



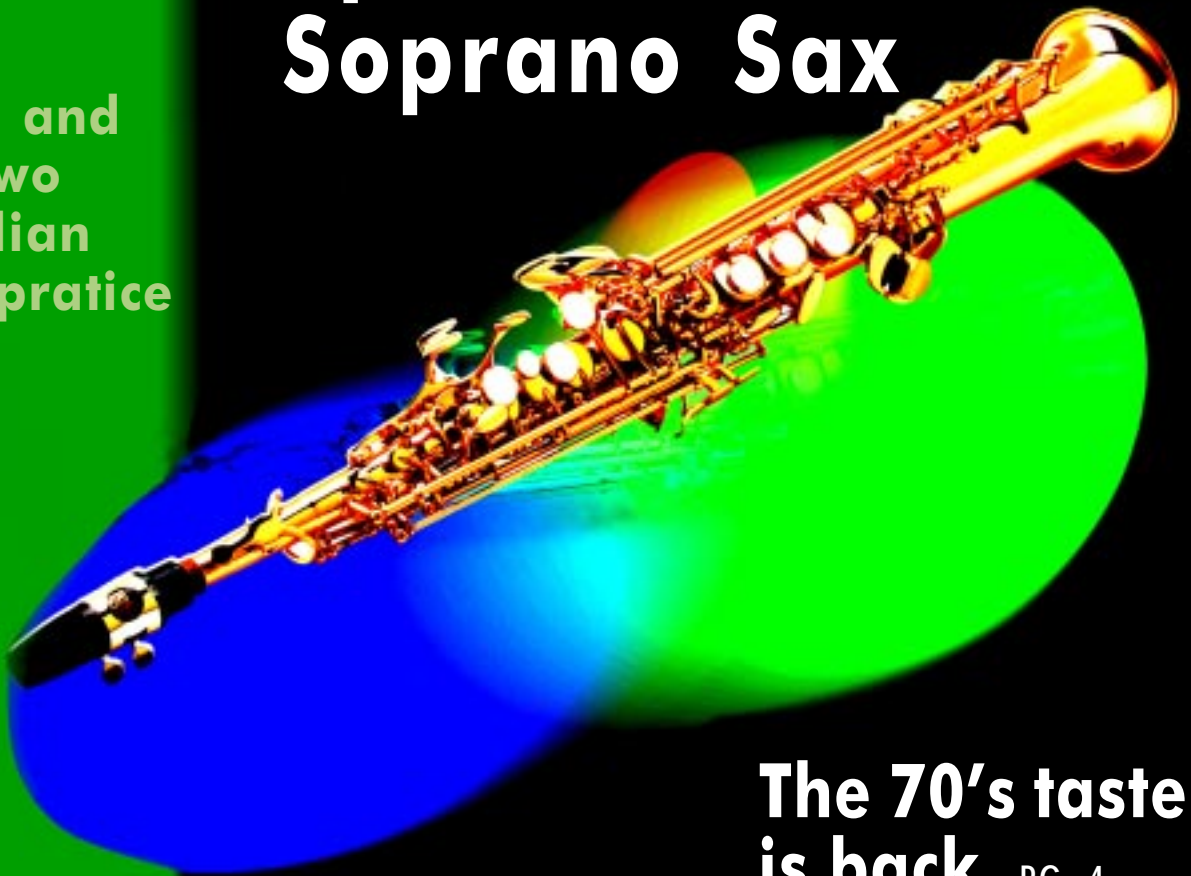
|m|a|g|a|z|i|n|e|

YEAR 4 . # 6 . FREE DISTRIBUTION . WWW.WERIL.COM.BR

**Leo Gandelman:
a musician
without frontiers
PG. 8**

**Bossa Nova and
Chorinho: two
great brazilian
rhythms to practice
PG. 7**

Spectra II Soprano Sax



**The 70's taste
is back** PG. 4

EDITORIAL

Since the eighties, Weril has exhibited at the Musikmesse Frankfurt, one of the major music trade fairs in the world. In 2004 Weril will again be present and at a very special moment, as it is increasing investments to become a global brand, with a strong presence in Europe, the USA, and other important markets.

Investments are the key point as Weril continues on the success track abroad. When we talk about investments, we're not only betting on the evolution of technology as applied in instrument manufacturing but also the important role of Brazilian musicians, renowned in other countries. For example sax musician Leo Gandelman, whose name is well respected here and in the US, and the Brazilian Trombone Ensemble, a unique ensemble of trombone sextet and percussionist, performing complex and creative arrangements. It is quality and creativity Weril will use to conquer the hearts and ears of the international public.

Enjoy your reading!

WERIL MAGAZINE is published by *Weril Instrumentos Musicais* for its representatives in the US and Europe.

Board of Editors: Angelino Bozzini, Dalmário Oliveira, Domingos Sacco, Gilberto Siqueira, Mônica Giardini, Radegundis Feitosa, Renato Farias and Silvio Depieri.

Coordenation: EmFoco Assessoria de Comunicação

Chief Editor: Aurea Andrade Figueira (MTb 12.333)

Editor: Nelson Lourenço and Rafael Argemon

Editorial Assistant: Márcio Padula

Graphic Design: Yvonne Sarué

Photos: Beatriz Weingrill

Number of Issues: Six thousand

Publishing Department and Mailing Address: Weril Magazine – R. Dr. Renato Paes de Barros, 926, São Paulo/SP, Brazil, 04530-001

Home Page: www.weril.com.br

E-mail: magazine@weril.com.br

Signed articles don't necessarily reflect Weril's opinion.

Texts in this edition may be used by other media or vehicles provided the source is mentioned.

DEALERS

COUNTRY	DEALER	PHONE	E-MAIL
Germany	Romen	(49) 9161 788612	matthias.korn@romen-musik.de
Belgium	Manfred Schmelzer	(49) 2166 53547	SchmeTromb@t-online.de
Spain	Aitanamúsica, S.L.	(34) 966 782360	aitanamusica@aitanamusica.com
Portugal	Casa Estrela Dourada	(351) 25 932 2121	estreladourada@netc.pt
Netherlands	Van der Glas B.V.	(31) 513 468040/4	info@vanderglas.nl
Italy	Music Center SPA	(39) 0461 968000	info@musiccenterspa.com
Norway	Instrumentmaker Rolf Are Grontvedt	(47) 333 12483	rolare@frisurf.no www.instrumentmakeren.no
Norway	Viks Instrumentverksted	(47) 693 12018	vik.inst.@online.no www.instrumentmakeren.no
Poland	Kompleksowe Wyposazenie Orkiestr Detych - "Deciak"	(48) 1844 20121	-
Switzerland	A. Marcandella AG	(41) 526 254853 (41) 526 340000	marcandella@marcandella.ch
Estonia	Viande Music Ltd	(372) 600 9451	viande.music@mail.ee
U.K.	Arbiter Group PLC	(44) 020 8202 119	www.arbitergroup.com
Taiwan	Narita Industrial	(886) 42270 5416	unisax@tcts.seed.net.tw
Siria	M. Louai Al Beiruti	(963) 11 3313472	-
Hong Kong	Tsang Fook Plano Company Limited	(852) 2529 3869	enquiry@tsangfook.com.hk
Japan	T. Kurosawa & Co., Ltd.	(81) 3 3363 2221	kurosawa@kurosawagakki.com
South Africa	Lovemore Music	(27) 11 837 2943	naomif@icon.co.za
Indonesia	Wijaya Musik	(62) 2138 40705	wijayamusik@wijayamusik.com
USA	Deg Music	(1) 262 248 8314	info@degmusic.com
Dominican Rep.	Musical Padilla	(1809) 255-0886	music.padilla@codetel.net.do
Mexico	Integración Musical, S.A. DE C.V.	(52) 33 3614 3000	musics@prodigy.net.mx www.musics.com.mx
Panama	Casa de Música Sta Cecilia, Mirla	(507) 996 1743	gran_azul09@msn.com
Ecuador	Casa Musical Victor Freire	(59) 3 251 6869	cmvfreire@hotmail.com
Venezuela	Casa Musical La Mezquita CA	(58) 2541 4702	musicmezquita@cantv.net
Paraguay	Music Hall S.A	(59) 5214 49946	gojeda@musichall.com.py
Argentina	Oscar U. Serrano	(54) 1143 11 5965	oscarserrano@millic.com.ar
Uruguay	Todomúsica S/A	(5982) 924 2335	gzen@todomusica.com.uy

One trombone is fine... six are even better



Beatriz Weingrill

Brazilian Trombone Ensemble: enthusiastic remarks wherever it goes

The Brazilian Trombone Ensemble is an ensemble of Brazilian trombone players that carry rhythm and swing to an excited public. What is the secret of this unusual group that has enchanted audiences in all corners of the world?

The band's success is based on the merger of sounds and skill in choosing a repertoire of composers and arrangers that know and understand the trombone "family". Some transcriptions and adaptations were written by the group itself, as in the case of "The Guarani", a classical piece composed by Carlos Gomes, others, such as Frescobaldi's "Toccata", were acquired from publishers.

"The trombone has the incredible capacity to produce extremely intense sounds, from the high and aggressive

to soft and melodic combined with diverse effects such as glissandos and frullatos. This universe is further enlarged when you have six trombones available and can explore the timbre qualities of the different instruments in the trombone family, such as the tenor, the bass, the alto and the euphonium", explains Radegundis Feitosa, trombone professor at the Federal University of Paraíba and one of the group's trombonists.

The familiarity and expertise of the members in the execution of different rhythms facilitates the merger of styles found in the Brazilian Trombone Ensemble. "The group mixes brilliant and dark sounds", says Radegundis, who plays in the group with Sandoval de Oliveira, Roberto

Ângelo, Gilvando Pereira, Stanley Bernardo, Renato Farias and percussionist Glauco Nascimento.

These artists are involved with Weril, with the ABT (Brazilian Association of Trombone Players). History proves the virtuosity of the trombone, it isn't quite clear when the first trombones appeared but it is known that they were used by composers Andrea e Giovanni Gabrieli at the San Marco Cathedral in Venice, during the Renaissance (1430 to the end of the 16th century).

Over time the idea of forming trombone groups became a reality and we can say that today, the trombone quartet formation is the most popular. It's common to find famous quartets in many European countries and in the US", closes Radegundis.

Spectra II Soprano Sax,

with the flavor of vintage saxophones in a modern design

Beatriz Weingrill



The sonority of vintage saxophones – manufactured more than 30 years ago – is back. As found with the alto and tenor models in the Weril Spectra II line, the new Spectra II B flat soprano saxophone revives the timbre of instruments that were manufactured until the seventies while incorporating the updated mechanical technology found in the Spectra II alto and tenor saxophone. The result is a soprano sax that stands out for its quick and precise tuning and excellent ergonomics without having to give up the sonority of the Vintages, appreciated by musicians throughout the world.

The Spectra II soprano sax has completed the range of models Weril offers to sax players worldwide. Because it presents a unique sonority, quite different from the one obtained with the alto and tenor saxophones, this instrument is ideal to execute pieces of *chorinho* (a typical Brazilian music style) and pop music. This new model is superb when amplified and in the recording studio.

The Spectra II soprano sax is available in the following finishing. Golden 24k, nickel plated and colored, and comes in a deluxe woodshell case.

Balance: key word for the Weril Sax Soprano

A balanced instrument, with quick response and easy control

This is how the Brazilian sax and flute player, Carlos Malta defines the Weril Spectra II B flat soprano sax. "The instrument surprised me when I first tried played it. The same day I was taking part in a jam session at a store in Rio de Janeiro, so I took the Spectra II with me. Playing in a jam session is like a duel, an unpredictable situation. That's why it's good to bring along an instrument which you trust. I felt very secure with this soprano, in spite of having played it for such a short time. The result was excellent", he says.



Beatriz Weingrill

It's critical to have a good idea of the note pitches in the soprano

According to Malta, the soprano sax is a difficult instrument to keep in tune – but this task is really facilitated in the Spectra II model. "In my opinion, to get a good sound from a wind instrument depends 70% on the musician and 30% on the instrument's quality. The soprano however needs a little more than the musician's 70% because each note requires a different approach or mouthpiece. "With this instrument," explains Malta, "Weril has reached the optimum quality level."

"This Weril soprano sax enhances performance because it allows the player to loosen the jaw for the low notes and tighten it for the high notes. Another very important feature is the even volume between the different notes of the instrument. For example, when you play the C sharp and the instrument is completely open, or the D, when the instrument is completely closed, the Spectra II Soprano Sax maintains a sonority that ranks it among the best in the world.

Carlos Malta plays all types of saxophones and flutes. Besides being a maestro, composer, arranger and band leader he has formed groups such as the *Coreto Urbano e Pife Muderno*, giving modern interpretation to a mix of two traditional Brazilian music ensembles, the interior small city bands, and in the case of the Coreto Urbano, and the Fife bands of Brazil's northeastern region. Malta, a musician who covers all

musical styles, is one of the most brilliant interpreters of the saxophone in Brazilian concert music and has dedicated special attention to the work of composer Radamés Gnatalli. He is familiar with several ethnic instruments and has special appreciation for the Fife. Among the oriental instruments he enjoys the Shakuhachi, a Japanese wind instrument and the Di-zi, a flute of Chinese origin.

Weril - instruments making is a member of our family

To insure its
international
market
expansion
Weril invests in
technology
combined with
a 95 year
tradition
in instrument
manufacturing

Beatriz Weingrill



In a short two years Brazil's leading brass and woodwind manufacturer completed a significant expansion of its headquarters, implemented numerous new manufacturing technologies, earned the coveted ISO 9001 certification, and revised the layout of its plant three times. When asked what had been changed in the last move, Export Director Roberto Weingrill replied, "Everything. If there is something needed to improve our products or our processes, we do it." This philosophy of continuous self-examination and tireless pursuit of "a better way" underlies Weril's double-digit growth and budding acceptance in the American band instrument market.

The Weril manufacturing complex produces more than 40.000 instruments a year, including flutes, clarinets, saxophones, bugles, trumpets, French horns, trombones, euphoniums, tubas, and cymbals for marching bands. Nelson Weingrill, the CEO; Arthur

Weingrill, industrial director; and Roberto Weingrill are the three cousins who directed Weril Instrumentos Musicais Ltda to estimated sales of more than \$10 million in 2003.

Currently about 70 percent of Weril's total sales are to the Brazilian market and the remaining 30 percent are exported to the United States, Europe, Japan, China, Taiwan, Hong Kong, Indonesia, Turkey, and the United Arab Emirates. It is interesting to note that Weril is increasing its sales to China and Indonesia, two countries that, to say it mildly, produce horns in abundance.

Roberto Weingrill insists that in today's fiercely competitive environment Weril's perfectionism is the only way to prevail. "There is no miracle to our success. We have the right people, we have the right machinery, and most importantly, we have music and instrument making in our blood".

Established by the Italian immigrant Pedro Weingrill, in 1909, Weril Instrumentos Musicais started its activities in a small shop in the center of São Paulo - Brazil. Under the direction of Arthur Weingrill, Pedro's son, Weril started to

manufacture different lines of instruments including saxophones and clarinets - at that time only available by import. Today Weril instruments, having occupied all the Brazilian market, are also exported to the USA, Europe

and Asia. In every country the company operates it spreads Brazilian music. This national and international expansion demands a constant technological updating that guarantees accessible and quality products to the market.

Made in Brazil

Brazilian, Leo Gandelman, talks about his international career, having released 12 CDs, one DVD and for the past six years living in the US and even playing with former President Clinton

Beatriz Weingrill



Leo Gandelman: captive audience in Brazil and in the White House

A phenomenon in the market of Brazilian instrumental music, he can thus be defined as a sax player, a composer, an arranger and a producer who came back to his country in 2002 after a six-year in the USA.

The sound of Leo Gandelman is a mix of jazz and Brazilian pop music (MPB). Son of a maestro and a classic pianist, at 15 Gandelman was already playing the flute in the Brazilian Symphony Orchestra. He saw no future as a classical musician and gave up music for some time making a living as a photographer. (also in the movie industry for successes such as "Dona Flor e Seus Dois Maridos").

His first contact with the saxophone came through the hands of a friend who stopped by his lab carrying along a sax. After that he never again separated from that instrument and jazz, his two great passions.

Weril Magazine: How was it coming back to Brazil and launching your first CD "Ao Vivo" (Live) and a DVD simultaneously?

Leo Gandelman: "Ao Vivo" is my first work of the sort and I'm extremely happy with the outcome. It was a special moment. Things happened spontaneously. The intense experience of recording an album live is something impressive! The repertoire is a synthesis of what mostly marked my career in these last 16 years.

WM: Talk some more about your career. How did you shift from the classic to jazz and pop?

LG: I studied in the classic school since the very first notes and eventually became soloist of the Brazilian Symphony Orchestra at 15. Later, when I was 19, I began studying jazz. After discovering the sax I went to the Berklee College of Music in 1977 where I stayed until 1979 studying also harmony, arrangements and composition. Besides jazz and MPB, my career includes presentations with the Symphony Orchestras of Salvador and Brasilia, and performances with the Brazilian Symphonic at the Central Park and the Avery Fisher Hall - Lincoln Center. I believe that having these two different backgrounds is something that provides me with the basis to develop my job in the best possible manner. In my view a musician's main tool is knowledge. When thinking about doing an improvisation, the musician has to have in mind that it's a language rooted in theoretical studies. You need studies, dedication, persistency and, above all, a serious notion of what you wish to achieve.

WM: From this recent experience in the US, what were the lessons learned? You managed to play with former President Bill Clinton, right?

"A musician's main tool is knowledge"

LG: Yes. He's a great fan of mine and enthused about the saxophone. It was real cool getting to know the White House and playing a little with the President. However, above all, it gave me great information about the US. I had the opportunity of playing to new audiences and obviously this made me more mature. Another interesting event was playing in the Blue Note, no doubt a place that is a landmark in an artist's career. It's a jazz place, attracting audiences from the entire world. But, as a rule, the expectation of Americans and foreigners on Brazilian music continues to be the bossa nova. It was our most outstanding style in the international market and it remains as a reference up to day. It's very difficult for those that don't know Brazil to have an idea of what goes on in here nowadays, musically speaking.

WM: Your records have been selling much more than what is usually expected for instrumental music, especially in Brazil. What do you think could be the reason for this?

LG: Great dedication to an ideal and the pursuit of genuine communication with the public. After all these years on the road my conclusion is that the artist should follow his dreams, trying always to be realistic when doing his music because one needs to pay the family bills. I consider myself a lucky man 'cause I have conquered an audience that makes my career possible.