

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 neo-classicism, 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)	14:19	Sonatina (1938)	9:10
① Allegro	4:18	⑩ Allegro	2:31
② Romanza	5:16	⑪ Tempo di Minuetto un poco mosso	2:51
③ Allegro molto	4:45	⑫ Allegro vivo	3:48
Suite (1933)	12:33	Six Bagatelles (1957)	6:37
④ Agitato	3:24	⑬ Allegretto	0:42
⑤ Calmo	4:51	⑭ Allegro	0:52
⑥ Allegro rustico	4:18	⑮ Andantino piacevole	1:19
Sonata No. 3 (1957)	14:52	⑯ Allegro scherzando	0:52
⑦ Allegro impetuoso	4:30	⑰ Andante	1:46
⑧ Adagio sostenuto	5:28	⑱ Vivo	1:07
⑨ Allegro deciso	4:53	⑲ Improvisation (1948)	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 Cornet (Museo Nacional de Bellas Artes, Buenos Aires)

**MARCO
POLO**

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8.225205

Playing Time
64:11



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