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Jazz stars

Marcus Printup and Vincent Gardner of Lincoln Center Jazz Orchestra are new Weril endorsers



The new G. Gagliardi trombone: unbeatable PG. 6

Weril launches line of instruments for students PG. 3

Expanding musical boundaries



New G. Gagliardi II

Weril is rejoicing over its fast-growing profile in the American market after exports to the United States grew 50% in 2003-2004 - showing that its high quality and accessible pricing are winning over an ever growing number of wind instrument players and purchasers.

Weril is planning to provide more options for musicians and beginners in 2005, with the launch of the Alpha student line, the new G. Gagliardi II trombones, which is the latest generation of one of the most complete professional trombone lines in the world, and the enhanced Regium professional trumpet range.

These new instruments are being shown at the Midwest Clinic 2004 in Chicago (December 14 -18) and during NAMM Show '05 at Anaheim Convention Center, Anaheim, California (January 20-23, 2005). For those of you unable to make it to the fairs and see them yourselves, there are more details in this issue (pages 4 and 5).

Another sign of Weril's expanding presence in the United States is two musicians of the highest caliber - trumpeter Marcus Printup and trombonist Vincent Gardner, both of the Lincoln Center Jazz Orchestra - will be playing Weril instruments.

Read this issue and discover the reasons that prompted these jazz greats to choose Weril Gagliardi and Regium.

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Weril Alpha line starting out

The new Alpha saxophones are the first models in Weril's Alpha line that is being launched worldwide in more than 40 countries.

Weril's Alpha line will offer instruments featuring superior sound quality and construction with a price suited to beginners' pocketbooks.

Weril's Alpha alto and tenor saxophones feature great tuning and balance, crucial points for saxophone beginners - who needs an instrument which is easy to play.

Teachers who tested the new Alpha saxophones commented that "The Alpha line represents an outstanding value in cost benefit terms. Given its great tone quality, students will have an instrument they can continue to play as their skill improves.

The new Alpha line trumpets and trombones will soon be available also featuring high quality sound at accessible prices for music students.

Photos: Beatriz Weingrill



Alto Saxophone Alpha Weril

- Lacquered with nickel plated keys or nickel plated
- Auxiliary high F in mother-of-pearl
- Fixed right-hand thumb rest
- Differentiated design of the high and low F#
- Simplified Bb key (with traditional system)
- Wooden case (luxury finish)

Tenor Saxophone Alpha Weril

- Lacquered with nickel plated keys or nickel plated
- Auxiliary high F in mother-of-pearl
- Guard and protector for the flat low F#
- Fixed right-hand thumb rest
- Differentiated design of the high and low F#
- Simplified Bb key (with traditional system)
- Wooden case (luxury finish)



Marching Show Bands in Brazil and the United States: Two Different Worlds in Contact

*Rogério Brito

Beatriz Weingrill



“Americans love Brazilians’ rhythm and ability to improvise. Us Brazilians learn from a lot from Americans in relation to discipline and planning.”

Brazil will be the venue for the next World Championship of the World Association of Marching Show Bands, in 2005. This is an opportunity for band directors everywhere and particularly from the United States to see how marching bands in Brazil live, work and play, so that new experiences and visions can be shared. Perhaps a little Brazilian rhythm may finesse its way into American beat.

Marching show bands are a worldwide phenomenon, but this has not always been the case in Brazil. For a period of approximately 20 years, from the 1960s through the 80s, Brazilian bands were mostly committed to being part of civic events. Moreover, classical music was the dominant influence in their repertoire. There was no concern for staging a show, or formations or choreographies.

This approach has changed over the last 20 years and Brazil can now boast the level needed to compete on an equal footing with marching bands

worldwide and is winning awards in international competitions. Technical level and sound quality have made great progress and the repertoire has been modernized. But does this have any bearing on the background or development of American band directors, who work in a very different context to their Brazilian counterparts?

Basically, we can draw a parallel between Brazilian and American bands with the situation facing musicians in other areas when they get together. Americans love Brazilians’ rhythm and ability to improvise. Us Brazilians learn from a lot from Americans in relation to discipline and planning.

Proof of this is that many Brazilian schools are bringing band directors from the United States to teach some of the secrets of the marching band training they go through every season. The surprising point is that on seeing how Brazilian bands live and work, these professionals not only teach but learn too.

They admire our ability to adapt and many go back to the United States with a new vision, feeling sure that it is possible to retain the application and concentration typical of American preparatory methods while leaving room for musicians to create something new, to invent things, or just discover new pleasure in playing. In other words: they find a way of transforming a rather rigid and established pattern into something that has a little more seasoning and may help win new audiences for their bands.

Brazilian music making in general has been flavored by a wide range of influences. Perhaps the Brazilian cultural melting pot is the only in the world that includes African, European and indigenous influences in one single mixture. This characteristic of miscegenation is seen mainly in the percussion - what Brazilians call *batuque*.

However, the differences between bands in the two countries go beyond the hot percussion we have here. The timbre of American marching bands is sharper than Brazilians, which are more opaque. American bands project more sound, whereas Brazilian bands produce a more 'velvety' sound.

That does not mean that our instruments cannot be used in the United States, because there are already several marching bands in the US that are successfully using trombones and trumpets from Brazil. At the same time, under the influence of American percussion, Brazil is also starting to make instruments typical of the American marching bands, such as tenor drums and waistcoat drums.

Mouthpiece technique is more sophisticated in Brazil, due to the different situation bands are in here. Our band musicians tend to play in several different places and are often studying classical music at the same time, since many dream of joining a symphony orchestra. So Brazilian band musicians are more versatile and have more of an ear for different sonorities.

It is not unusual to mix the typical sonority of a concert band with the repertoire of a marching band on certain occasions, and this is facilitated by the versatility and background of local musicians.

In any event, while having its own model, Brazil is much inspired by American marching bands. It is in that shared area between the two styles that both schools of playing - Brazilian and American - can benefit and encourage new ideas in aesthetics and sound on either side.

** Rogério Brito is band director of Famuta (current South American champion), and director of the World Association of Marching Show Bands (WAMSB).*



Photos: Beatriz Weingrill



Nigel Lawless, from UK, visits Weril

High quality

Weril representative Nigel Lawless from UK distributor Arbiter Group and Jesus Lemus from Mexico distributor Integracion Musical were in Brazil to visit the firm's factory in the town of Franco de Rocha, near São Paulo.

Both were very impressed by the use of technology and craftsmanship they saw. The resulting high quality instruments produced by Weril have established Weril as a world-class brand name. "Weril has invested heavily in technology and modernization at the factory in order to make the right instruments for different types of customers and to compete on an equal footing with those made in other countries," said Nigel Lawless.

Practicing for perfection

*"Practice makes perfect. Never forget, to put your heart into everything you do."
(Gilberto Gagliardi)*



Photos: Beatriz Weingrill

Brazilian and American musicians test the new trombone during the launching

After years of research and development, Weril is now launching the new G. Gagliardi Generation II trombones. These are improved versions of the instruments named for the highly respected Brazilian conductor – trombones described as among the best in the world during a consumer testing session by top players in the United States.

The new G. Gagliardi Generation II are the latest developments in a line of trombones produced by Weril in Brazil and highly reputed internationally. After the instrument was highlighted during tests conducted in the most objective manner possible at the University of Texas, Weril decided to invest in yet more enhancement of the quality of this these trombones. The results found in the new G. Gagliardi II series which Weril expects to earn accolades as maker of one of the best trombone lines in the world.

Some Brazilian musicians have tested the instrument and commented on the new Weril line. Radequindis Feitosa, DMA in trombone from Juilliard School and a

member of the Brazilian Trombone Ensemble, said that the new G. Gagliardi is ready to meet all the basic, intermediate and advanced needs of any amateur or professional trombonist. "And the price is accessible," he adds.

Renato Farias, assistant conductor for the Brazilian staging of the musical *Chicago*, and also a member of Brazilian Trombone Ensemble, had the opportunity to collaborate with the development of the instrument. In his opinion, the new G. Gagliardi has reached an unmatched level. At all the international events he attended, he asked other trombonists for opinions on the instrument and passed comments to Weril's engineers and designers to develop modern solutions and innovations for the new G. Gagliardi trombone.

All this effort has produced an impeccable instrument that is well balanced, has great tone quality, excellent slide action, perfectly smooth rotors, ease of playing and high quality finish.

These features as a whole are sure to please all trombonists who seek perfect sound.

They play with emotion

Marcus Printup (trumpet) and Vincent Gardner (trombone) are the latest to endorse Weril in the United States. Both are members of the Lincoln Center Jazz Orchestra, which is perhaps the world's most highly respected jazz band, since the LCJO is headed by Wynton Marsalis.

To play with Lincoln Center Jazz Orchestra requires well-honed talent, discipline and dedication. Both Printup and Gardner have those attributes.

Printup was raised in Conyers, Georgia, where he was influenced by spirituals and gospel music. Then as jazz player, he won the International Trumpet Guild Competition in 1991. He was introduced to Wynton Marsalis by pianist Marcus Roberts, whom he was touring with. He has already recorded four solo albums - *Songs for the Beautiful Woman*, *Unveiled*, *Hub Songs* and *Nocturnal Traces* - and has recorded or played with performers such as Dianne Reeves, Billy Taylor, Betty Carter and Carl Allen. He also wrote the soundtrack for the movie *Playing by Heart*.

Vincent Gardner's playing first caught the ear of a musical producer when he was playing in a jazz band at Disneyland in Orlando, on a holiday job as a student at the University of Tallahassee. Gardner has recorded or played with stars like the Duke Ellington Orchestra, Bobby McFerrin, The Count Basie Orchestra, Frank Foster, Glenn Miller Orchestra, Chaka Kahn, Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath and Lauryn Hill. He joined the Lincoln Center Jazz Orchestra in 2000.

When the two musicians tried Weril instruments it was love at first sight. Printup was the first to try them on a trip to Brazil in 2003. After that, Gardner took his friend's advice and decided to play exclusively a Weril trombone. "The dream has come true," said Printup on visiting Weril's factory in Brazil to choose his new horn.

The two men spoke to Weril Magazine just after the launch of the new G. Gagliardi trombone line:



Photos: Beatriz Weingrill

Vincent Gardner



Marcus Printup

Weril Magazine: Why did you choose Weril as your instrument?

Marcus Printup: What impressed me most about in the instrument is that it has the ability to play jazz and other rhythms without force. It is a very comfortable trumpet, easy to play and wonderful to express yourself. I identify with Weril's *Play With Emotion* slogan.

Vincent Gardner: It was the same with me. My first contact with Weril was through Marcus. We were on the road a lot together and you check out each other's equipment. And people get into what they call a groove, when they like a horn they play it for a long time. So when somebody changes their instrument, it's very noticeable. I recall when he first brought it out. He sits behind me so I can hear it very clearly. The first time he played a solo on it I immediately noticed he was different from the last time I heard him. We were doing the show and I turned around and gave him a look. He told me about when he came to São Paulo and the Weril horn from Brazil. I had never heard of Weril so he put me in contact with Weril USA distributor and we went from there. I had never heard of the brand but the sound was great. It seemed to me that the Weril instruments played perfectly and effortlessly. So I found that it was an unusual instrument that made me bring out the emotions. Weril's trombone sounds different from the rest.

Marcus Printup: That's exactly the way it was. I was passionate about the instrument. I've only had about three horns in my life. I was very comfortable with my old horn. I knew it was getting old but I was not really thinking about changing it until I played the Weril. Once I played the Weril it was so much easier to play. It still allowed me to get across what I like to get across. I just couldn't put it down as soon as I started playing it. And I haven't played my old trumpet since then. When I played a Weril for the first time, I kind of fell in love with it. And now it's going to be even better, so I'm looking forward to that.

Weril Magazine: Vincent, you have followed the launch of the G. Gagliardi II line. What do you think of Weril's new trombone?

Vincent Gardner: Well, I already thought the first version was fantastic, and I have been trying the new models at Weril's factory. I would say that this is the best trombone I have ever had, and it will certainly be a success in New York. I have definitely never seen a trombone with that sonority.

Weril Magazine: Are you now going to play exclusively Weril instruments?

Marcus Printup: Yes, everywhere. My case with my Weril trumpet will be going everywhere with me.

Weril Magazine: What's it like playing with the Lincoln Center Jazz Orchestra?

Marcus Printup: Well, there are a lot of great musicians who would love to play in this orchestra.

Vincent Gardner: We all have good times on our tours around the world.

Weril Magazine: What advice would you give to students that may see you like an example?

Marcus Printup: Well, when you are young, there are a couple of things to do. When you get the time, practice a lot. You will have to keep on practicing afterwards, when you are busier, whatever what you do, if you want to be a great musician. So, why not make good use of the time you have as a student? There are many books and publications that provide a basis for routine studies. It is a question of dedication and persistence.

Weril Magazine: Are you ready to teach some of those secrets to the public?

Marcus Printup: Yes, from now on we are likely to be having more contact with other musicians and students who want to see Weril instruments at the clinics the company will be holding in the United States from 2005 onwards.

Vincent Gardner: Weril will be great, definitely.

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