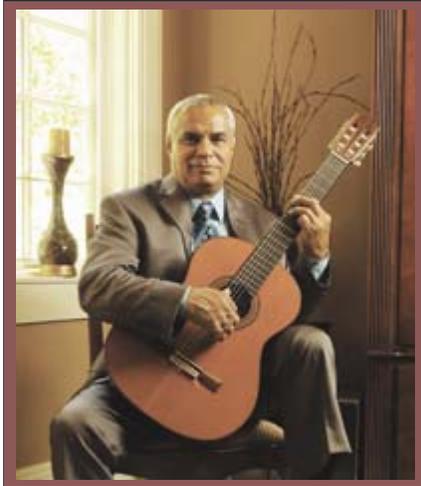


## Exposing the other side of musician Charlie Moore

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Few people realize that Charles Moore, a noted musician on the New Orleans scene, is an accomplished classical guitarist. He is widely recognized as the bassist playing jump blues with his brother Deacon John and wailing on electric guitar with a range of artists including Cyril Neville and the Wild Magnolias. With the release of his beautiful, self-produced album, *Classical Guitar, Vol. 1*, Moore reveals a side of his musical talents and interests he once deliberately concealed.

"You just don't go around saying that I'm learning white European music when there's Black Power in the streets," Moore, 58, says of taking up the style some 45 years ago in the tumultuous mid-1960s. "You'd never be very popular if you did that and I didn't want to be subjected to ridicule."

Moore, who celebrates his premiere recording of classical guitar at a free, in-store performance at the Louisiana Music Factory at 4 p.m. on Saturday, September 12, began his love affair with the style at home. It was his brother Raymond, who Moore describes as "number six" of the family's 13 children, who acted as an inspiration and mentor to his younger brother, Charles. "He was a natural born talent on classical guitar," says Moore who also benefited from listening to Raymond's record collection that naturally included albums by guitar master Andre Segovia. He also lent his sibling his guitars.

It was his sister, author/poet/ vocalist/professor Dr. Sybil Kein, who first suggested to Moore that the release of *Classical Guitar, Vol. 1*. could be an historic event for New Orleans. "I may be the very first New Orleans native, classical guitarist to ever come out of this city or possibly the state," Moore says. If not, he adds, he'd like to know.

What initially strikes one about the CD is that all of the material runs a maximum of five minutes with some tunes standing as just brief interludes. Moore chose to include a number of short study pieces such as such as

Napoleon Coste's "Study No. 22 in A Major" that, he explains, was written as an exercise in alternating fingering. The purpose of the composition, he adds, was as a vehicle for a guitarist to master the style. However the song, which runs only 4:43 minutes, is melodically and rhythmically complete and was used in performance. It, like all of the material here blossoms with a lighthearted flavor. In deciding to offer movements of suites such as "Courante" from Johann Sebastian Bach's "Suite No. 3 in A Minor," rather than full suites, Moore makes the album accessible to a wide-range of listeners. It can be equally enjoyed by those with in-depth knowledge of the style, newcomers and even children. The guitarist instills these skillfully executed little masterpieces with expressiveness and sensitivity.

"In the Baroque and Renaissance period it was all about the dance," says Moore, mentioning songs like Vincenzo Galilei's "Bianca Fiora Allegro." "That's what people were looking for, so this is the spirit I tried to capture. Those were the hits of the day.

"What I like is the simplicity," Moore continues, "how they took simplistic stuff in an artistic vein. These compositions come from my very soul. These are personal to me. I'm like married to them."

Moore's background playing classical guitar remains with him whatever the style of the music or the instrument he's playing. He finds the bass lines in Bach's work particularly compelling and suggests to his private bass students that they look to classical music for inspiration. "I am mesmerized by those bass lines," he exclaims.

Folks might notice too that Moore doesn't use a guitar pick even when he's playing funk, blues or R&B. "That {pick-less} technique survived," he says. "The classical training is instilled with me; it stayed with me the rest of my life."

While driving through the French Quarter, Moore reminisces a bit about all of the Bourbon Street joints where he used to play with leader/saxophonist Humphrey Davis. Before that, when he was a student at St. Augustine High School, he was behind the bass in a band called Rhythms Unlimited playing school dances and proms. It was during that era that his brother Deacon realized he should use him to play bass in his band. He's continue with the Ivories since 1968 while also working and recording with the cream of New Orleans rhythm and blues artists. The bassist is also called in for jazz gigs with the likes of saxophonist James Rivers. But when it came to playing classical guitar, Moore remained almost cloistered, performing publicly on only

a handful of occasions. With the release of his new album, all that is about to change.

"I no longer consider myself a local musician because now I have a CD for the world," he proudly proclaims. He adds that people just might be curious about a classical guitarist who's from New Orleans.

"I'm sticking my neck out there," Moore says with a laugh. "It's time."

#### Back from Vacation/On Vacation

The Palm Court takes its lead from Europe and closes its doors each summer. They will swing open again on Friday, September 11, 2009 with trombonist Lucien Barbarin leading the Palm Court Jazz Band. It's a solid group with trumpeter Mark Braud, reedman Christian Winther, veteran bassist Gerald Adams, pianist Mari Watanabe and drummer Karl Budo. The jazz cafe, 1204 Decatur Street, offers dinner and music five nights a week and is a great place to take visitors for real deal traditional jazz. Local jazz lovers can often be found enjoying the music from the bar where there's no cover charge for those just stopping by for a drink. Trumpeter Lionel Ferbos takes over leadership duties on Saturday, September 12 with clarinetist Tom Fischer in on Sunday, September 13. The bands strike up at 8 p.m.

For the first time, Snug Harbor is taking an extended vacation. The Frenchmen Street jazz club will be closed from Monday, September 7 through Sunday, September 13. Charmaine Neville gets the music jumpin' again on Monday, September 14.

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