

MARCOPOL

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Playing Time
73:09

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Booklet notes in English • Comentarios en español
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Gianneo's music can be divided into four periods. The first, 1913-1923, shows the influence of European romantic and impressionist composers. The second, 1923-1932, sees the introduction of folk elements into his music. The third period, 1933-1953, 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. The pieces on this, the third and final volume devoted to his piano music on the Marco Polo label, date from the first two of these four periods. They start with the early *Tarantella* of 1913 and finish with two pieces from 1928: the Prelude *In the Cane Field* and the short *Why?*. In between come many characteristic works such as the tango *My Little Girl* from 1919, the *Slow Waltz* of 1923, and the *Variations on a Theme of Handel*, composed in 1918. Although these are predominantly early works by Gianneo, they possess the character of his native Argentina, and at the same time announce the emergence of a significant and individual musical voice.



Luis
GIANNEO
(1897-1968)

Piano Works, Vol. 3

1-3	Sonata No. 1 (1917)	13:09
4-6	Three Preludes	19:39
7	My Little Girl (tango) (1919)	3:34
8	Tarantella (1913)	1:57
9-12	Four Compositions (1916)	12:17
13	Variations on a Theme of Handel (1918)	9:49
14-16	Album Intimo	7:18
17	Slow Waltz (1923)	5:24

Dora De Marinis (13) • Elena Dabul (1-3, 6, 8, 9-12)
Alejandro Cremaschi (4-5) • Pervez Mody (14-17) • Fernando Viani (7)

A complete track list can be found on page 2 of the booklet

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Booklet Notes: Dora De Marinis • Cover Picture: *Muchachos Santiagueños* (1937) by Ramón Gómez Cornet
(Museo Provincial de Bellas Artes J.C. Castagnino [Rosario, Provincia de Santa Fé])