Radamés Gnattali

(1906-1988)

10 Studies for Guitar

fingered by Laurindo Almeida

Produced by Gennady Zalkowitsch

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727

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Introduction

Radamés Gnattali belongs to the third generation of Brazilian nationalist composers. He was born on January 27th 1906 in Porto Alegre, nineteen years after Heitor Villa-Lobos. In over fifty years of work his musical offering has been of the widest amplitude. Symphonies, string quartets, 26 concertos for different instruments and an infinite number of solo-pieces and songs,an important cycle of 14 compositions, the *Brazilianas* each for a different instrumental combination after the model of the *choros* and the *Bachianas* by Villa-Lobos: of these the 8th and 13th are written for the guitar. In fact Gnattali loved this instrument and played it well. Many indications in the manuscripts I have seen are in his own hand. The guitarist Rafael Rabello, his best interpreter and the first to dare to make a record dedicated exlusively to Gnattali's compositions, told me that Radamés "played everything he wrote - only a little slower". Besides the solo-pieces he also composed 6 concertos for guitar and orchestra and several chamber works with guitar.

For many years he was composer and conductor for the National Radio Orchestra in Rio where most of the best instrumentalists where his colleages and friends. His position was similar to a Court composer who is asked to compose for different occasions, with the musicians available. His wife Doña Nelly told me that he used to work on three or four compositions at a time and would often interrupt lunch or dinner to quickly write down something he was in the middle of composing. For each composition he would keep in mind the technical and musical characteristics of the musicians for whom the pieces were intended. For example, the second concerto, composed for his friend Augusto Sardinha (the famous Garôto) who played with all five fingers of the right hand, contains passages which are only playable if the little finger is employed.

Stylistically Radamés Gnattali was manifestly nationalist. I remember that in the mid-sixties when I asked him for permission to include a work of his in a series of concerts I was organizing and conducting at the Museum of Modern Art in Rio de Janeiro, he flatly refused when I told him that other featured composers would he Webern and Stockhausen. He did not have the burning sense of mission and ambition of Heitor Villa-Lobos which would have made him see the "oportunity" of having his compositions performed with the composers of the European *Avantgarde*. The vast territorial expanse of Brazil, the multiplicity and exuberance of musical material, the generosity of emotion and the intense musicality of the people of his country, where his inspiration. He did not need anything else. Just as Turina - within the mainstream of European musical development, but not at its forefront - is indispensable to the music of Spain: Radamés Gnattali is indispensable to the music of Brazil.

Among his compositions for guitar, the *10 Studies* and the *3 Concert Studies* are the most significant. The *10 Studies*, written in 1967 when he was in full possession of his compositional faculties, complete the series of the most inspired and musically most important studies written this century for the guitar: Heitor Villa-Lobos, Francisco Mignone and Radamés Gnattali.

Following the example of Chopin, Bartok and Villa-Lobos his Studies are not didactic but compositions which focus on particular technical configurations inspired by his guitarist friends, to whom they are dedicated. The very strong right hand of Carlos Barbosa-Lima, the lyricism of Sergio Abreu, the *In Memoriam* for "Garôto" with a paraphrase of the latter's *Choro* "Gracioso" which finishes the cycle. Again nationalism in the musical material is manifest. Each study is individualized by a content which intends to register aspects of Brazilian regionalism; so clearly illustrated in the 5th Study with the altered string tuning [D G D g b d] of the "viola-caipira", the popular guitar of the north-eastern region of Brazil. His indications *dolente, seresteiro, ritmado*, are parallels to Schumann's German indications *frisch, keck* etc. and Italian indications of speed and character. The intention is to indicate emotional states as models to be translated by the interpreter's imagination, and to free psychological time (Bergson's *durée*) from the slavery of metre. Gnattali's own playing had great rhythmical flexibility and he detested the tendency so popular now of playing at utmost possible speed.

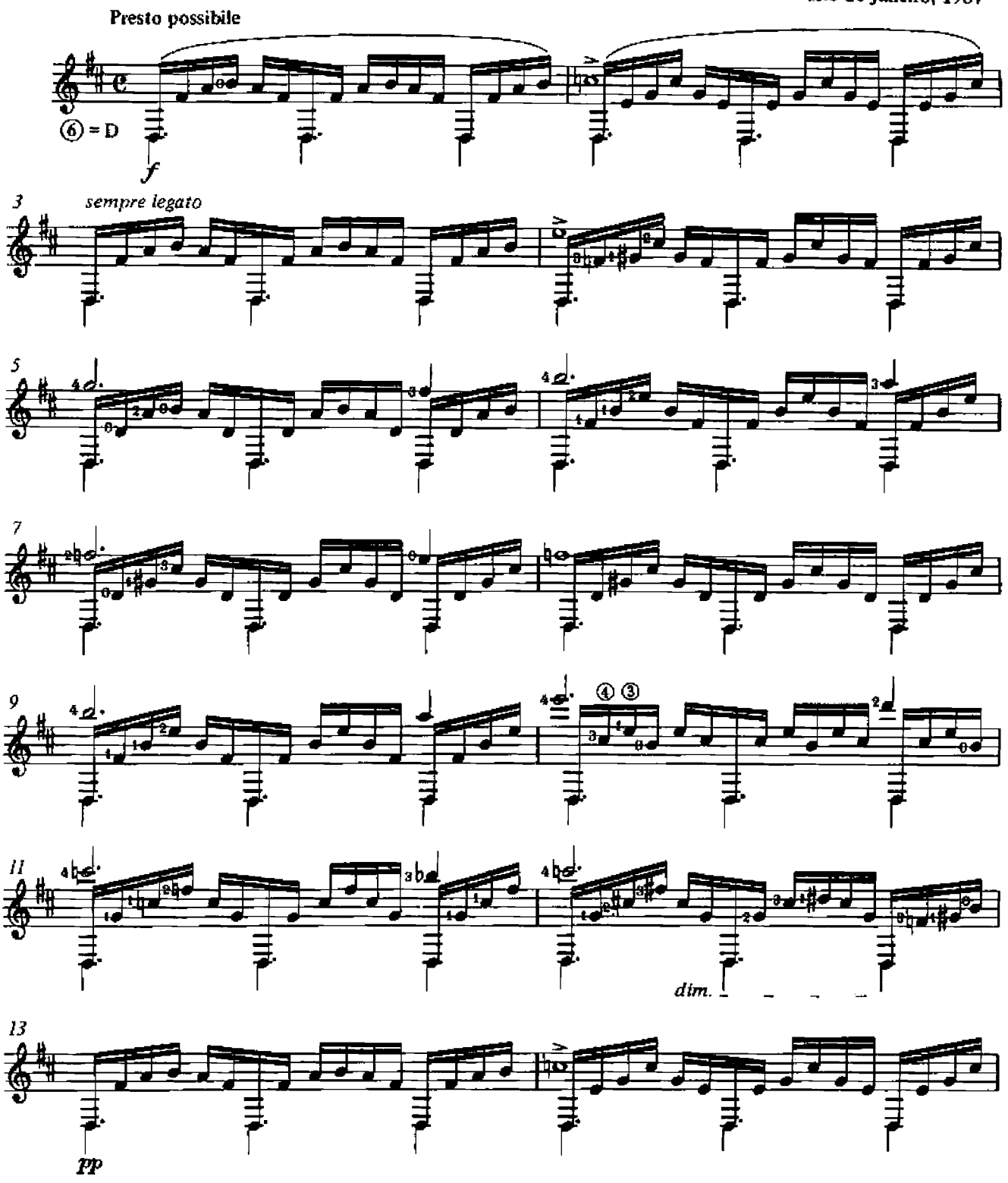
I would like to thank Rafael Rabello who introduced me to the guitar music of Radamés Gnattali and Larindo Almeida, the most gentle of men, for giving me the right to publish the *10 Studies* and whose fingering appears in the present edition.

Gennady Zalkowitsch
Paris, October 23rd 1988

para Turibio Santos

I

RADAMES GNATTALI
Rio de Janeiro, 1967



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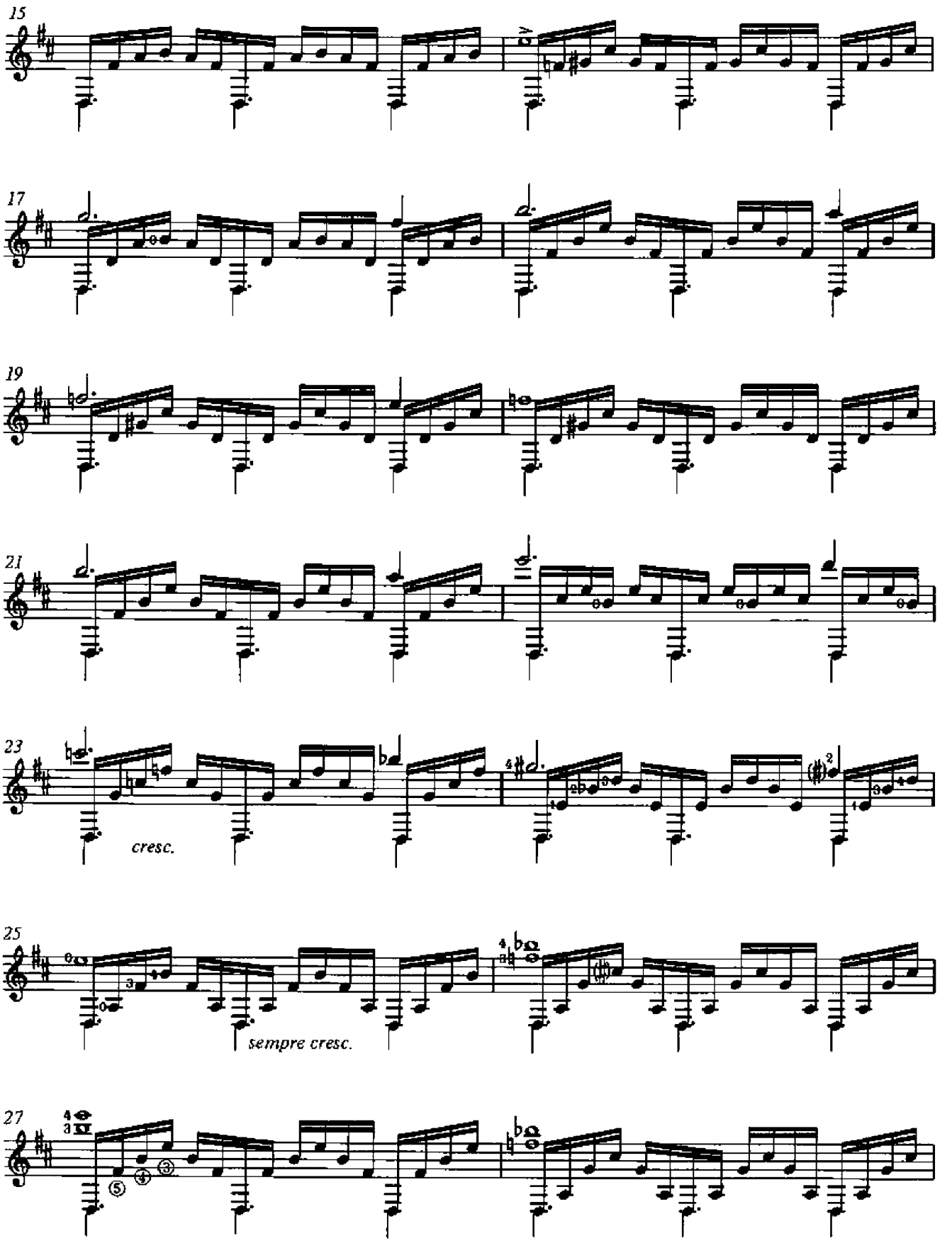
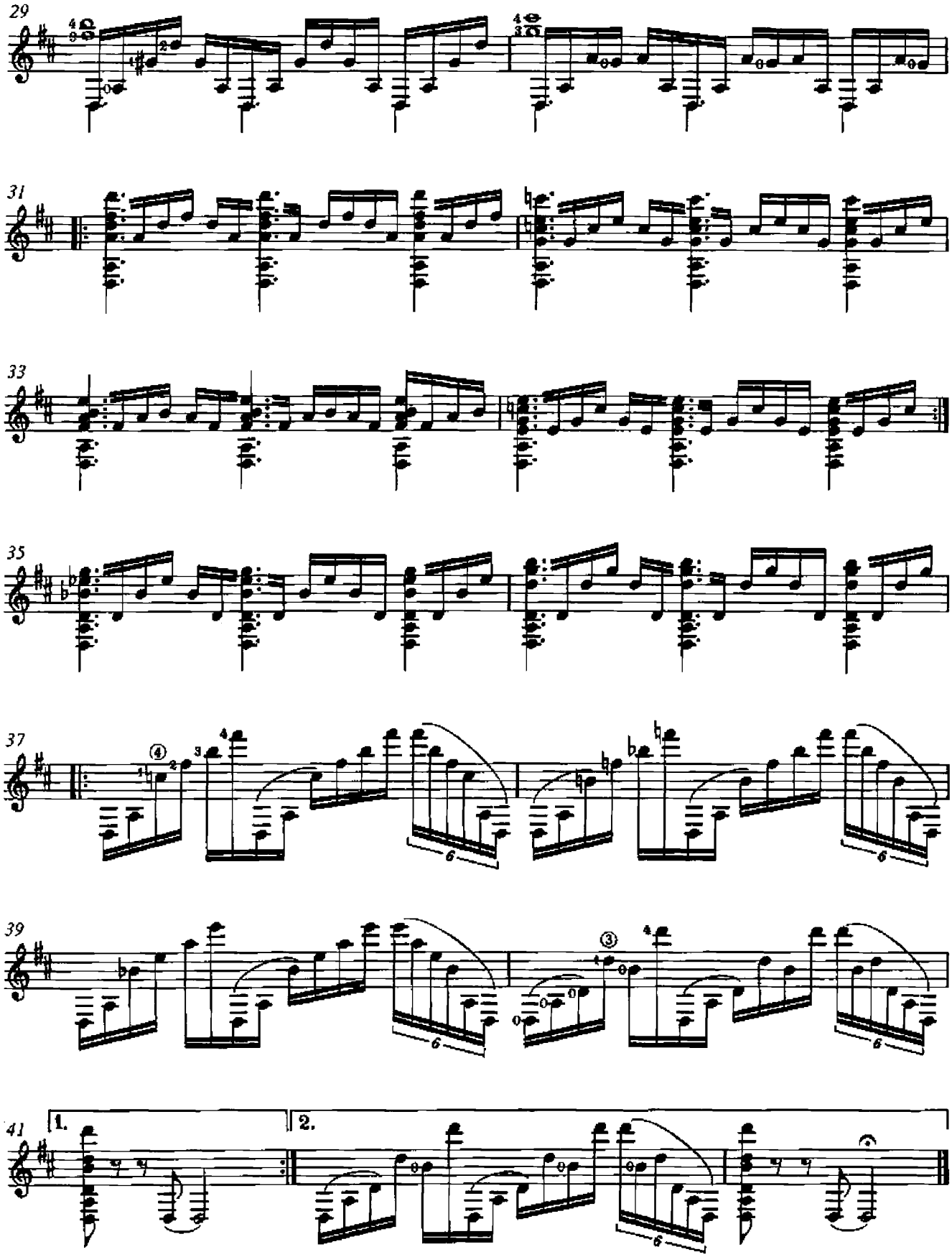
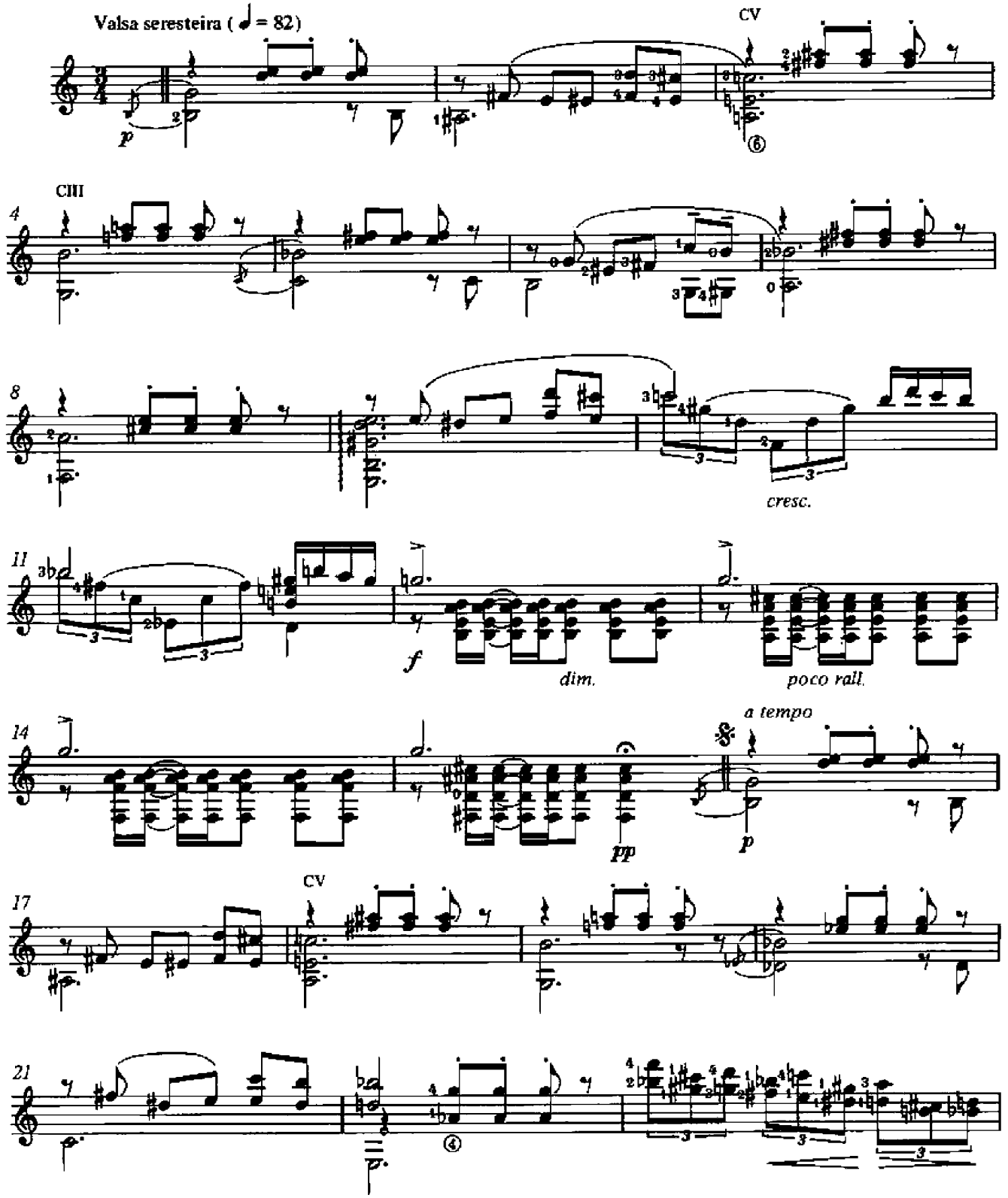

15
17
19
21
23
cresc.
25
sempre cresc.
27


29
31
33
35
37
39
41
1.
2.

para Waltel Blanco

II

RADAMÉS GNATTALI



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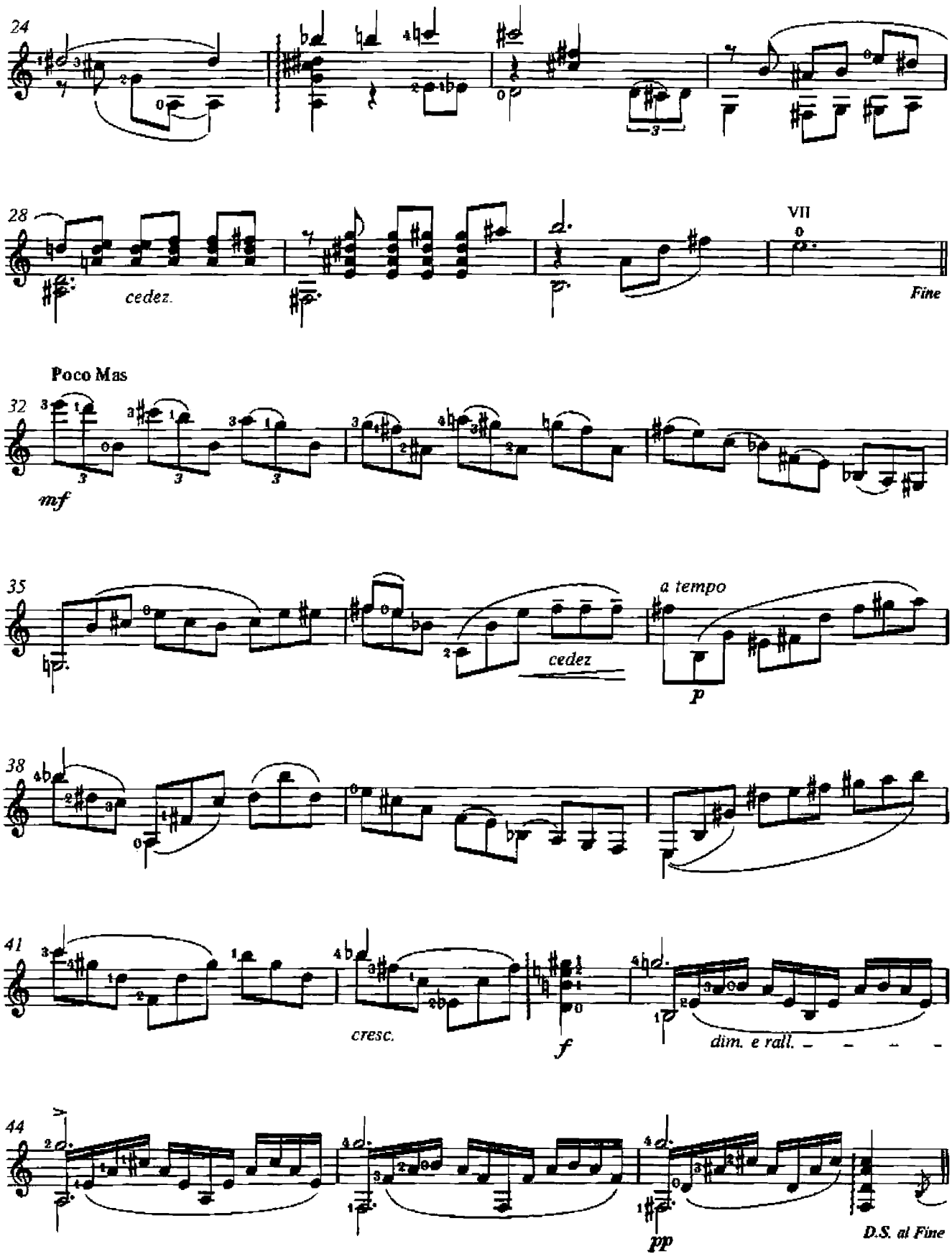
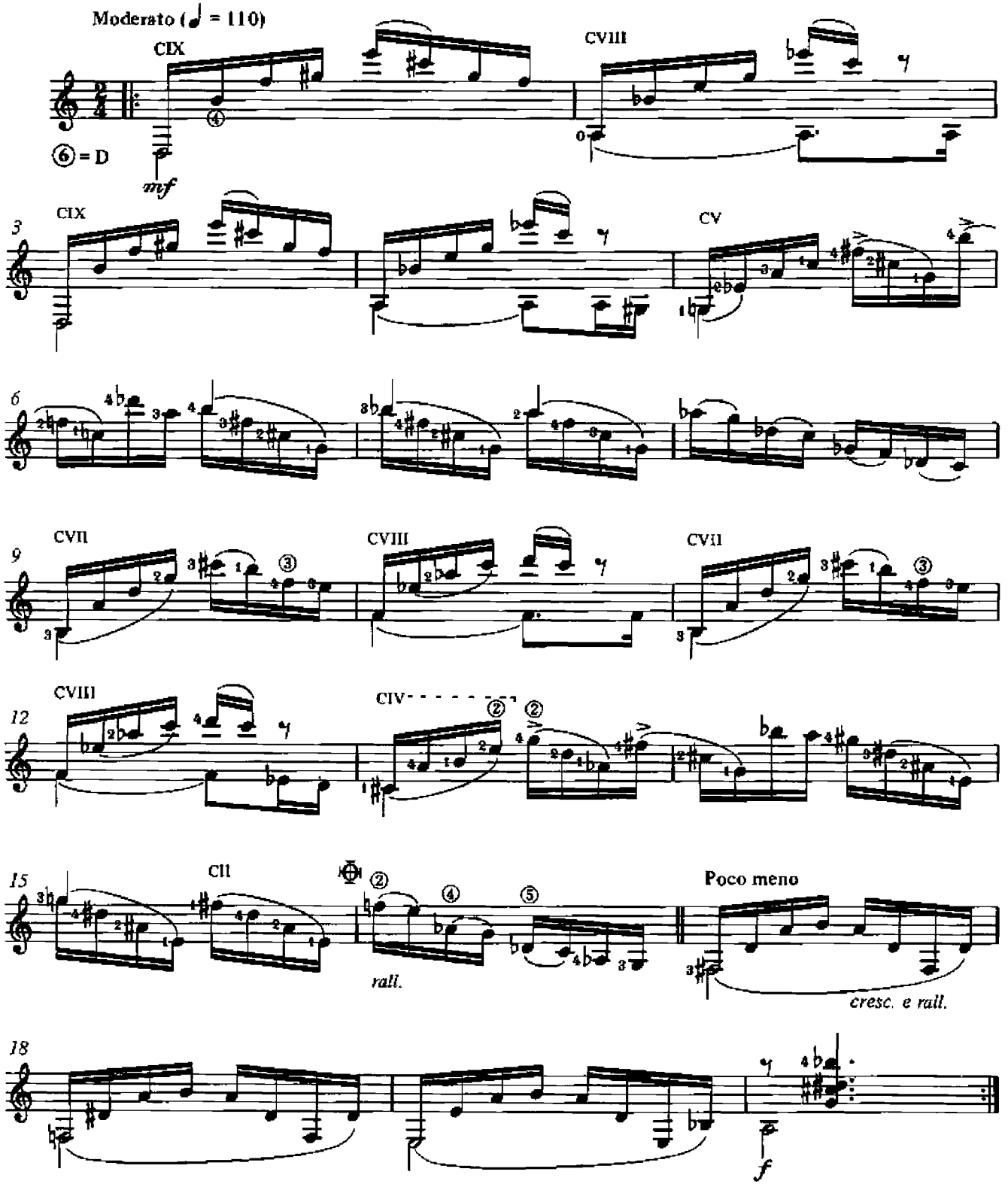

24
28
cedez.
VII
Fine
Poco Mas
32
mf
35
cedez
a tempo
p
38
41
cresc.
f
dim. e rall.
44
pp
D.S. al Fine

para Jodacil Damasceno

III

RADAMÉS GNATTALI



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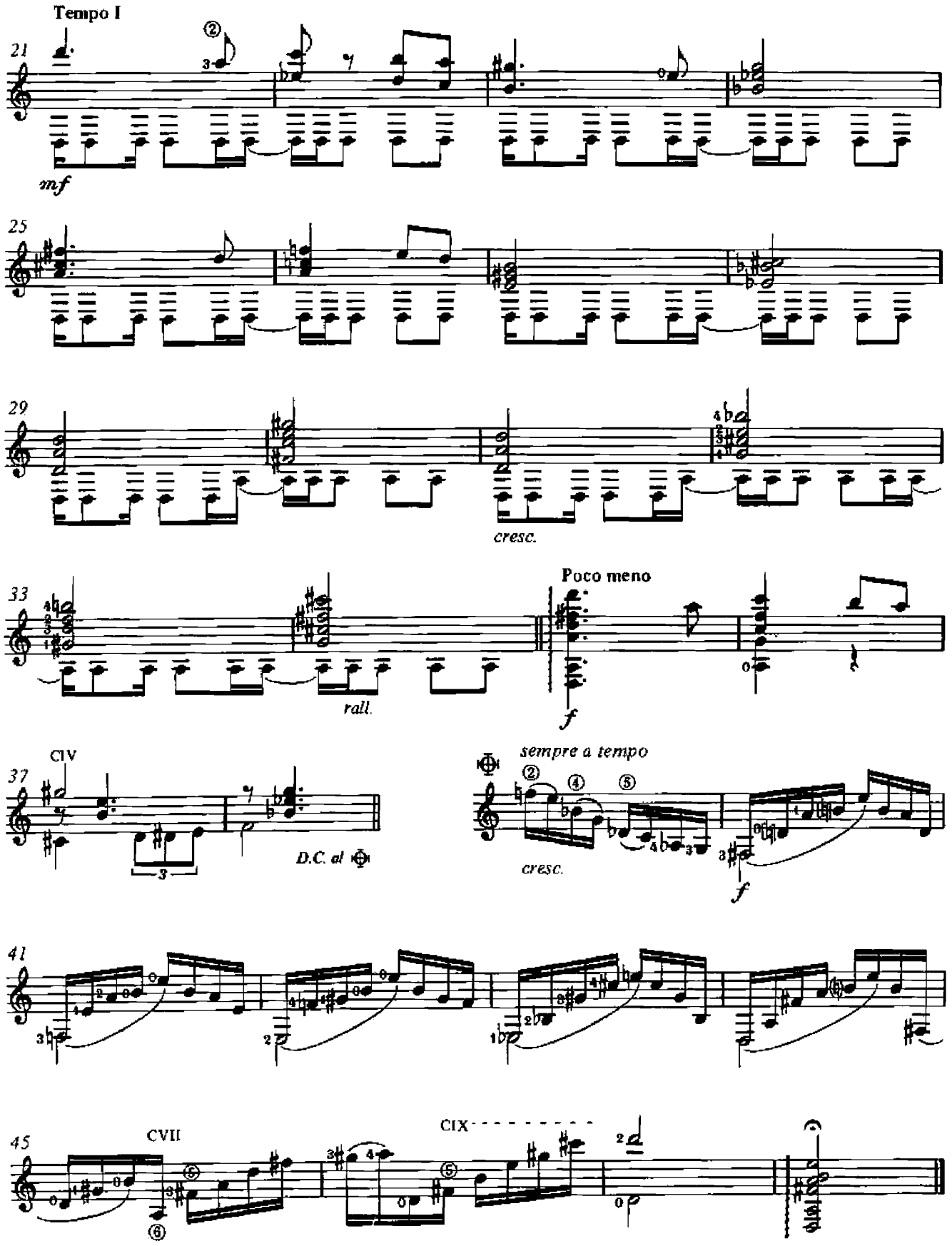
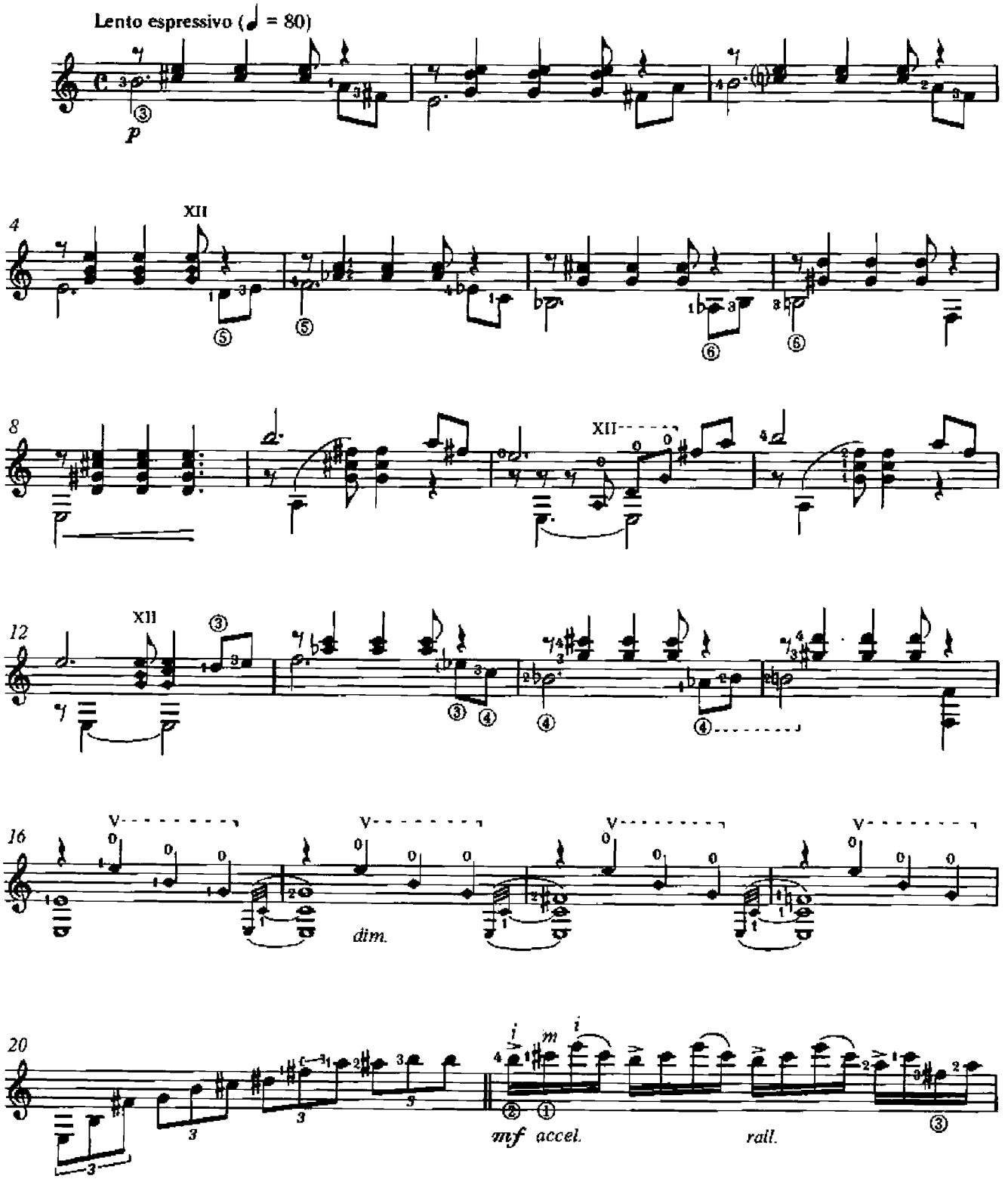

Tempo I
21
mf
25
29
cresc.
33
rall.
Poco meno
f
CIV
37
D.C. al
sempre a tempo
cresc.
f
41
45
CVII
CIX

para Nelson Pilò

IV

RADAMÉS GNATTALI



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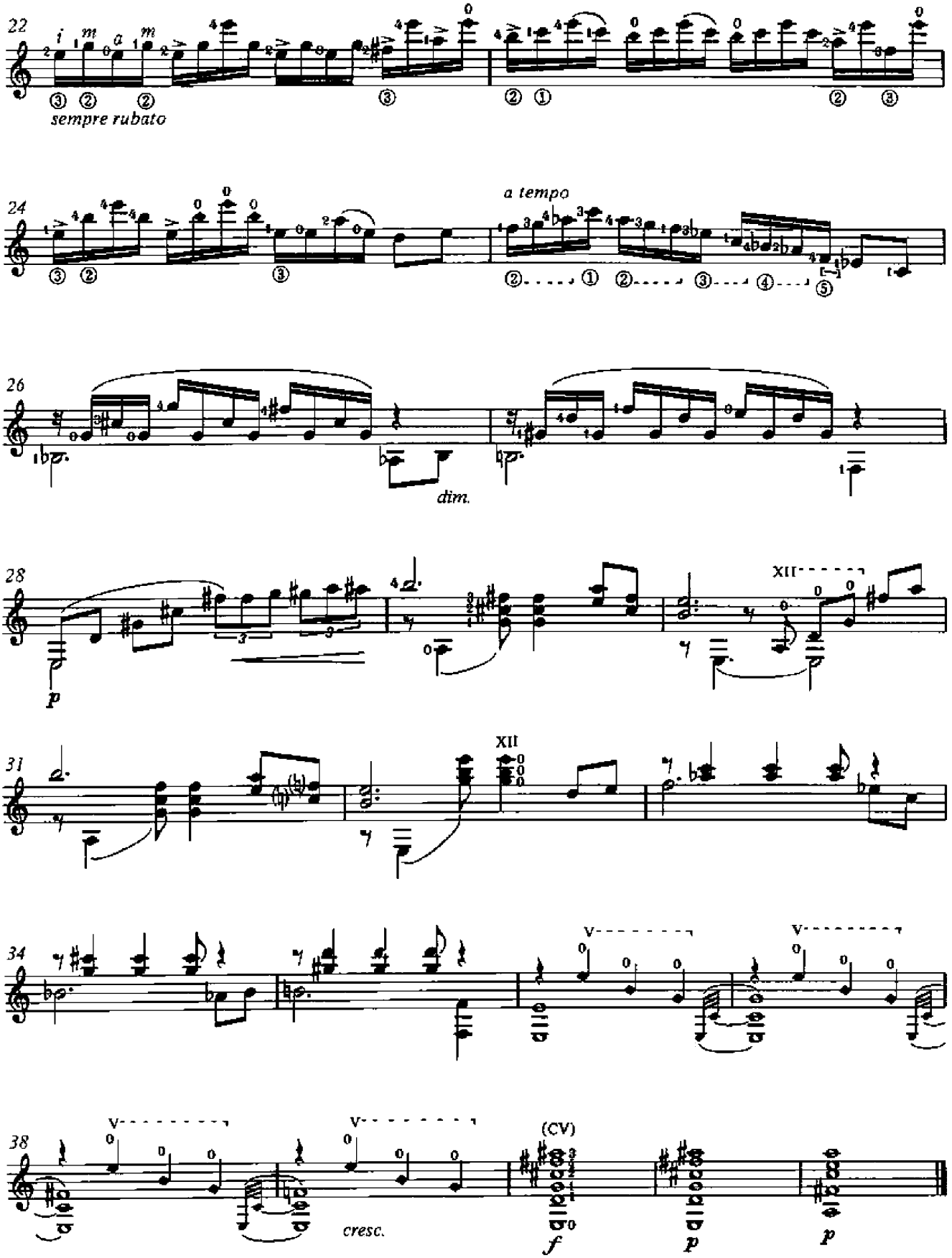
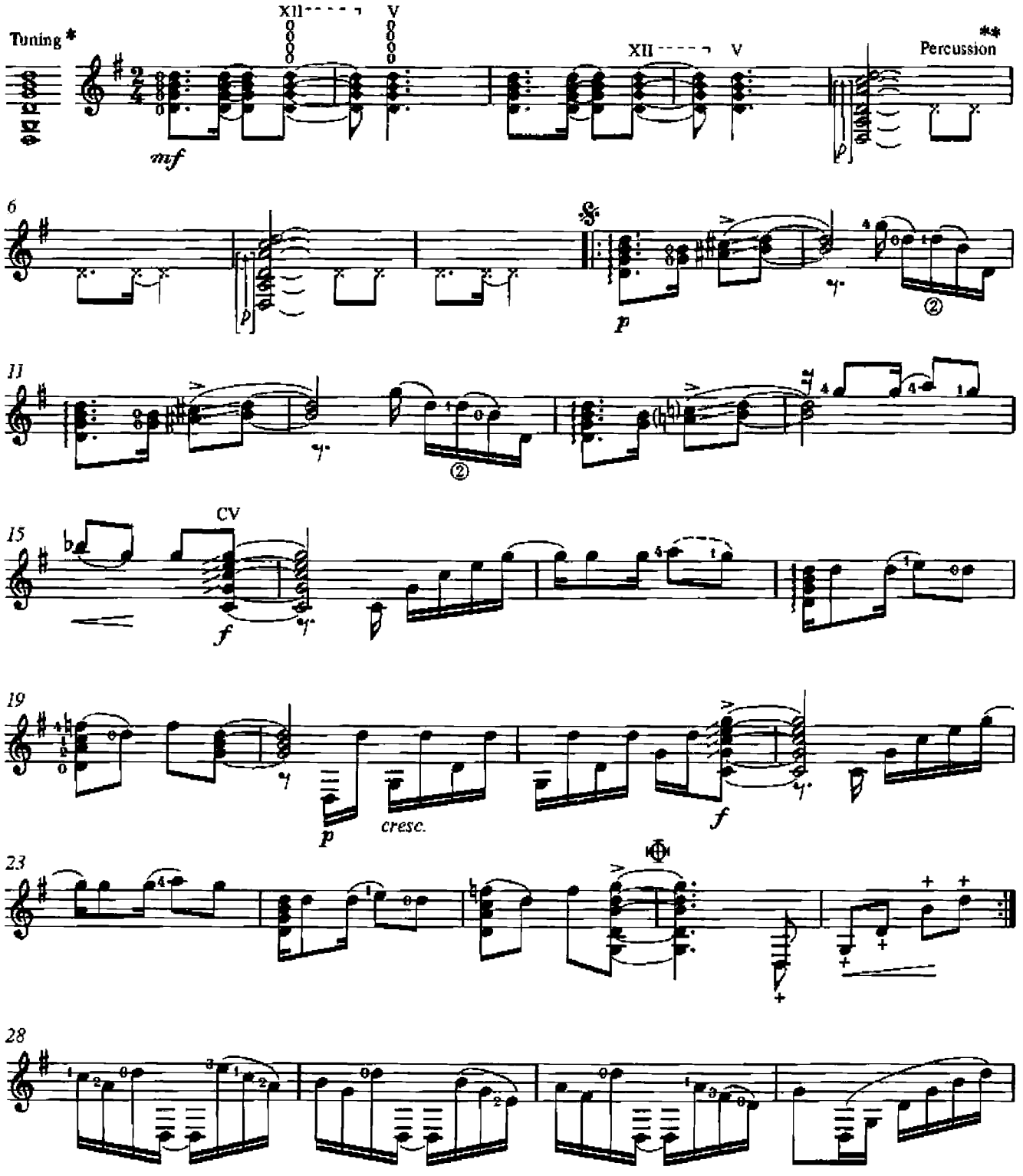

22
sempre rubato
24
a tempo
26
dim.
28
p
XII
31
XII
34
V
V
38
V
V
(CV)
cresc.
f
p
p

para Sergio Abreu

V

Allegretto (♩ = 96)

RADAMÉS GNATTALI



[* This tuning imitates the "Viola Caipira"]

[* * Tap on bridge]

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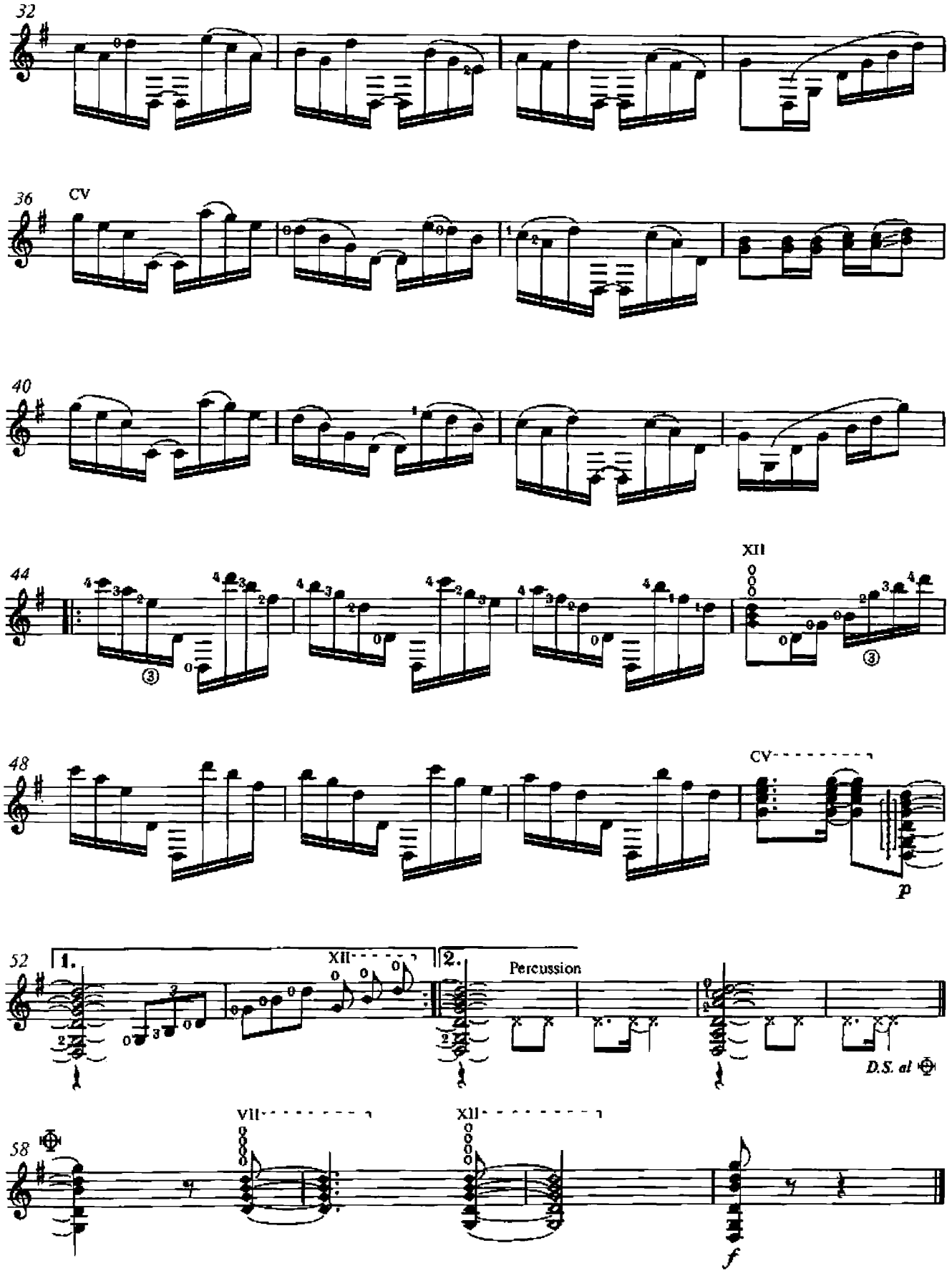
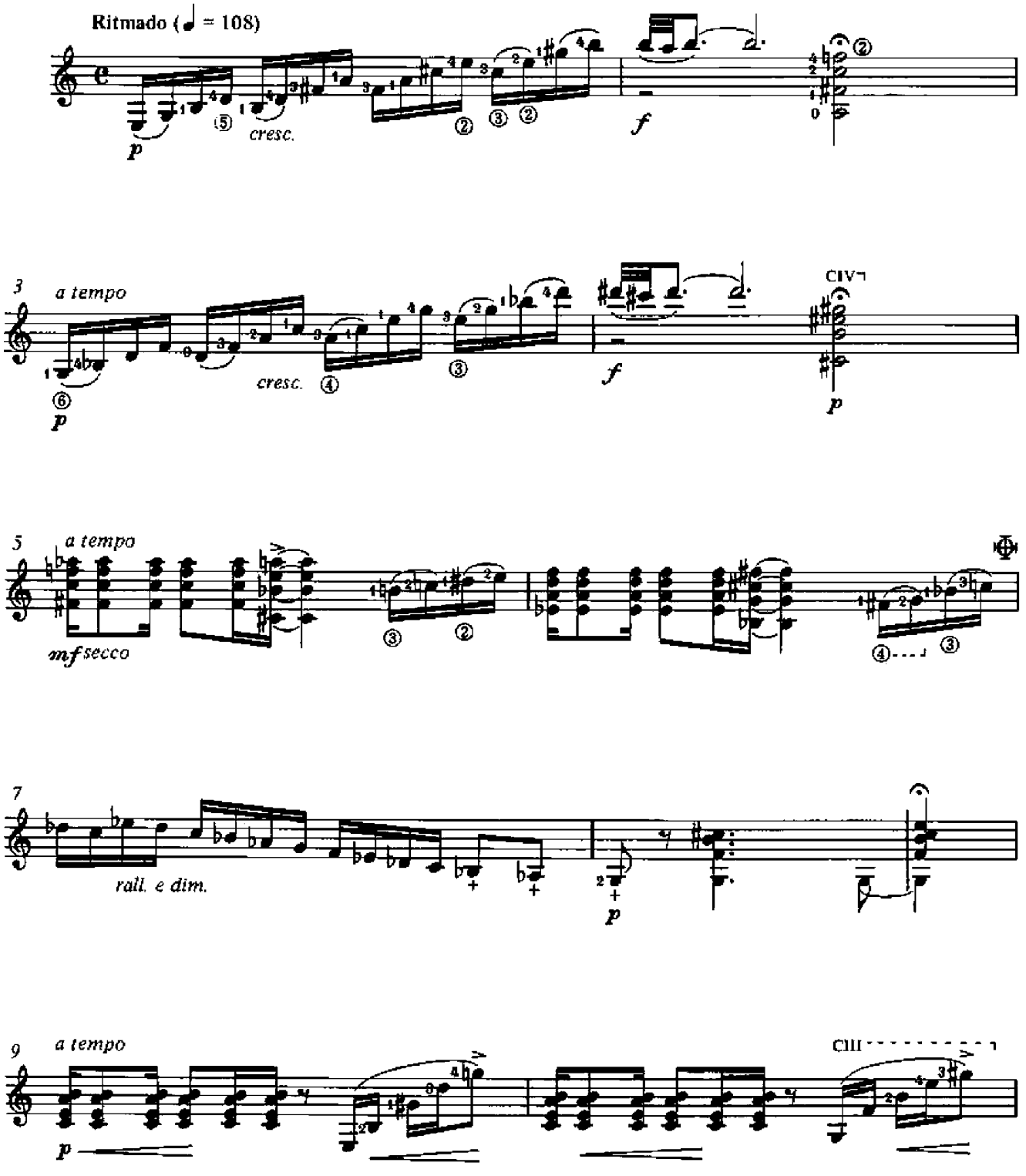

32
36
CV
40
44
XII
48
CV
p
52
1.
XII
2.
Percussion
D.S. al
58
VII
XII
f

para Geraldo Vespag

VI

RADAMÉS GNATTALI



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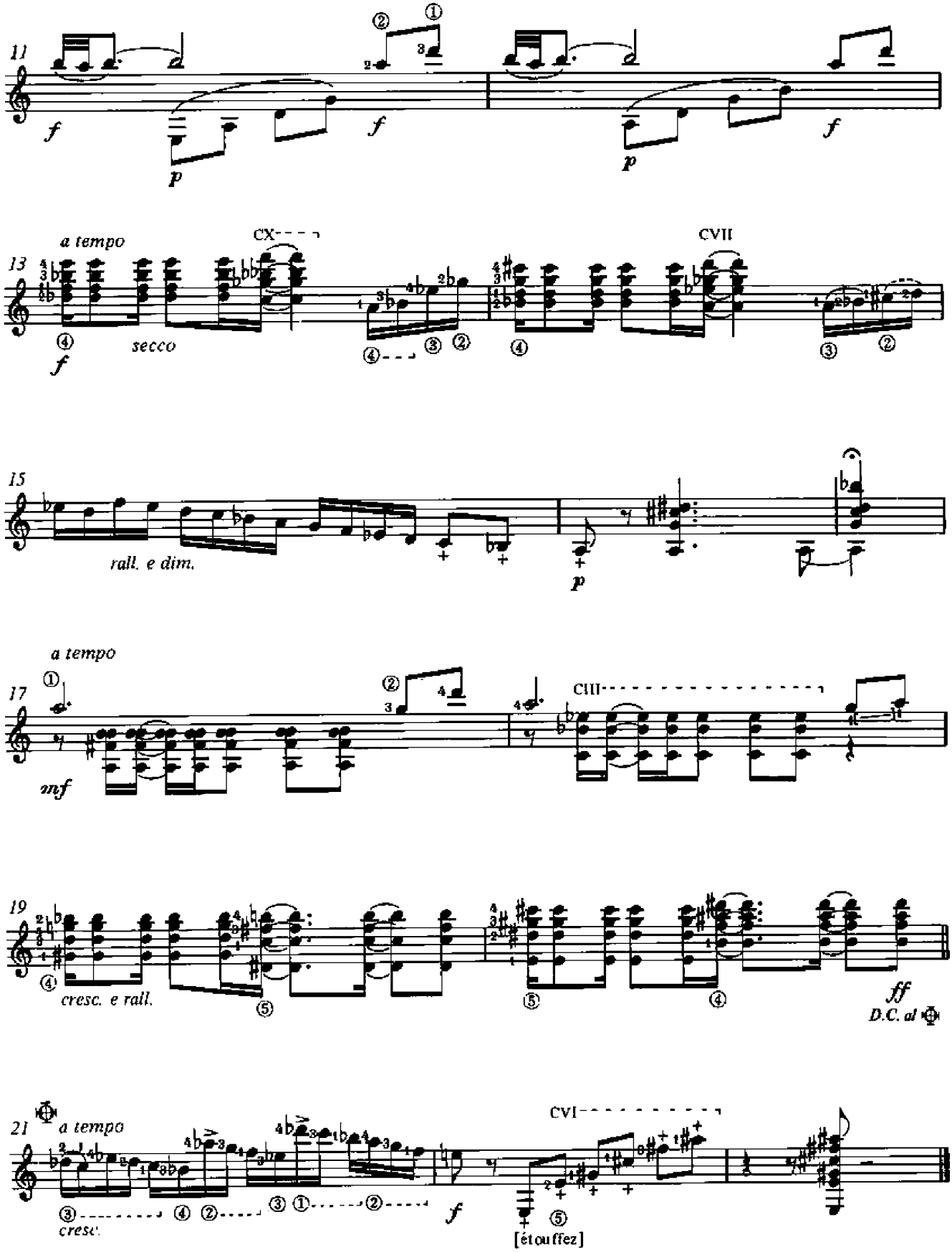
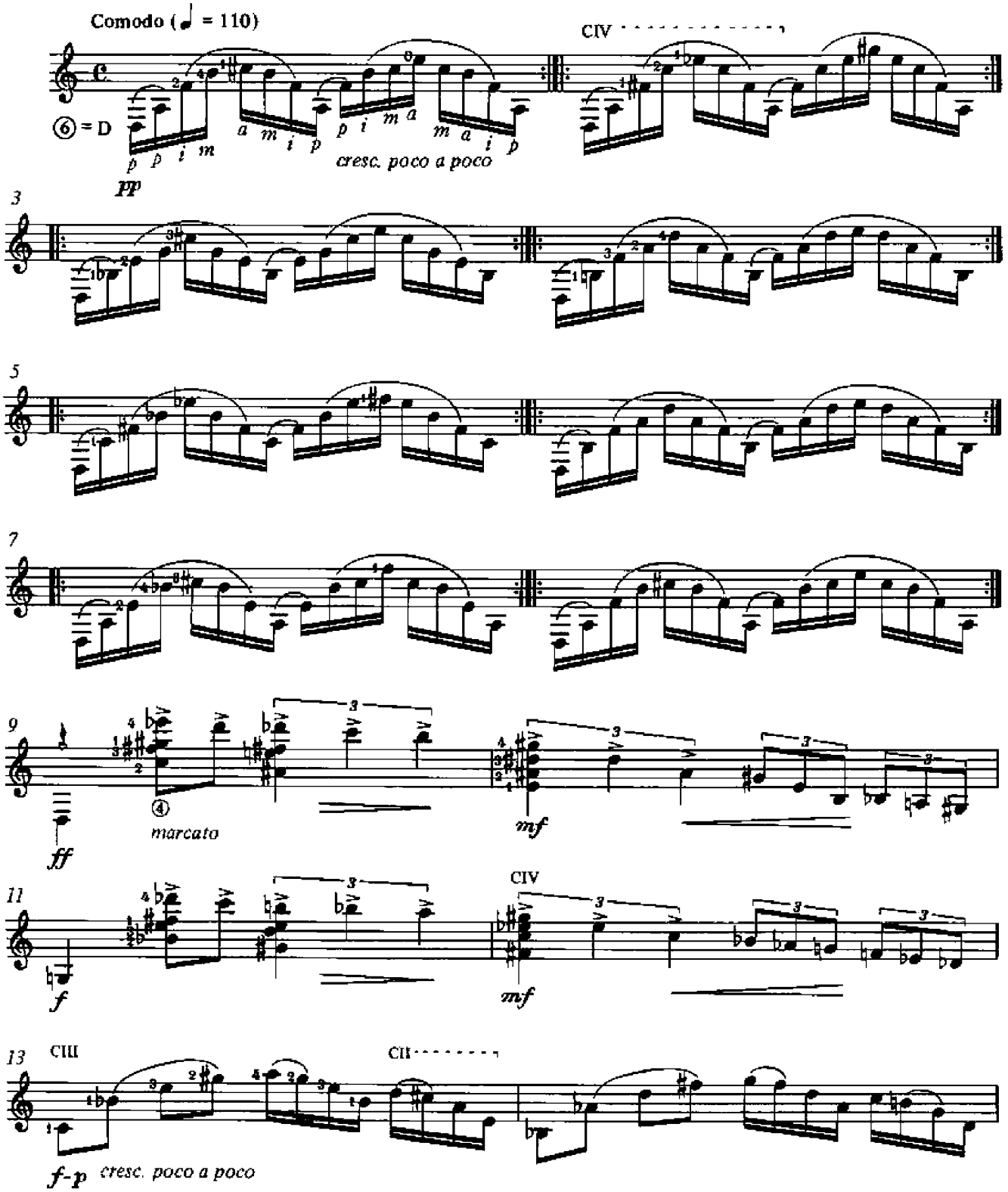

11
f
p
f
p
f
13
a tempo
CX
secco
f
CVII
15
rall. e dim.
p
17
a tempo
mf
CIII
19
cresc. e rall.
ff
D.C. al
21
a tempo
cresc.
CVI
f
[étouffez]

para Antonio Carlos Barbosa Lima

VII

RADAMÉS GNATTALI



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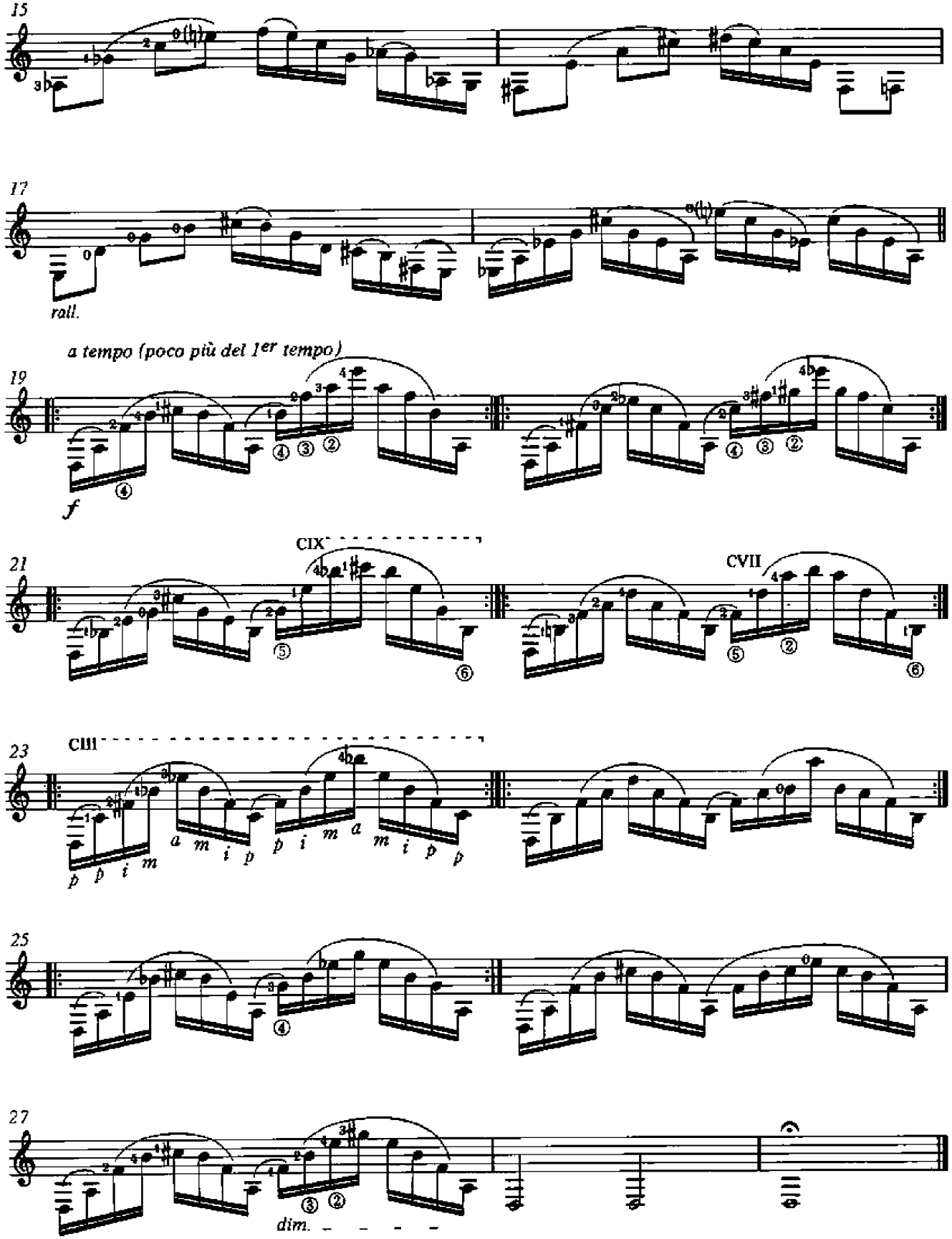
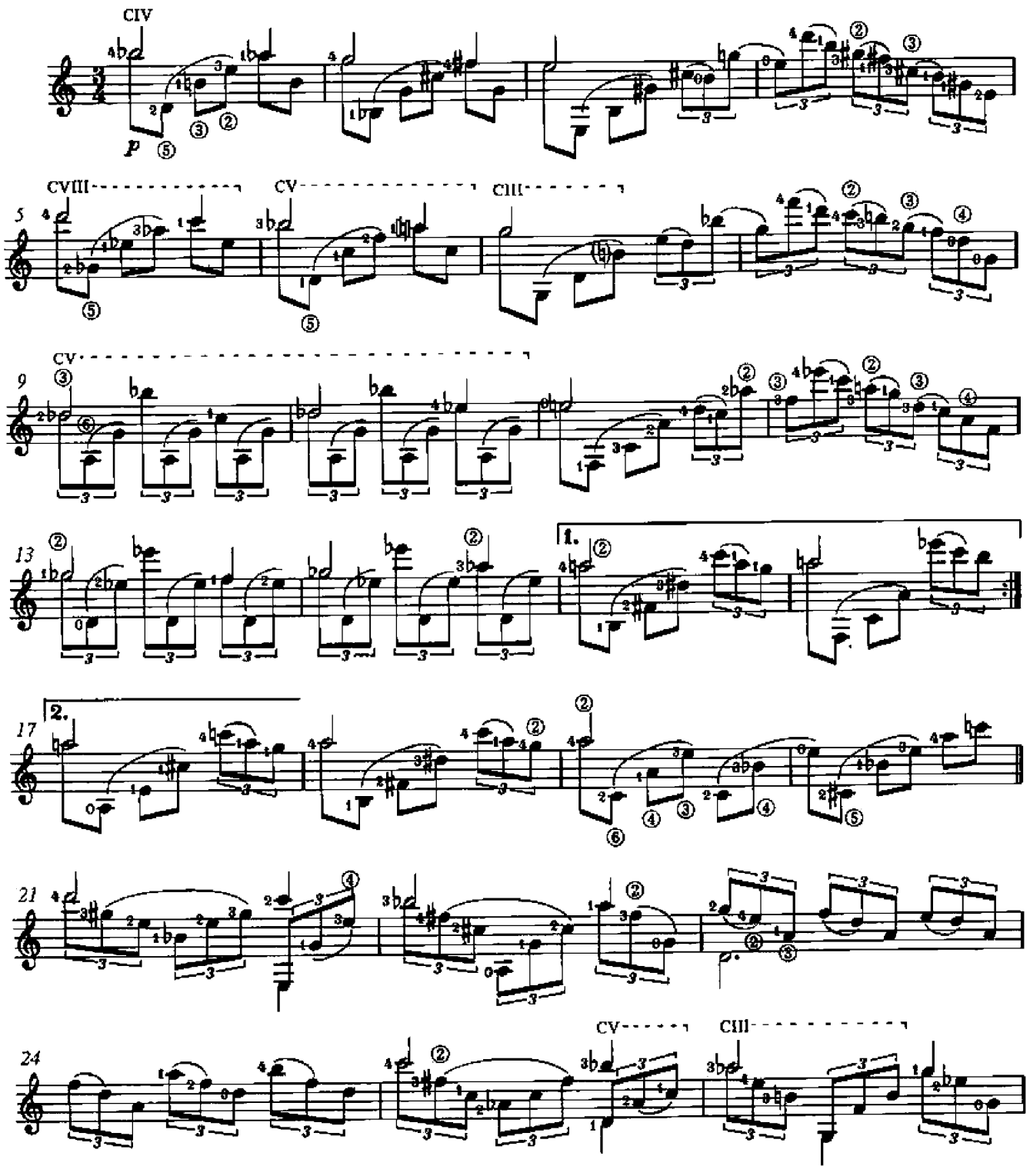

15
17
rall.
a tempo (poco più del 1er tempo)
19
f
21
CIX
CVII
23
CIII
p p i m
a m i p
p i m a
m i p p
25
27
dim.

para Darcy Vilaverde

VIII

Moderato e poco Rubato

RADAMÉS GNATTALI



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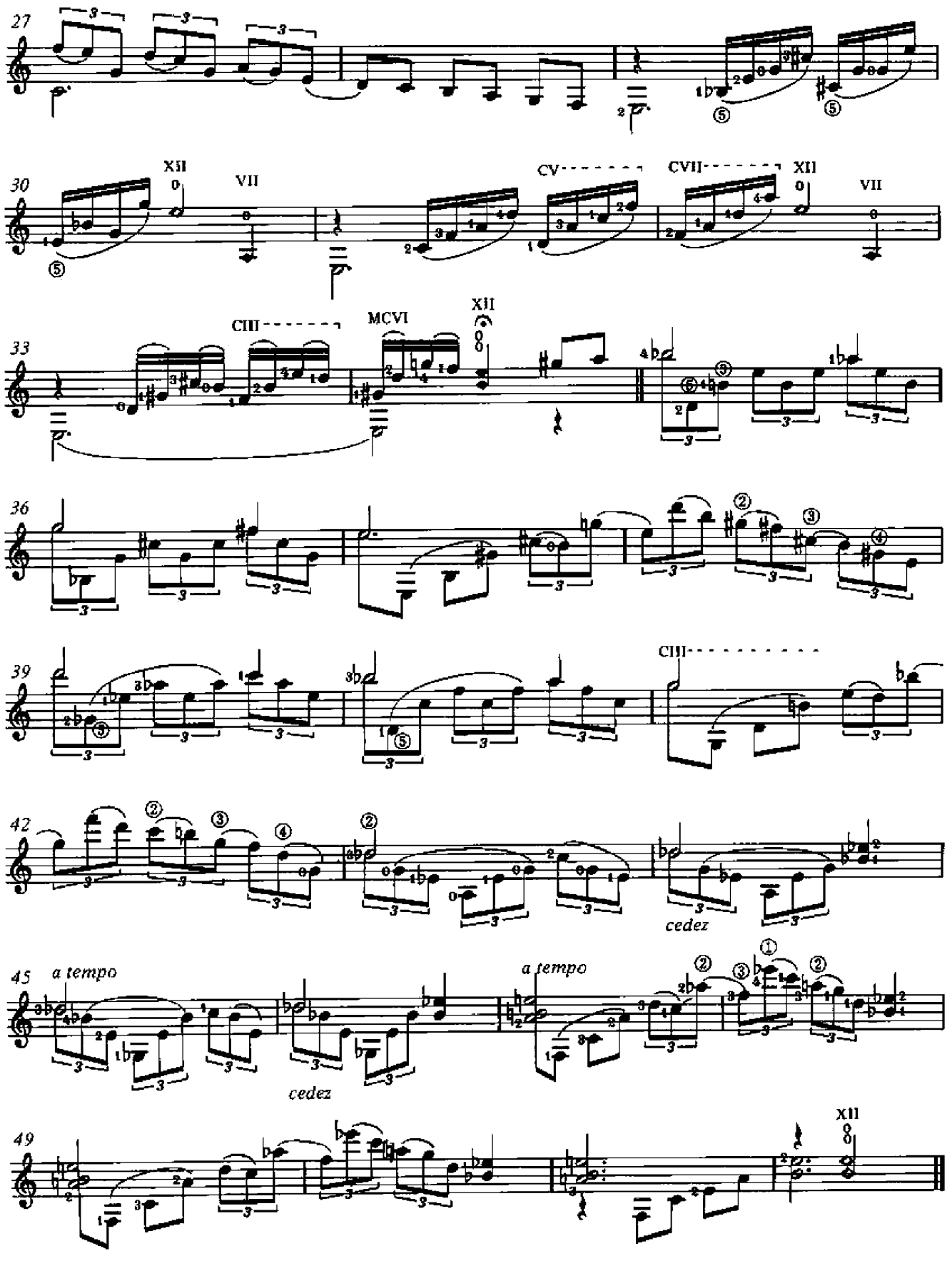
27
30
XII
VII
CV
CVII
XII
VII
33
CIII
MCVI
XII
36
39
CIII
42
cedez
45
a tempo
cedez
a tempo
49
XII