

Dear David,

Your CD filled my imagination with many twisting, shifting paths before finding its way to radiance and Brazilianness. I listened to each one of the pieces intending to find the *tonality* of the composer Nivaldo Ornelas, whose friendship and musicality I have valued for many decades.

I wasn't able to find a *tone* that befits the admiration and friendship I feel towards Nivaldo and his music.

The apparent simplicity of your CD *Noturno* worried me at first.

New days and new listening sessions went by as I searched for streams of introspection, timidity, and musicality in the form of reverence—one of the characteristics I ascribe to Nivaldo.

Doubts aside, I decided to accept the next phase of listening sessions not as I had intended but as they overtook me: the loving, gentle performance of scores written with thoughtful affection, assiduousness, and warmth.

Behind your request for me to listen to your CD, I discovered a declaration of love for the MUSIC of Nivaldo Ornelas, musician and friend.

You, Maria Teresa Madeira, Zeca Assumpção, and Mingo Araújo reveal the scope of your great affection for the composer Nivaldo *Ornelas* and your adaptation (or appropriation) of his notes and chords, as he offers up impressionistic litanies that reward us with their Brazilianness, courage, and regard for preservation—another of the characteristics I ascribe to Nivaldo.

I realized I was hearing a new representation of our miscegenation and penchant for self-teaching, beyond our other wondrous contradictions.

An academician appeared where I never would have imagined it: *Nivaldo Ornelas!*

Nivaldo's chamber music emerges from your hands, woodwinds, and reeds as you transgress with reverence, assuming a formal posture towards this moving, faith-inspiring music, which is the direct reference and fundamental reason behind everything you have called *Noturno*. I applaud your decision to undertake this project and your gift to Nivaldo's chamber music.

Were this a tale to be told in words, I'd say that one fine day, *a fellow devoted his life to music without any idea that MUSIC would guide him throughout his life... Not long after, the fellow realized he moved in whatever direction MUSIC pointed and pushed him... Farther along, the fellow became aware that he would not exist without MUSIC. And in the end, he discovered that MUSIC represented that which was holy to him, "that which moves and removes mountains."* (1)

The MUSIC in *Noturno* is an open window onto any one of our horizons.

It is quiet, discreet, and free from the din so common to our roguish, anxious, and mischievous hearts.

It is filled with grace, quality, and hope.

It is played and interpreted through the simplicity of a score that stands patient guard over a Brazil made of stories of friendship and days-gone-by.

Congratulations to you, Maria Teresa, Zeca, and Mingo for this valuable register of a previously unknown portion of our dear friend Nivaldo *Ornelas*.

It is a beautiful gift to our apparently impoverished world, bereft of dreams, of passion, and of an emotion that squeezes the heart to tears of joy.

A beautiful gift to our contradictory, miscegenated, self-taught country.

Beautiful music, of dedication and passion.

Congratulations to all of you for this accomplishment and to all of us listeners who depend upon this element that guides and directs us: MUSIC.

The very best to you all,
Egberto Gismonti

(1) Beto Guedes and Ronaldo Bastos, *Amor de Índio*

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