

# Weril

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## Weril BBb 4/4 Symphonic Tuba



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**Paulo Moura,**  
**a multi-instrumentalist**



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The richness of Brazilian music and the unbeatable technique of the New York Philharmonic Orchestra met in June in an impressive music show called “A Portrait of the Americas”. This event gathered on the same stage the Metalessência Quintet, consisting exclusively of Sao Paulo

State Symphonic Orchestra wind instrument performers – and The New York Philharmonic Brass Principals, a formation that brings the trumpet, trombone and French horn principals of that well-known US orchestra.

The contact between the two schools was deployed into a number of free master classes, in which the exchange of experiences was very enriching both for the Brazilian as for the Americans.

All of us at Weril felt very proud and pleased to have promoted that joint presentation. We hope we can go on providing such close contact between foreign and Brazilian performers, also through Weril Magazine, a publication fit to multiplying the fruits of such a rich musical exchange.

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# A master for all styles

With a career of over 50 years, Paulo Moura honors his title of “multi instrumentalist”: he shifts from *gafieira* to *choro*, from classical to popular music, while maintaining his single commitment of producing good music

He has built a respectful career, influenced by jazz and Brazilian Popular Music’s old guard, becoming one of Brazil’s most important saxophonists and clarinetists of today. Born in São José do Rio Preto, a city in the state of São Paulo, Paulo Moura, 68, started his musical career in the ‘40s, playing in very popular *gafieira* dance halls in the poor suburbs of Rio de Janeiro. While he had a good relationship with the “champs” of Rio de Janeiro nights, he also dedicated himself to classical music as a clarinetist of the Rio de Janeiro Municipal Theater Symphonic Orchestra, when Rio de Janeiro was the Brazilian capital. “I got acquainted with the limelight since I was very young. At eleven I already accompanied my father, who was a bandmaster, in dances of a black community,” he recalls.

The boy who showed such intimacy with live presentations was in no time playing with well-known musicians such as Radamés Gnatalli, Severino Araújo, Sérgio Mendes, and Ari Barroso. His early professional success may be explained by the fact that Moura, unlike most other instrumentalists, has never been confined to a single musical standard to express his art.

He seems to be always at ease in any musical genre, always imprinting his own style, whether in erudite music, bossa nova, jazz or blues.

Owing to his versatility Paulo Moura earned the Grammy Latino 2000 Award, with the “*Paulo Moura e os Oito Batutas*” (Paulo Moura and the Eight Aces) album. “I am very pleased with the constant presence of Brazilians in this award, since we have a lot of people with technique and enthusiasm to make carefully elaborated music, and the Grammy Award shows the international recognition of our work. The major feature of today’s Brazilian musical scene is the presence of international artists the country produces. Our difference

“We have a lot of people with technique and enthusiasm to make carefully elaborated music”

in relation to American musicians, for instance, is the broader chance they have for improvement, including opportunities regarding public presentations,” says the multi-instrumentalist.

Not only is Moura recognized for his performance in several orchestral groups as an instrumentalist, a composer or a conductor, but also he is notable for his arrangements. With more than 15 records released, of which the most important are “*Confusão Urbana, Suburbana e Rural*” (Urban, Suburban and Rural Confusion) and “*Mistura e Manda*” (Mix and Shoot), viewed as the benchmark of modern *choro*, and a firm career in Brazil, Europe and in the United States, the musician is experiencing times of great excitement. At present he is composing duos for clarinet and working on the rhythm of samba and *choro*, for future release. “I intend to offer new study options for musicians,” he advances. His projects include presentations in Brazil and a concert in honor of Baden Powell in the United States and Europe by mid 2001.



Publicity / Advertising

Owing to his versatility Paulo Moura earned the Grammy Latino 2000 Award

# X-R<sub>AY</sub>

## Wealth of overtones



With excellent tuning and a timbre rich in low overtones, the new Weril BBb 4/4 Symphonic Tuba has been especially designed for presentations in orchestras, bands and by soloists who need high sound volume.

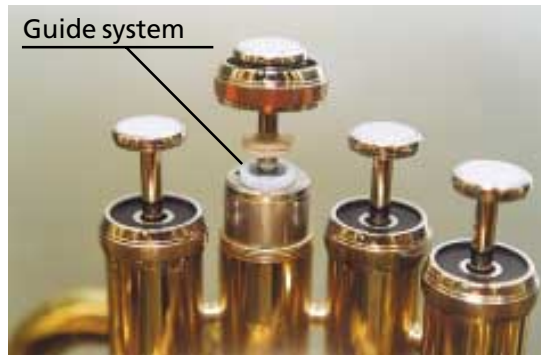
Its set of valves made of corrosion-resistant and durable materials show an ergonomic arrangement that facilitates the activation of valves in a rapid, smooth and reliable manner, while reducing maintenance time.

The instrument body is made of carefully inspected materials and using processes that faithfully reproduce its acoustic design.

The new Weril BBb 4/4 Symphonic Tuba is available in nickel-plated, clear lacquer and silver-plated finishing.

Ergonomic arrangement to facilitate valve activation

Detachable set of valves



Guide system

Beatriz Weingrill



## THE MASTERS TIP

“What most called my attention in the new 4/4 tuba is its impressive size and rich low overtone,” says Marcos dos Anjos Jr., main tuba player at the State of São Paulo Symphonic Orchestra, teacher of the Santo André Symphonic Orchestra, and participant of the Beiráceas Metals Quintet.

Marcos dos Anjos’ tip is that musicians should keep their back straight, shoulders up, and legs open and loose, never-folded. “The new tuba is bigger and heavier than the 3/4 tuba. For this reason, to achieve best performance, I suggest that instrumentalists carefully observe their posture,” recommends the tuba player.

Exercising long notes daily during warm-up is another tip from Marcos dos Anjos. With this, a musician can suit the capacity of his diaphragm to the instrument’s requirement and obtain optimum sonority. “Playing the tuba is 80% air and 20% technique, therefore it is important to seek better sonority through long notes,” he considers.

Contact: 55 11 274-2252



Marcos dos Anjos Jr.: good posture helps obtain better performance

# Musical charm

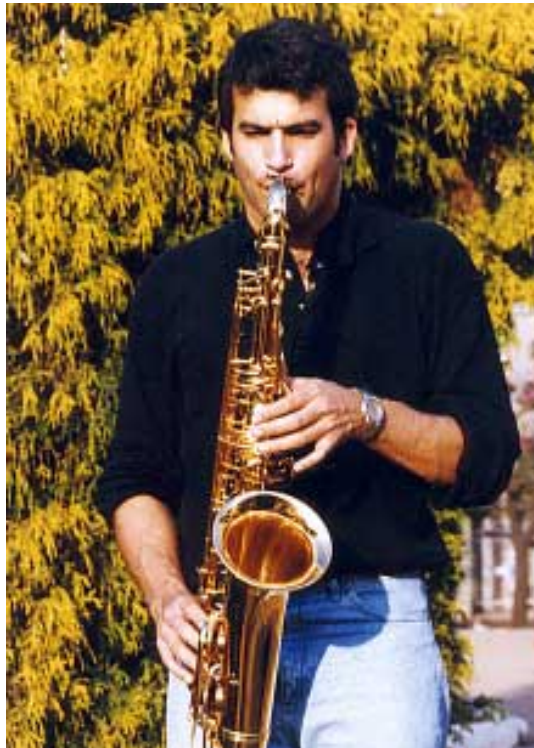
In spite of being less in evidence now than in the '60s, when bossa nova was disseminated all over the world, Brazilian music still attracts the interest of foreign instrumentalists

Rich, complex, and attractive: That is how Brazilian music is seen from the perspective of foreign instrumentalists. "The samba and bossa nova are known internationally, but they represent only two of the various styles found in Brazil, all of them quite interesting and attractive for musicians who come from other countries," says Phil Wilson, trombonist and professor at Berklee College of Music. "It is one of the most exciting types of music in the world, able to absorb several styles without imposing limits," he adds.

The reason for this admiration for Brazilian music, according to Cuban saxophonist Felipe Lamoglia, lies in the harmonic wealth of rhythms. "Brazilian music is unique, and to me there is no other country as musically rich as Brazil," says Lamoglia, who spent some time in Brazil getting acquainted with local rhythms and playing with local instrumentalists.

Another musician that spares no praises to the Brazilian music is Randy Brecker, an American trumpeter who recently recorded a CD exclusively with Brazilian music, together with local musicians. "My relationship with Brazil started in 1980, when I went to Brazil for the first time to participate in the Second International Jazz Festival in São Paulo, got in close contact with the Brazilian Popular Music and became involved with the musicality of Brazilians. Empathy was immediate," he says. "Recording the 'Randy Brecker

Plays Brazilian Music' CD twenty years later was my chance to play with musicians that I already knew and admired but with whom I had had no chance to share a stage or a studio. I was charmed. Feeling the enthusiasm of the Brazilian musicians with whom I worked was my source of inspiration," he adds.



Beatriz Weingrill

"Brazilian music is unique," says Cuban Felipe Lamoglia

## A LITTLE BIT OF HISTORY

### A Brazilian by name

Antônio Carlos Brasileiro Jobim, or simply Tom Jobim. That is the name of one of the major representatives of the Brazilian Popular Music throughout the world. A composer of a vast and inspired production, Tom Jobim had his first major contact with music at 13, when he started learning how to play the piano with Hans Joachim Koellreuter, a German teacher. Years later, he *sang out of tune* in the bossa nova, praised love, silence, eye contact, the beauty of women and, most important of all, he praised Brazil, its animals and forests through music.

Born in the city of Rio de Janeiro in 1927, he already had several pieces of music recorded when in 1959 with the release of João Gilberto's Long Play record, "*Chega de saudade*," he became the

main Bossa Nova composer, with special focus on the tracks "*Desafinado*" and "*Samba de uma nota só*," in partnership with Newton Mendonça.

He became an international celebrity in 1962, soon after the success of "*Garota de Ipanema*," with the Bossa Nova presentation at the NY Carnegie Hall and with the release in the United States (1967) of the LP with his songs sang by Frank Sinatra.

At the time he died in December 1994, he had seven pieces of music with more than one million performances in the United States. Just for the sake of comparison, John Lennon and Paul McCartney, the foreign musicians with the largest number of performances in the United States, had twelve.

# A typically Brazilian style

State of Paraíba Trombone Quartet, whose intent is to disseminate Brazilian music



Originating from the word *ferver* (to boil) in Portuguese, the *frevo* (I boil) is now one of the most popular rhythms in Brazil, and is intensely performed in street carnival celebrations

A hallmark of carnival in the State of Pernambuco, the *frevo* originates from the repertoire of Pernambuco's military bands in the second half of the 19<sup>th</sup> century. Initially mixed with the rhythms of *maxixe*, *modinha*, *tango* and *quadrilha*, with time the *frevo* acquired its own personality, and was sub-divided into three styles: *street frevo*, *block frevo* and *song frevo*. The first style is exclusively instrumental and has the predominance of metal instruments. The second is performed by wood and string orchestras, comprising guitars, banjos and *cavaquinhos*, and is filled with melancholy lyrics and melodies. The third style, also called *marcha-canção*, is partly instrumental and partly sung. "It is a typically Brazilian style that is unique in the world. The point is that many musicians can play marches in a fast rhythm, causing the false impression of a *frevo* and giving way to much confusion," explains Sandoval de Oliveira, founder and participant of the State of Paraíba Trombone Quartet, a group whose intent is to disseminate Brazilian music and the popular use of trombones.

Although the Quartet plays several styles of music without the help of any other wind instrument, Sandoval comments that to make up a group of street *frevo* such as those found in Olinda (a city in the State of Pernambuco with a strong tradition for playing the *frevo*), the correct formation would include at least one instrument of each: a trombone, a trumpet, a saxophone and a tuba, in addition to a percussion instrument. "Those who want to play the *frevo* will have to consider some points, such as how long they have played an instrument. It is much more difficult for a beginner than for someone who already masters the techniques. Also, one has to practice scales, articulations as well as double and simple staccatos. Another detail is that one has to be alert to and well-tuned with the instruments, so that sounds do not come out *strummed*," teaches the trombonist. He adds: "However, to play the *frevo* properly, a musician will have to come and stay for a carnival season in Olinda, and must be in good shape and physically fit while going up and down hills playing the *frevo*, otherwise everything else will be good for nothing".

# Bossa Nova

By Sílvio Depieri (\*)

Knowing the musical language, articulations and sonorities is essential for a musician to get familiar with each style. How can one play Jazz without being acquainted with Charlie Parker, Miles Davis, Duke Ellington, Charles Mingus and so many others? If you do not 'experience' jazz, you will never play it properly. The same happens with the typically Brazilian Bossa Nova.

Without a close contact with the structure of each style, an instrumentalist may become presumptuous, seeking to convey, often in a frivolous manner, the language of each style. Bossa Nova's syncopated divisions, for instance, may impair the performance of a theme. The purpose of the exercises below is to help musicians develop the Bossa Nova style, thus imprinting the perception needed for the rhythm.

To practice more, look for the "Songbook" collection, produced by Almir Chediak, that brings a large variety of tunes by the major bossa nova composers: Tom Jobim, Carlos Lyra, Edu Lobo, Roberto Menescal, among others.

Ah, se eu pudesse

Roberto Menescal

Batida Diferente

Maurício Heinboen

Samba de Verão

Sax alto

Marcos Valle

WAVE

Tom Jobim

\* Sílvio Depieri is a saxophonist and Weril artist. Contact: [sdepieri@terra.com.br](mailto:sdepieri@terra.com.br)

# Gilberto Siqueira's talent

Gilberto Siqueira, Osesp trumpet soloist



Trumpet soloist of the Osesp - State of São Paulo Symphonic Orchestra, Gilberto Siqueira is one of the most important celebrities of Brazil's current musical scene. He was also a teacher for many Osesp instrumentalists in festivals, musical art schools and conservatories.

The marvelous sound he produces during presentations is captured from nothing less than four instruments: a main trumpet in C, a trumpet in D and E flat, a piccolo B flat and A, and a Weril gold flügelhorn.

Ten years ago, he founded the Metalessência Quintet with Osesp musicians, and is now a repertoire teacher in the Musical Conservatory of Tatuí (State of São Paulo).

**WM:** What is the major guideline of your classes?

**GS:** My classes are different, because they cover trumpet repertoire. Therefore, each class objective is different, considering that students already know how to play the trumpet. The purpose of my classes, grounded on several musical styles, is that students keep contact with the musical pieces and actually play music in an instrument, not restricting themselves to technical exercises. Another repertoire purpose, probably the main one, is making students, when playing,

dominate their emotions and build a perfect bridge between the technical and the abstract, learning to convey the message of the music.

**WM:** What is more important: theory or practice?

**GS:** This is quite relative in my opinion. It is the orientation that makes a difference; therefore, a good teacher is essential.

**WM:** In your opinion, what is essential for a student to make the most of an instrument's performance?

**GS:** I believe the physical nature of a person has great influence on his performance. Although under-publicized, the relation between physical features and the performance when playing an instrument is already a matter of study in some countries. This does not mean that a student cannot learn how to play a certain instrument, but that his physical features are more suitable for another instrument. Then students will actually get the most from their efforts and from the instrument's performance more easily. I am referring to physical ability rather than talent. An example simple to understand is that of a pianist with small hands. Can he become an outstanding instrumentalist? Yes, he can, but the distance between him and another one with hands reaching the whole scale is significant.

**WM:** What are the national and international influences on your work?

**GS:** Although I am a jazz lover (Al Hirt, Doc Severinsen and Maynard Ferguson are my favorite musicians) I also adore Frank Sinatra, whose arrangements and orchestrations are always a lesson. Among my Brazilian influences are arrangers such as Ciro Pereira, Nelson Ayres, Mário Zaccaro, Luís Arruda Paes, and Chiquinho de Moraes.

**WM:** Do you see any differences between the way Brazilian and foreign musicians play? What are the main ones?

**GS:** There are significant differences, but as in all generalizations, there are also exceptions. Brazilians are generally outgoing, open, and creative, whereas Europeans are more self-contained.

**WM:** What are your plans for the future?

**GS:** For 2002 I intend to revive the Metalessência Quintet, of which I am a participant. A project that has actually started to take shape, with the coordination of the Portrait of the Americas, an event that gathered the quintet and The New York Philharmonic Brass Principals, bringing together the main wind (trumpet, trombone and French horn) soloists of the New York Philharmonic Orchestra for a presentation in São Paulo. Another plan is to record a solo CD with popular, classical and sacred pieces of music.