

Gianneo's music can be divided into four periods. The first, 1913-1923, shows the influence of European romantic and impressionist composers. The second, from 1923-1932, sees the introduction of folk elements into his music. The third period, from 1933 to 1953, is characterized by the combination of folk-music and neoclassicism, resulting in a style of simplicity and economy. The fourth and final period, from 1954 to his death in 1968, involved the emergence of a disciplined use of dodecaphonic compositional principles. *Sonata No. 2* and *Suite* are among Gianneo's most ambitious works, with folk elements well to the fore. *Sonatina*, completed in Paris, is highly neo-classical. *Sonata No. 3* is considerably harsher in style, perhaps reflecting the composer's sorrow at the death of his wife in 1955. The *Six Bagatelles*, composed between 1957 and 1959, possess only hints of musical nationalism, while the *Improvisación* is a nostalgic evocation of the city of Tucumán.



Luis
GIANNEO
(1897-1968)

Piano Works, Vol. 1

Sonata No. 2 (1943)

[1] Allegro

[2] Romanza

[3] Allegro molto

Suite (1933)

[4] Agitato

[5] Calmo

[6] Allegro rustico

Sonata No. 3 (1957)

[7] Allegro impetuoso

[8] Adagio sostenuto

[9] Allegro deciso

14:19

4:18

5:16

4:45

12:33

3:24

4:51

4:18

14:52

4:30

5:28

4:53

Sonatina (1938)

[10] Allegro

[11] Tempo di Minuetto un poco mosso

[12] Allegro vivo

Six Bagatelles (1957)

[13] Allegretto

[14] Allegro

[15] Andantino piacevole

[16] Allegro scherzando

[17] Andante

[18] Vivo

Improvisation (1948)

9:10

2:31

2:51

3:48

6:37

0:42

0:52

1:19

0:52

1:46

1:07

6:40

Dora De Marinis (1-3)

Alejandro Cremaschi (4-6, 10-12, 19) • Fernando Viani (7-9, 13-18)

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Cover Picture: *Retrato de Rosario* (1934) by Ramón Gómez Comet (Museo Nacional de Bellas Artes, Buenos Aires)

**MARCO
POLO**

DDD

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Playing Time
64:11



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