

**Inda, Paulo (with Artur Elias Carneiro, flute; Ney Fialkow, piano; and Rodrigo Andrade Silveira, cello). *Gnattali*.**

**Works by Gnattali. Fonomeia  
FON OCD2705, c.2015.**



Since becoming a reviewer for *Soundboard*, my appreciation for the music of Radamés Gnattali has grown steadily. This marvelous disc by Paulo Inda markedly deepens that appreciation. The composer was a versatile musician, master of classical and popular forms and styles.

The disc begins with four shorter works, which are beautiful and exciting by turns and played very well by Mr. Inda. Next is the wonderful *Sonatina* for guitar and piano. It has been recorded fairly often and reviewed before in these pages (in fact this disc is one of two listed in this issue to include the work). But this performance serves to remind the listener that it is one of the very finest works written for guitar and piano. Each of the three movements is worthy, culminating in the dynamic and exciting “Ritmado” finale. It is remarkable the Gnattali’s ten *Studies* are not widely played. They were first published by Laurindo Almeida’s Brazilliance Music in 1968. (Almeida was a perennially underrated guitarist and

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musician. He was, in fact, an important pioneer across a number of styles.) The studies have been republished (1988) by Chanterelle in an excellent integral edition. You really should explore them—no excuses! They are marvelously inventive rhythmically, melodically, and texturally, and I guarantee that if you hear them once you will want to repeat the experience, followed shortly by an intense desire to play them yourself. I know whereof I speak! The disc concludes with Gnattali's lush and gorgeous *Sonata* for guitar and cello, played marvelously by Inda and partner Rodrigo Andrade Silveira.

Performances are fine throughout the program, although flutist Artur Elias Carneiro is arguably on the low side of his pitches in the one work on which he plays, *Introdução e Choro*. Recorded sound is excellent, including the tricky issue of balancing the guitar with the much louder piano and flute. Notes are minimal, but the disc is highly recommended. (Weirdly, on track 20, the *Sonata* ends a bit after three minutes, and after almost a minute's silence, a few measures of percussion sounds are heard. Very strange indeed.)

—Al Kunze