This approach led him to compose various versions of the same piece, with each version undergoing many more cuts than additions. His output was uninterrupted and prolific, and the catalogue of his works consists of over 800 pieces.

Margola’s loyalty to tradition is reflected in the titles of his works, which follow traditional forms. There are only a few rare exceptions to this rule, where playful puns are used as titles instead.

This recording includes a selection of sonatas from the last period of his life, which consolidate everything he had accomplished previously. By this point, he had developed a refined, instinctive and personal compositional style that still retained its artisanal nature, where the melody is formed by precise, delicately measured contrapuntal elements and interweaving lines. These pieces, like the rest of his works, are precious snapshots of a life lived in the name of art.

## **Franco Margola – Chamber Sonatas with Guitar**

With this recording, we aimed to offer listeners a selection of colourful soundscapes thanks to the variety of ensembles included. The guitar is the star of this album and takes on new colours in combination with the flute and violin, as well as in the guitar duo and trio, where the composer plays with different sound textures to highlight the many different nuances of this instrument. Margola carefully balances the various parts to ensure that no instrument stands out more than any other, giving each one moments where they take up the theme and other moments where they provide the accompaniment.

Studying the original manuscripts was a key part of the recording process for us. The composer's handwritten compositions reveal the talent and intuitiveness of a musical craftsman who enriched and deepened his special relationship with composition every day of his life.

As for the structure of Margola's sonatas, we often find opening movements that are diatonic and atonal, followed by lyrical *cantabile* second movements that culminate in sparkling third movements evoking a medieval or baroque feel.

### **Guitar trio: Piergiacomo Buso (guitar I), Marco Longhi (guitar II), Andrea Rinaudo (guitar III)**

In this configuration, we perform some of the lesser-known works of this composer from Brescia. The recording opens with Sonata dC 281, which includes a short but highly original second movement with a warm melodic line given to the bass, whose wonderful lyricism transports us to an island suffused with soft, romantic aromas. In Sonata dC 228, we find one of the most markedly atonal moments in the recording, where a theme that is part ironic, part sinister is introduced as the start of a canon structure, albeit one that is never strictly adhered to.

Sonata II for three guitars dC 234 is the only piece in this album with four movements. It has a measured lyricism, perfectly exemplified by the second movement with its almost *naïf* tenderness, and concludes with a rhythmic third movement (*Allegro scherzoso*), which is full of references to baroque dances such as the jig and paves the way for the majesty of the fourth movement *Deciso e ben ritmato*.

**Violin and guitar duo: Marcella Mammone (violin), Piergiacomo Buso (guitar)**

The unique first movement of Sonatina dC 259 opens with a sweet melody from the violin, supported by a waltz on the guitar. The declamatory B minor at the start begins to take on the tint of chromatic scales and intervals that blend diatonicism and chromaticism from the next *cantabile* section. The lyricism of the violin also characterises the second movement with its more flutelike character, flanked by the monodic guitar line that sometimes conceals underlying harmonies. Another unusual feature of this piece is the finale, which evokes an atmosphere of chivalric romance.

In this album, we present the first recording of the single movement of Sonata dC 754. This sonata's affinities with the previous piece leads us to hypothesise that it was probably a preliminary work for dC 259, with which it shares tonalities and several melodic ideas.

**Flute and guitar duo: Tommaso Maria Maggiolini (flute), Marco Longhi (guitar)**

Sonata IV dC 191 in particular marks the point when Margola began to be interested in the guitar. Here, this six-stringed instrument is mainly an accompaniment to the flute, but rather than devaluing the guitar, this balance highlights the polyphonic qualities that make it such a robust support for a melodic line. Modal atmospheres permeate this piece, particularly the finale with its jovial, almost medieval feel.

Sonata II [dC 197] is characterised by a different use of the guitar, closer to the other works presented here, as a supporting part in dialogue with a monodic instrument.

**Guitar duo: Andrea Rinaudo (guitar I), Alberto Lauro (guitar II)**

The last two sonatas on this album, dC 661 and dC 662, are unusually made up of only two movements: a first atonal movement and a second lyrical movement. We had to carry out more intensive research for these pieces, particularly when it came to the unpublished Sonata dC 661. This was transcribed from an old copy of a manuscript with several parts that were almost illegible, making the transcribers' work a musical challenge that involved balancing notational accuracy with interpretive freedom, guided by a profound understanding of the composer's musical language.

© *Andrea Rinaudo, Marcella Mammone, Piergiacomo Buso and Alberto Lauro*

*Translator: Rebecca Lockhart-Morley*

**Franco Margola** (1908–1992) è stato un compositore italiano attivo nell’arco del XX secolo. Nel corso della sua vita si è dedicato alla composizione di musica destinata a musicisti appartenenti all’ambiente accademico. In questo contesto trovò terreno fertile: in molti gli si rivolgevano, sia per motivi didattici che non.

Il suo curriculum vanta vari incarichi di docenza e direzione in diversi conservatori italiani, tra i quali spicca l’Arrigo Boito di Parma, dove insegnò composizione dal ’63 al ’75. Qui, grazie alla collaborazione con l’insegnante di chitarra Renzo Cabassi, iniziò a comporre numerose opere per le sei corde (350 numeri di catalogo circa).

Ci troviamo di fronte ad un artista vicino alle radici storiche della sua arte: se in fase giovanile provò ad avvicinarsi alle avanguardie, nella produzione matura abbandonò queste tendenze. Caratteristiche delle sue opere sono una “Vitalità ritmica, struttura ‘classica’ della frase, limpido diatonismo, uso prevalente di intervalli di quarta e di quinta riconducono ai suoi elementi giovanili.” (De Carli, Ottavio, *Franco Margola (1908–1992): il musicista e la sua opera*, Fondazione civiltà bresciana, 1995, pp. 315–316).

## **Lo Stile**

Naturalmente portato verso forme espressive asciutte ed essenziali, giocate su un tematismo incisivo e ritmicamente marcato, costruite su una linearità e su un rigoroso contrappuntismo di stampo barocco, Margola confermò fino all’ultimo la propria vocazione neoclassica meglio, con un termine secondo noi più appropriato, “neobarocca”, orientata verso una concezione del tutto astratta e “costruttiva” – diremo quasi “bachiana” – della musica, e sempre più slegata dagli aspetti timbrici dello strumento: tanto che tra i suoi manoscritti non risulta sempre facile distinguere una composizione per pianoforte da una, ad esempio, per flauto e chitarra. (*Ibidem*, 320)

Parlando di Margola, ci troviamo di fronte a una figura musicale *sui generis* del 900: un artigiano della musica, che la coltivava costantemente come esercizio quotidiano. Questa sua metodologia lo portò a comporre diverse versioni degli stessi brani dove troviamo, tra l’una e l’altra, molti più tagli che aggiunte. Mai abbandonò la matita dimostrando una grande prolificità: più di 800 sono i numeri d’opera appartenenti al suo catalogo.

La fedeltà del compositore alla tradizione si vede di riflesso nei titoli delle sue opere, i quali ricalcano le forme della tradizione. Rari sono i casi di eccezione alla regola: quando fanno capolino, si presentano in veste di simpatici giochi di parole.

In questo lavoro tratteremo alcune sonate dell’ultima fase della sua produzione, sintesi delle precedenti. La matita ormai educata si trova ad avere uno stile compositivo spontaneo e personale, ma al contempo artigianale dove la melodia prende forma da contrappunti e intrecci precisi e finemente dosati. Queste opere, come le restanti di questa produzione, sono preziose istantanee di una vita all’insegna dell’arte.

## Franco Margola – Chamber Sonatas with Guitar

Il lavoro qui presentato vuole offrire all'ascoltatore variopinti paesaggi sonori, grazie alla varietà degli ensemble proposti. La chitarra, strumento principe del lavoro discografico, trova colori nuovi non solo attraverso il flauto e il violino, ma anche nel duo e nel trio chitarristico: si nota il gioco tra diverse tessiture sonore nel trio e nel duo di chitarre, in cui lo strumento evidenzia sfumature diverse. La scrittura margoliana, attenta alla gestione delle parti, non porta allo spiccare di uno strumento rispetto all'altro, affidando a ciascuno momenti tematici e d'accompagnamento.

Il confronto col manoscritto è stato fondamentale nel nostro lavoro. La grafia del compositore lascia intravedere l'abilità e la spontaneità di un artigiano della musica che intesseva e approfondiva quotidianamente il suo rapporto speciale con la composizione.

Troviamo, nelle strutture delle sonate margoliane, primi movimenti spesso diatonici e atonali, susseguiti da secondi movimenti cantabili e lirici che culminano in terzi movimenti brillanti, con sentori medioevali e barocchi.

### **Trio di chitarre: Piergiacomo Buso (chitarra I), Marco Longhi (chitarra II), Andrea Rinaudo (chitarra III)**

Con questa formazione si propongono dei lavori poco frequentati del compositore bresciano. L'album apra con la Sonata dC 281, la quale presenta un secondo movimento breve ma originale, grazie alla calda linea di canto affidata al basso. Attraverso la grande cantabilità di questa voce ci si ritrova trasportati in un'isola dai profumi soffusi e romantici. Nella Sonata dC 228 troviamo uno dei momenti più spiccatamente atonali della formazione, dove un tema tra l'ironico e il minaccioso si pone come principio di una struttura a canone, seppur mai rigoroso.

La Sonata II per tre chitarre dC 234 è l'unica, in questa registrazione, a presentare quattro movimenti. È caratterizzata da un lirismo misurato, esemplificato alla perfezione in un secondo movimento di una tenerezza quasi *naïf*. Chiude con un III movimento (*Allegro scherzoso*) ritmico, ricco di riferimenti a danze barocche come la giga, che fa da preambolo alla maestosità del IV *Deciso e ben ritmato*.

### **Duo violino e chitarra: Marcella Mammone (violino), Piergiacomo Buso (chitarra)**

La Sonatina dC 259 ha un primo movimento dal carattere peculiare. Si apre con un dolce canto del violino sostenuto da un valzer della chitarra. Il si minore declamato all'inizio si inizia a tinteggiare di scale cromatiche e intervalli che, dal cantabile successivo, fondono il diatonismo con il cromatismo. Il lirismo del violino caratterizza anche il secondo movimento con un carattere più flautato, affiancato dalle linee monodiche della chitarra che alle volte celano armonie sottese. Altra peculiarità di quest'opera è la sua conclusione, dalle atmosfere di richiamo cavalleresco.

In prima registrazione proponiamo qui l'unico movimento della Sonata dC 754. Le affinità con la precedente portano ad ipotizzare che questa sia un probabile lavoro preliminare alla dC 259, con le quali condivide tonalità e svariate idee melodiche.

**Duo flauto e chitarra: Tommaso Maria Maggiolini (flauto), Marco Longhi (chitarra)**

È in particolare con la Sonata IV dC 191 che Margola inizia ad interessarsi alle sei corde. Qui si vede la chitarra prevalentemente in veste di strumento d'accompagnamento al flauto. Ciò non sviscerisce gli equilibri, anzi fa risaltare le qualità polifoniche dello strumento come solido sostegno per il canto. Le atmosfere modali permeano il brano, caratterizzandone il finale dal carattere giocoso, quasi medioevale.

La Sonata II si caratterizza per un diverso uso della chitarra, più vicino ai restanti lavori qui presentati, come sostegno dialogante allo strumento monodico.

**Duo di chitarre: Andrea Rinaudo (chitarra I), Alberto Lauro (chitarra II)**

Le ultime sonate di quest'album, la dC 661 e la dC 662 hanno la peculiarità di presentare due soli movimenti, un primo atonale ed un secondo lirico. Il lavoro di ricerca si è fatto in questa fase più intenso, soprattutto nel caso della sonata dC 661. Rimasta inedita, è stata trascritta da una vecchia copia di un manoscritto dove alcune parti risultavano pressoché illeggibili, rendendo il lavoro dei trascrittori una sfida musicale tra ricerca di puntualità notazionale e libertà interpretativa nel seno della conoscenza profonda del linguaggio del compositore.

© *Andrea Rinaudo, Marcella Mammone, Piergiacomo Buso and Alberto Lauro*



**Ensemble Counterpoint** is a collective of young classical musicians who have been committing to the research on the 20th-century repertoire. It was officially born in March 2023 when Piergiacomo Buso, Marco Longhi and Andrea Rinaudo decided to explore Franco Margola's music through his manuscript. Working on his compositions, the three guitarists realized that the richness of this music could be enhanced more including a wider variety of instruments to be found in Margola's works.

With this goal, the violinist Marcella Mammone was involved in this project. She plays regularly in duo with Piergiacomo Buso, exploring classical music and different repertoire for guitar and violin; they have founded also "Ánemos Trio", which focuses on popular music of South America and Italy.

Marco Longhi invited his colleague Tommaso Maria Maggiolini, flutist, to work together on a very complex part of the album. Franco Margola dedicated many compositions to the guitar-flute duo, among these we selected some of the less known and played, in order to give them new light in line with the idea of this project.

Alberto Lauro was involved by Andrea Rinaudo. Being friends and colleagues for years, they worked together also in jazz-rock contests. Their knowledge of various musical languages has inspired them also in classical contests.

In this project, different kinds of experience are combined with a constant philological approach and deep commitment to music, with the aim of rediscovering and revaluing precious gems of Italian music of the 20th century.



**Piergiacomo Buso** started the study of classical guitar with M. Sara Bernardi and obtained the Diploma in classical guitar with full marks at the “G. Frescobaldi” Conservatory in Ferrara under the guidance of M. Stefano Cardi. He also obtained the Master’s Degree in classical guitar with full marks and honors at the same Conservatory. He later continued his studies with the two-years Master’s Degree in Chamber Music together with the violinist Marcella Mammone. During his studies he spent an Erasmus exchange period in Spain at the Real Conservatorio Superior de Música “Victoria Eugenia” in Granada, deepening his knowledge of the Spanish guitar repertoire and its interpretation. He attended masterclasses and courses with internationally renowned musicians including Oscar Ghiglia, Stefano Viola, Paolo Pegoraro, Marco Socías, Marco Tamayo, Eduardo Fernandez, Carlo Marchione, Giulio Tampalini and Arturo Tallini. From 2009 to 2018 he performed regularly in “In Corde” and “Mixxer”, contermprorary music Festivals in Ferrara. From 2013 to 2018 he played with the plectrum ensemble “Caput Gauri”, performing in Italy and abroad. He collaborated with the Permàr Theater Company in the show “Lireta” by Mario Perrotta. He is currently working on a project on the Argeninian music together with the violinist M. Mammone; the duo performed in the 2023 edition of the prestigious “Festival del Tango” held annually in the city of Trani.

He has received awards in national and international music competitions including: First Prize in the International Competition “Young Musicians” city of Treviso 2009, Second Prize in the National Competition of musical execution “City of Piove di Sacco” 2016, Third Prize in the National Competition “Giulio Rospigliosi” 2015.

In addition to his musical formation, he graduated with full marks in Pharmacy and he obtained a PhD in Chemistry at the University of Ferrara in 2020.



**Marco Longhi** is a classical guitar performer and guitar teacher for the Ministry of Education, University and Research (MIUR).

He has performed in numerous concerts, as a soloist and in ensembles including: Willem Hijstek Hal - Maastricht (NL), August 2018, Ursuline Convent - Eijsden (NL), March 2017; “Missa de Alcasuz” for choir, guitar, bandoneon, string quartet and percussion, composed by the Brazilian composer Danilo Guanais and conducted by Maestro Martinho Luther Galati de Oliveira in collaboration with the Cantosospeso choir (performances in Milan at the IULM Auditorium and Church of Santa Maria del Carmine, November 2019); Chamber Opera “Dine’ Bahane” by Dutch composer Willie Arets (July 2019, Maastricht, NL) conductor: Iago Ermo; Arrangement of the Opera “Les Brigandes” by J. Offenbach in collaboration with Opera Zuid

in the project “Viva Les Outlaw” (Maastricht (NL) June, 2018,) director: Libia Hernandez; He made the arrangement and execution of the “Sonata in C minor RV 83” by A. Vivaldi for the Holographic Theater of Milan Malpensa in collaboration with SEA and Studio Tangram (June 2015). Marco received awards at national competitions including: *VII Concorso Musicale Nazionale Chitarra e Musica da Camera - “Villa Oliva” - Cassano Magnago (VA) July 2021*  
*X Concorso Festival Internazionale dell’Adriatico “La Chitarra” - Pescara, October 2020* *Nuovo Premio Contea - Treviso, February 2016* *II Concorso Chitarristico Internazionale “Città di Favria” - Favria, Marzo 2014* Graduated Master in Music Performance at Conservatorium Maastricht (Maastricht, August 2018) under the guidance of Maestro Carlo Marchione after graduating with honors from the I.S.S.M Giacomo Puccini of Gallarate under the guide by Maestro Marco Bonfanti (July 2016).



**Andrea Rinaudo** is an Italian guitarist based in Turin. In that city he works at CFM (Centro di Formazione Musicale) teaching classical guitar, plucked instruments orchestra, and music theory applied to the guitar.

He started his studies at the “Don Allemano” Institute in Venasca under the guidance of Maestro Gian Luca Barbero. At this institution, he had the opportunity to take part in several concerts in Italy with the “Note di Varaita” orchestra.

Enrolled in the “G.F. Ghedini” from 2014 to 2018, he studied guitar with Fabrizio Giudice and Mario Gullo. With the latter he continued his studies at the CFM in Turin, preparing the diploma in classical guitar, obtained in Genoa on 24/10/2020. After that, he has perfected himself in guitar with Christian Saggese (2021-2022) and explored composition with Edoardo Dadone (2022).

In the years between 2013 and 2020, living in Turin, he carried out an intense concert activity in the fusion and pop fields, in addition to his activity as a classical musician. Now he is focusing his live activity on classical repertoire, especially on the music of J.S. Bach and the '900 century.

He has competed and received awards in several guitar competitions.

He has participated in numerous masterclasses with various guitarists, including Giulio Tampalini (2010-2011) Duo Assad (2016), Tilman Hoppstock (2016), Andrea Dieci (2017), Magnus Andersson (2018), Mario dell’Ara (2018), Marco de Biasi (2018), Elliot Sharp (2018), Enea Leone (2019/2020), Marco Tamayo (2020), Aniello Desiderio (2020), Italian Guitar Campus (2020, 2021, 2022).

In 2021 he obtained a master’s degree in Philosophy and History at the University of Turin with a thesis entitled “*Art and Craftmanships in Luigi Pareyson’s Aesthetics*”.

In 2022 he published the EP *Le Group de six: music for guitar* (Brilliant Classics, 2022).



**Alberto Lauro** was born in 1994 in Savigliano (Cuneo), Italy. He began to study guitar at the age of three, at the Suzuki School of Saluzzo, under the guidance of Elio Galvagno. With the Ensemble “*I Piccoli Musicisti Suzuki*“, he took part in several concerts within and beyond the national scene, as in the London Greenwich Hall, Geneva, Zug, Rome, Cremona, and Florence. During the years, alongside other scholastic commitments, he began his studies at the conservatory, which culminated on Oct. 19, 2020. On that day he received the Diploma in classical guitar with highest marks cum Laude, at the conservatory in Adria (RO), under the guidance of Maestros Giulio Tampalini and Cristiano Alasia. He subsequently began his studies in Musicology and Musical Heritage at the Accademia Internazionale “Incontri col Maestro” in Imola (BO), where he is currently pursuing a master’s degree under the guidance of Maestros Giovanni Puddu, Giulio Tampalini, Arturo Tallini, Lorenzo Fico and Marco Zuccarini. Alongside his study and research activities, he is a secondary school teacher, and has been teaching guitar at the “Insieme Musica” school in Cuneo (Italy) since 2022.



Born in Milan in 1991, **Tommaso Maria Maggiolini** began studying flute with Luca Bossi, graduating in 2010 at the “G. Verdi” Conservatory in Milan. He later studied with Alfred Rutz, Verena Bosshart and Felix Renggli at the University of Music in Lugano and at the Hochschule der Künste in Berne (Switzerland).

He attended Master classes held by flutists János Bálint, Philippe Racine, James Galway, Jean-Claude Gérard, Peter-Lukas Graf, Ramson Wilson, Emmanuel Pahud and Sivlia Careddu.

He played as a soloist and in chamber ensembles performing at national and international festivals with pianist Nicolas Mottini and harpist Elisa Netzer with whom he performed in Italy, Switzerland, France, Austria, Germany and the USA. Since 2018 he is first flute of the Canova Chamber Orchestra.

He is the artistic director of the chamber music festivals Verbano Musica Estate, Ceresio Estate and for the Ruggero Leoncavallo Foundation. In 2023 he has been appointed professor for flute pedagogy at the University of Music - Conservatorio della Svizzera Italiana in Lugano. He plays an handmade 14k gold Nagahara flute and a wooden flute by Sankyo.



**Marcella Mammone** comes from Trani. She obtained the Diploma in violin with full marks under the guidance of M. Mariangela Scarola at the “N. Piccinni” Conservatory in Bari and later the Master’s Degree in violin with full marks and honors at the “G. Frescobaldi” Conservatory of Ferrara under the guidance of M. Alessandro Perpich. She also obtained the Master’s Degree in chamber music in duo with the guitarist Piergiacomo Buso in Ferrara. Besides her musical formation, she studied Foreign Languages and Literatures at the Universities of Bari, Ferrara and Regensburg, obtaining the Bachelor’s and Master’s Degrees. She has won different prizes in competitions for solo violin, like the “Ottava Rassegna Internazionale Giovanissimi Talenti” in 2004 in Trani (first prize). She plays regularly in various symphony orchestras (among these: Orchestra Filarmonica Pugliese, Orchestra

Filarmonica Settenovecento, Uniorchester Regensburg, Nuova Orchestra della Puglia, etc.) performing in various occasions (festivals, concerts, masterclasses, etc.) and in prestigious theaters (like Teatro Petruzzelli, Teatro Curci, Teatro Comunale di Bologna e Ferrara, Teatro Sociale di Como, Teatro Zandonai, Theater an der Uni and AUDIMAX in Regensburg, etc.). She has also been active in chamber music for years, especially with guitarists, playing in different guitar festivals in Italy and Germany (like the “10. Gitarrentage - Vaihingen an der Enz” in Vaihingen, Germany). She is also currently working on her personal project named “Kintsugi” (in collaboration with Centro Musica Trento for the initiative “L.I.M.E.S.”). She has been playing since 2016 in duo with the guitarist Piergiacomo Buso in various prestigious occasions, including contemporary music festivals like “Mixxer” and “InCorde” in Ferrara (2016-2018) and worldwide famous tango festivals like “International Trani Tango” (2023). The duo has recently published two EPs, “Historias Portenas” and “Histoire du Tango”, available on digital music platforms.

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for making the manuscript catalogue available.*

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nel consentirci accesso ai manoscritti. Senza il loro contributo non sarebbe stato possibile imbastire un lavoro  
così coinvolgente e profondo.*

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