

Weril

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

YEAR 4 . # 7 . FREE DISTRIBUTION . WWW.WERIL.COM.BR

**Joe Lovano visits
Weril and talks
about his career
Page 6**

**The
marching bands
season starting
Ohio's Massillon Tiger
Swing Band is a major
local attraction
Page 5**



A different way of playing the trombone Page 3

Play it with feeling!



As a distributor and manufacturer of band, orchestral, percussion instruments, and accessories to music stores around the world, DEG Music Products has found a key partner in the Brazilian company Weril. As one of the five biggest makers of wind instruments worldwide, Weril aims to offer American musicians the best trumpets, flugelhorn, saxophones

and trombones and it relies on DEG to provide support, logistics and technical assistance in every region of the United States.

This issue of Weril Magazine features some of the performers who have discovered the sound of our fine instruments. It also carries more news from the brand that brings you Brazilian musical talents on American tours.

Check it out!

Next Issue

Weril Magazine's next issue will show our new items for NAMM Show 2005, the biggest musical instrument fair in the United States.

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 Saruê

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.

WERIL in the U.S.A.

DEG Music Products, Inc.

Mark Schafer / Randy Isoda

P.O. Box 968

Lake Geneva, WI 53147

(1) 262 248 8314

www.weril.com/us/

e-mail: info@degmusic.com

DEALERS

COUNTRY	DEALER	PHONE	FAX
Germany	Romen	(49) 9161 788612	matthias.korn@romen-musik.de
Belgium	Manfred Schmelzer	(32) 80 67 8418	
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 468040/41	info@vanderglas.nl
Italy	Music Center SPA	(39) 0461 968000	info@musiccenterspa.com
Norway	Instrumentmaker Rolf Are Grontvedt	(47) 333 12483	rolare@frisurf.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 1199	www.arbitergroup.com
Taiwan	Narita Industrial	(886) 42270 5416	unisax@tcts.seed.net.tw
Siria	M. Louai Al Beirut	(963) 11 3313472	-
Hong Kong	Tsang Fook Piano 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	wmusic@idola.net.id
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 gran_azul09@msn.com
Panama	Casa de Música Sta Cecilia, Mirla	(507) 996 1743	
Ecuador	Casa Musical Victor Freire	(59) 3 384 6662	
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	qzen@todomusica.com.uy

It's all about feeling

**Americans and Brazilian
may have two different
schools but they speak the
same language when it
comes to the trombone**

American trombonists are fascinated by the Brazilian style of playing and improvising and contacts between the two schools are being particularly encouraged by the International Trombone Association (ITA), the largest organizations for trombonist around the world. Since around 2000, when ITA representatives visited Brazil as Weril guests for the first time, we have had some very intensive and gratifying interchanges.

The current president of the ITA is Dr. Nathaniel Brickens, of the University of Texas, who was in Brazil in May with the Trombones Chorus. He later met several more Brazilian artists during the International Trombone Festival in June, at Ithaca College in New York. "The sound Brazilians are making is fantastic," he said on both occasions.

Nathaniel sees American and Brazilian styles as similar in many ways and his particular view of this is partly due to the influence of Brazilian trombonist Gilberto Gagliardi. "Like Professor Emory



Renato Farias e Nathaniel: enthusiastic remarks wherever it goes

Remington, Gagliardi did much to encourage trombone teaching. Brazilians learned a lot from him," he adds on referring to the musician that one of Weril's lines of trombones is named for. One of Gagliardi's pieces (*Brazilian Sky*) is in the Texas Trombones Chorus repertoire.

ITA's president emphasizes that one of the characteristics of the Brazilian playing style is that feeling takes on more impact when combined with highly developed technique. "Brazilian Trombone Ensemble concerts are almost like rock concerts, but you don't get that kind of effect on an audience by improvisation alone. Brazilian musicians obviously have highly deve-

loped technique too," he explains.

Nathaniel's students visited Brazil and were impressed too. Alto trombone player Darin Cash says Brazilian style is very rhythmic. "Really great," in his opinion. Tenor trombonist Erin Hastings went further. He was so impressed he decided to study some more Brazilian culture as soon as he got back to the United States.

Brazilian Renato Farias produced Texas Chorus concerts in Brazil and drew many lessons from his contact with the discipline and methodical approach shown by the Americans. "We are learning together and although we each have our own accent, Brazilians and Americans can play together with the same feeling," he adds.

About Emory Remington (1891-1971)

As one of the most famous trombone educators of the twentieth century, Emory Remington left a great legacy for trombonists in the United States and around the world. His reputation and methods influenced other

trombonists' approaches to teaching the instrument. One of his most popular ideas was the larger trombone ensemble. Remington worked with trombone ensembles in his studio as a method of instilling and cultivating musical and ensemble skills.

Source: ITA



Beatriz Weingrill

Four generations of tradition

A Brazilian company founded by a European immigrant, Weril has become one of the five biggest makers of wind instruments worldwide.

Around 1840, Adolphe Sax astounded the wind instrument community by inventing the saxophone. It was the last great revolution in this segment and both the saxophone family and the other instruments have retained basically the same format ever since. But that does not mean that the industry is no longer innovating or developing.

Some companies are devising new ways of harnessing technology to continue making the same instruments people have played for centuries - but with new and enhanced methods. This is the case of Weril, now one of the world's five biggest wind instrument makers.

Tradition is a major factor in this market, and Weril has plenty of it, having been founded 95 years ago by Pedro Weingrill, the son of an Austrian Army musician who worked in a musical instrument factory there. Father and son ran a repair workshop together in Verona, Italy and then Pedro migrated to Brazil in 1897. Twelve years later, he started making his first instruments under the Weril name.

Since its early days, the company has developed a knack for combining the almost artisan care involved in making wind instruments with advanced

manufacturing techniques. The constant drive to enhance instrument quality has required substantial investments in modernization and automation.

As a result musicians all over the world can now experience some of this tradition, based on Brazilian musical culture - one of the richest in the world.**nt improvement**

Investment in quality of life for the staff and their families is also a permanent company management goal. Some actions bring immediate benefits, such as the new locker room installations, bigger and more comfortable, and the canteen, which is now in the finishing phase. Others, such as the new layout and training, affect the assembly line directly, enhancing the quality of the manufactured instruments.

Each one of these actions is always accompanied by motivational campaigns, which drive the worker towards taking part in the daily life of the company, improving production processes with their opinions, judgement and suggestions. Improvements, by the way, maybe observed not only by employees, increasingly specialized and competitive, but also, in a special way, by customers, every day more satisfied with the quality of the products.

New swing for the Tigers

**Massillon Washington
High School Band is starting
the season with the power
of Weril trombones**

Massillon Washington High School, in Ohio, has a long musical tradition with three concert bands and two jazz bands offering students a chance to play an instrument. But one of their biggest musical attractions is the marching band.

Massillon Tiger Swing Band plays at all basketball matches held at the school, and supports the local Massillon Tiger Football team at Paul Brown Tiger Stadium. It has also played at many professional football games, band shows, parades and other major events.

This year, Tiger Swing Band has made some changes for the new season. One is that former assistant Dana Hire has taken over as band director. Another is that all the trombone students in the high school band program have gotten an extra boost for their performance in the shape of new Weril instruments from the G. Gagliardi line. So far the results have been very exciting. "The students have had the trombones for a week and at the moment, they are still getting used to the G. Gagliardi. But we have already noticed an immediate change in the sound of the band, which is now more powerful," explains the band director, who recalls that musicians previously played their own instruments.

Dana Hire says they chose Weril trombones for three reasons. One was their robust build. "Our marching band style involves swinging, so musicians have to be free to move around. G. Gagliardi trombones give us a very confident feeling even when very vigorous movements are needed during a march," she says.

Another important reason that led the band to buy G. Gagliardi trombones were the interchangeable leadpipes that allow students to readapt and find a perfect fit as they develop and build performance.



Beatriz Weingrill

"The trombone grows with the musician," adds Dana.

However, the most important point for her is their sound projection for outdoor presentations. The band wanted a trombone that could not only ensure this kind of projection but also blend in with the rest of the band. "We immediately noticed the difference in the sound when we played outdoors. These trombones have a dark toned sound that is not at all stuffy. Our trial showed an excellent sound - much more brilliant than what we had before. It was more open, whenever it was played. Weril trombones were able to blend and not stand out from the basic texture," Dana recalls.

Students loved the new instruments, although the trigger took some getting use to for many of them. "But as soon as we managed to adapt them to study with interchangeable leadpipes, they really began to need much less effort to produce their sounds," the band director adds.

Now, with school starting and the marching band season too, audiences will get a chance to check out the new sound of the band. With its new G. Gagliardi trombones, Massillon Tiger Swing Band has yet another arrow in its quiver to hold its position as one of the region's best bands for show style, both chair step and glide step marching.

See more details on the band at www.tigerswingband.org

The free music of Joe Lovano

Joe Lovano is what you might call a well-respected musician. He has played with several jazz greats and used this experience to create a free and varied sound that makes him one of the greatest improvisers in jazz history. The American saxophonist visited Weril's factory in Brazil, where he gave us this interview.

Playing at a time when innovations were a thing of the past, Joe blended several elements from different period into his sound to produce a personal style that was ahead of his time. "It is very hard to put it in words, because I live in a world of music. We are in a multicultural world and adding features from several different styles to your work comes naturally," he says

As the son of the renowned Cleveland saxophonist Tony "Big T" Lovano, Joe started playing as a child. "My dad was my greatest influence all my life. Ever since I was very small, I heard him practicing at home all the time, and then he gave me a sax when I was about four years old. He taught me to read scores and get a sound out of the instrument. Before I realized it, I was already trying to play things he played at home. It all started with my father," he says.

On finishing school, Joe enrolled at Berklee School of Music in Boston, where he met future musical partners such as guitarists John Scofield and Bill Frisell, and pianist Kenny Werner. However, the most important thing that happened to him in Berklee was discovering free jazz. "That was in 1971, a period when I was broadening my knowledge. I made a lot of experiments that opened many doors in my conception of music. The lesson it left was this: Never stay in just one style, be free," he explains.

After Boston, Joe went on to work with musicians such as organ player Lonnie Smith - with whom he recorded his first disk, drummer Mel Lewis, saxophonist Lee Konitz and particularly the band leader and clarinetist Woody Herman, who, says Lovano, was a great leader and treated everybody in the band with a lot of respect. "Woody knew how every band member played and he always consulted us to do the best for the group".

In the 1990s, Lovano signed with Blue Note and started to play regularly at one of the main jazz venues in the United States, the legendary Village Vanguard, where he recorded his acclaimed 1996 album "Quartets: Live at the Village Vanguard" - voted best of the year by Down Beat Magazine readers.



Beatriz Weingrill

"Listen to me and you will see who I am"

"My new disk was recorded there too, with my nonet. Village Vanguard has a very special atmosphere. It is a very small club, quite and dark, which creates a very intimate climate between the band and the public. A very special place," he says.

The partnership with Blue Note also got him a Grammy, the music world's Oscar award, for the disk "52nd Street Themes" in 2000. Making this disk was what he calls an unbelievable experience, all the more so because he recorded several pieces by pianist Tadd Dameron, a great arranger, and also from Cleveland. "Modern jazz gave me the direction to apply all these influences I have had all my life so far, and my music is my life. Listen to me and you will see who I am," he concludes.

Las Vegas shines on

The city offers a great choice of shows and presentations in different musical formats and styles.

So says Tony Scodwell, trumpeter and Weril instrument player, who has lived and worked in Vegas for decades.



In his 37 years playing the world's most famous casinos in Vegas, Tony Scodwell has seen the glamour days with Frank Sinatra, Dean Martin, Sammy Davis Jr. and Elvis Presley. "I came here in 1967, with trumpeter Harry James and his big band," he recalls. At that time, every casino had its band and presentations were real events. "At that time, there were no speed limits on the highways in Nebraska. So we could play more than one venue on the same day. As well as the fun of driving our fast autos to Reno," he added with a smile.

Scodwell says Vegas has a more varied nightlife today as far as music is concerned. Pop music is the top attraction. The hit show of the moment is Celine Dion and her band with a bass, drums, guitar and synthesizer. Not to mention rapper LL Cool J. But there are still opportunities for musicians like Scodwell. "I play some nights with Doc Severinsen, a trumpeter and the leader of the big band that played regularly on the Tonight Show. I also play with some symphonic

orchestras around the country. It is a very interesting experience," he says.

If you are a musician and intend playing Las Vegas, Scodwell says you should make good use of your versatility. Being familiar with different musical styles is the main rule if you want to do well there, so studying hard and being ready to work any time is part of the routine.

Among the main casinos hosting musical presentations, Scodwell lists Caesar's Palace, still the biggest of them all, Mandalay Bay and MGM.

Since diversity of styles is part of the musical universe of Las Vegas, Brazilian music has its own place in the casinos. "Mainly with Sérgio Mendes, who is a very strong draw for American audiences. But I think there are lots of Brazilian artists for Vegas audiences to see," Scodwell says. He concludes: "There are still a lot of cool things going on in the city. Las Vegas may no longer have Sinatra's glamour, but it retains a magic that joins musicians and the general public."

Ithaca recognizes Brazilians talent

Weril sent Brazil's finest players to the International Trombone Festival and the special highlight was the Brazilian Trombone Ensemble, as the sensation of the event

A festival starring the trombone has to rely on the biggest instrument makers in the world, and offer musical attractions of the highest caliber. So the International Trombone Festival, organized by the International Trombone Association (ITA), gathered more than 800 people, including trombonists, teachers and students, at Ithaca College in NY.

Weril sent the Brazilian Trombone Ensemble (BTE), which became the star turn at an event where many great musicians were being discovered.

BTE's fans included some of the main trombonists associated with the ITA, such as ITA Journal editor Vern Kagarice. The group has six trombones and a percussionist, occasionally accompanied by a bass and keyboards. All the trombonists use instruments from Weril's G. Gagliardi line, including Rade Gundis Feitosa, doctor in trombone performance and one of the musicians honored by ITA during the event.

BTE caught the audience's attention with a lot of rhythm, improvisation, choreography and a repertoire with classic Brazilian pieces such as *Brasileirinho* and *Girl from Ipanema*. Audience appreciation was measured in the applause, the autographs and the 200 CDs sold during the Festival. This was the first chance audiences outside Brazil had to hear the latest BTE album - "A Little Bit of Brazil".



Beatriz Weingrill

The group played to a full house on the first night of the festival, and at the closing banquet too. Their shows were surrounded by a lot of expectation after the bands' impact at the last international festival of the genre (Finland, 2003). And the septet emerged from Ithaca with recognition as the sensation of ITF 2004. If the audience and the organizers have anything to do with it, BTE will be back for the next year's festival in New Orleans.



Macedonian Kiril Ribarski, another musician who plays exclusively Weril instruments, also provided some of the high points of the event and played the closing concert with the Army Field Band. Kiril visited Weril's stand and was yet another attraction for visitors trying out its trombones.

Weril also welcomed visits from musicians such as Nathaniel Brickers (president of the International Trombone Association), Jay Friedman (first trombone with the Chicago Philharmonic), Jordan Witt and Wycliffe Gordon.