2. ICONOGRAFIA
CLAUS OGERMAN
THE MAN BEHIND THE MUSIC

FRANK SINATRA • STAN GETZ • ANTONIO CARLOS JOBIM • DIANA KRALL • OSCAR PETERSON
JOÃO GILBERTO • BARBRA STREISAND • WES MONTGOMERY • Gidon Kremer • BILL EVANS
JIMMY SMITH • MICHAEL BRECKER • DR. JOHN • ASTRID GILBERTO • GEORGE BENSON • A. O.
CLAUS OGERMAN

Wahrscheinlich ist Claus Ogerman der einzige Mann im Musikgeschäft, der Diana Krall vorstellen und dabei ganz cool bleiben kann. Seine Orchester-Charts besserten unter anderem schon die Musik von Antonio Carlos Jobim, Bill Evans, Frank Sinatra und George Benson auf Streichklang. Auch am aktuellen Album von Diana Krall war er beteiligt, doch ein gemeinsames Konzert in Brasilien musste er obwohl – aus guten Gründen. Im Gespräch mit Claus Ogerman hielt er es für wichtig, das Maikaelis hat er medial nicht erwähnt. -


Was du bisher kennengelernt hast, gibt es jetzt nochmal anders zu verstehen. Wir haben schon eine Vorstellung von der Bedeutung von Musik und ihrer Wirkung auf die Menschen. Aber es gibt noch einiges, was du wissen musst, ehe du weitermachst.

1. Musik ist ein universelles Medium, das sich über alle Kulturen und Zeiten hinweg verbindet. Sie hat die Fähigkeit, menschliche Gefühle und Emotionen zu expressieren und zu vermitteln.

2. Musik hat eine starke Wirkung auf das Gehirn und kann die Konzentrierung, die Stimmung und sogar den Schlaf beeinflussen.

3. Die Musikwissenschaften haben gezeigt, dass Musik die Gehirnaktivität fördert und die kognitive Leistungsfähigkeit erhöht.


5. Musik ist ein wichtiger Bestandteil der menschlichen Kultur und hat eine lange Geschichte. Sie hat die Fähigkeit, verschiedene Kulturen und Zeiten miteinander zu verbinden.


7. Musik hat eine starke Wirkung auf das Gehirn und kann die Konzentrierung, die Stimmung und sogar den Schlaf beeinflussen.

8. Die Musikwissenschaften haben gezeigt, dass Musik die Gehirnaktivität fördert und die kognitive Leistungsfähigkeit erhöht.


10. Musik ist ein wichtiger Bestandteil der menschlichen Kultur und hat eine lange Geschichte. Sie hat die Fähigkeit, verschiedene Kulturen und Zeiten miteinander zu verbinden.
Harry James
DOUBLE DINAH–MGM 4333; My Monday Date; The Swing Years; Street Cornet Story; The Trumpet Weatherbird; Square Me, Two Dreams; Give Me Some; Joe Carr; Bob Burns; Bob Farnum; Bob Farnum, tenor; Joe Carr, Joe Carr; trumpet; Joe McCorry, tenor; Artie Shaw; Eddie Miller; William Smith; Joe Righi; George Condon; Dave Mandel; Ernest Small; saxophones; Matty Matlock; clarinet; Jack Pasta; alto; George Wright; guitar; Tom Kelly; bass; Benny Ruben, drums.
Rating: ★★★★

When big bands were thriving and important parts of the nation's entertainment, it was possible not only to identify the various bands by sound, but also, because the art of dance/jazz-band arranging was vigorously growing, to date approximately the recorded performances. Benny Goodman's 1936 band was quite different from his 1939 band, and a high-school sophomore could distinguish Duke Ellington's 1938 band from his 1941 band.

The collapse of the big-band industry put an end to this. The surviving bands have been appointing new electronic ghost bands (Woody Herman's band is an important exception), and it has been difficult to tell whether a performance was recorded in 1940 or 1956 or 1963.

This is one such album, but it is, nevertheless, a fairly interesting session. James has taken five tunes recorded by Louis Armstrong in the '20s (Monday Date, Copper Cornet Story, Weatherbird, Square Me, Two Dreams; My Inspiration), which Bob Haggart had written to feature clarinetist Irving Fazola; and these are underplayed by Frank Trumbauer; Jimmy Fama, from Virginia; and has featured a front line of himself, Cutler, Brown, Miller, and Miller playing something of a Dixieland style backed by the large band.

Inspiration, a haunting tune, has a rich-toned James accompanied with counter-melodies from Cutler's muted horn. Down Beat is played straight, with warmly and lends itself so well to big-band adaption that it's surprising that it hasn't been attempted before.

Tenor man Miller shines on Date, and arrange James has done a good job integrating the band with the soloists on the track. Weatherbird has good choruses by pianist Perconti and leader James.

Though the total effect amounts to little more than a rehearsal of the swing-band days, there are moments, such as the muted brass background passages on Virginia, which sing softly and lovely, that tell that the art of big-band arranging—giving a band freshness and distinction—is not entirely in the hands of an avant-garde minority.

Antonio Carlos Jobim
A NOTAO CARLOS Jobim; THE COMPOSER OF "DESAPARECIDO" PLAYS. Verve 4543: The Girl from Ipanema; O Silêncio; Ache de Rebe; Amor; Desabamento; Aloha; Samba No. 2; Garota De Ipanema; Samba De Janeiro; Brasileira; Brasileira; Aquarela; Desaparecido; Vento de Novembro.
Rating: ★★★★

As the Sophisticated Man would say, this is a true "carefully intended," well-constructed and well-played in a Coltrane-ish fashion. He is far more lyrical in this vein than most of his contemporaries who have been affected, more or less, by the Coltrane persuasion. When either he or Vix, what is slightly more traditional in approach, command the stage, the music leaps to life; yet these break-throughs are not sufficient to transform the album as a whole into a winning achievement.

Green, a skilled interpreter of the blues, plays well throughout, though occasionally (Mister, Fetch) he gets hung on devices that grate the listener's nerves.

Dixon, a good drummer, shows himself a capable writer, too, with Mister, Spicy, and Fetch. Style, though, could use more satisfying efforts. John and Gee.

Oscar Peterson
Oscar Peterson
Night Train: Verve 4550: Night Train; Goin' to Town; Georgia on My Mind; Sage Groove; Minton's; Sunny Side up; If Sunny Side Up; If I Were a Rich Man; You Gotta Have Beans; I Got it Bad, and That Ain't Good; Band Call.
Personnel: Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.
Rating: ★★★★★

As one reader pointed out recently, the critics (who periodically protest that they are "nonpartisan" and equally interested in all forms of jazz) are prejudiced down to the last man. I am no exception, and I plead guilty to being an Oscar Peterson nut. That is why an artist who has dozens of others available can be worth five stars may seem incredible; yet my recommendations for Peterson are the same as the reasons for the rating. Even by the standards of the earlier LPs this is an extraordinary set.

It's not that the material is exceptional.

On the contrary, a couple pieces, like Night Train and Honeydripper, are flexible melodic passages. They serve, however, as framework for blues improvisation of the highest order. The dominance of the blues, which forms the meat of six of the 11 tracks, is perhaps a main reason for the success of the set; for when Peterson stretches out on the blues at any tempo, he is tune-lover for imagination, beat, and soul. Even Deep in the Heart of Texas, called a "blue" in one reference, is an exciting call-and-response figure is used as a point of departure for some blues walking.

Of the nonblues tracks, George's stand out as one of the loveliest examples of Peterson's eternal way with a ballad, and I Got It Bad illustrates his ability to sustain interest without straying far from the melody and without unnecessary harmonic complexity—notice the apt simplicity of the straight sixth at the end.

Hymn is neither synthetic Gospel nor pseudo-funk: it's an earthy and churchy melody that Peterson treats with respect rather than cheap soul-crusaderism.

Ray Brown is Mr. Time, as ever, and has a couple of solo spots that are up to his usual level, than which no higher praise is needed. Thigpen is as well-equipped and tasty a drummer as exists in jazz today.

Unusual value for the loot here—almost 45 minutes of impeccable music. If you haven't bought a Peterson album lately, make this one your choice. It's the trio's finest hour since the West Side Story set.

(G.M.E.)
My assignment was to talk to composer-pianist Claus Ogermann (a Fanfare enthusiast, I soon discovered: "I think it is the most analytical and helpful music paper. In general, I think it's very profound.") about a new recording of his Piano Concerto of 1993 and Concerto for Orchestra, completed two years earlier. The release is on Decca 440 013 949-2, where Ogermann conducts the National Philharmonic Orchestra as well as playing the solo part in the Concerto. But the engaging Ogermann seemed to want to talk about everyone else—his conversation soon slips into influences, parallels, other musicians. I knew he had been born in Germany, in Ratibo, on April 29, 1930, and studied in Nuremberg. But he soon puts paid to his time in Germany. "I left in 1959 and since then I've been a resident of New York."

Let's talk about the Piano Concerto, then. "The first movement is like an etude for piano with orchestra; basically, it's an etude for non-pedal playing, of which, of course, Glenn Gould was the master—he never used the pedal, not in Bach. Neither, in the early 20s, did Walter Gieseking—he was the first one to play Bach without the use of the pedal, because at that time all the other pianists, Brautowsky and whoever, used a lot of pedal." Was that a Busonian thing, did he think? "It could be, because Busoni was very hip at the time, and it could be that it originated there. I have the greatest respect for Busoni's craftsmanship. Then later, in the 1940s, Rosalyn Tureck was the first then to play Bach without any pedal. I think she's a master pianist, but unfortunately she blamed Glenn Gould for copying her Bach style, which was a little far-fetched."

As soloist in his own concertos, Ogermann is, of course, following in the footsteps of many other pianists-composers. Did he write it as a vehicle for his own playing? "No, I was maybe substituting for somebody else. If I had approached a major piano-player, I would..."
need to wait five to ten years, even if anyone of that caliber was willing to study the thing. So I pulled up my sleeves and I practiced piano for two months, scales and everything. I thought, Why not do it yourself? It would be authentic, the way I wanted it. If you get a name piano-player, you might get into trouble, like Stravinsky and Philippe Entremont, who were teamed up because they were on the same label. And they had terrible fights in the studio! If you have to go to the player and explain how it should be played, it can be a very delicate thing. I think it turned out all right. I'm happy with the performance—as a model for tempos, it's excellent." Well, Wagner said the duty of the conductor was to get the tempo right. "That's it. A lot of music sounds fuzzy because the conductors don't get the tempos right. Someone like Knappertsbusch was so slow, but there's also some magic happening while he's much too slow—that can happen, too, but it's not the rule. That's why it's so important that we put tempo markings in the score, not only initial ones but throughout the piece. And hopefully piano-players and conductors will obey them."

I had known Ogermann's name for years but this was my first encounter with his music, and it wasn't at all what I had expected. It is, he says with refreshing candor, "deliberately accessible," and it is indeed unapologetically good-natured, almost relentlessly so. It may not be for those who like their stark, sonata-form contrasts; instead, it partakes both of minimalism and easy listening—the dissonances that open the Concerto for Orchestra are more over; at times I half expected a drum kit to join in. So I found it difficult to affix any particular stylistic label to it. "No, because it's a mix," Ogermann explains. "I like so much music, in every field. I like jazz very much. I know a lot of jazz players personally, people like Oscar Peterson, and as a customer I lived in the jazz clubs in New York: I heard and saw practically everything. Bill Evans was a very good friend of mine. And I'm sure there's an influence."

"There's something else. Every year I spend about three, four months at the most, in Germany. They have a radio program of classical music that goes from midnight to six in the morning, and to my mind they play the loudest music they can get hold of, pieces with five percussion players. I almost fall off my sofa at three in the morning. They call it Night Concert, but for a night concert, I would think about nocturnes by Chopin or string quartets or something. So I wrote a piece called Lyric Suite (recorded by the London Symphony Orchestra under Ogermann's direction on EMI Classics) where I eliminated all percussion, and also in the Concerto lirico for violin and orchestra, which I recorded with Aaron Rosand (on Koch Classics). Huge orchestra, no
percussion. It was with the National Philharmonic Orchestra, which was started for Stokowski in the 50s—it was a studio orchestra. And this orchestra was great. It had all the best players—sometimes I had five or six concertmasters. When I recorded the *Concerto in C*, Sidney Sax, the leader, said to me: 'This is highly unusual. You are hiring 80 musicians, and no percussion.' I said: 'Yes, I am tired of it. I've heard so much on German radio that I can do without it!' Well, for 30 odd years it was *de rigueur* to have a forest of percussion instruments rigged up at the back of the orchestra. 'Young composers do it even today. I think the world is so loud in general. If you go to an airport, it's loud. If you go in the street, it's loud. And I don't think it's necessary that music has to keep up with that.'

That might explain the relative gentleness of the two pieces on the new CD: is it also true of Ogermann's style as a whole? 'Yes, I think so. No big bangs! It's basically lyrical.' So how did this style evolve? What's his compositional background? 'I started to get serious about music when I was sixteen. In Nuremberg, I knew a composer who was the same age as I was, Werner Heider. He went to the Music Academy there, but I didn't want to go to the Academy because the teachers I found—Karl Demmer and my piano teacher Ernst Groeschel—told me, 'Don't go there—it's not good enough!' They were asked to teach there but wouldn't. Anyway, Werner Heider, who was a very nice man, went completely into 12-tone music and serialism—the chaos. Once in a while I hear pieces of his on the radio and I think he was misled, because he was very gifted. Look back at Donaueschingen, where they've been playing modern music since 1923 or 24—they've premiered 2,000 compositions there, of which none has left any mark. It's as if you had a factory producing things that weren't working. Of course, everybody has the right to express himself—only what's happening there is just ridiculous!'

Let's get back to the music: what can Ogermann tell me about the *Concerto for Orchestra*? 'It's a huge score, and I worked long at it. And I'm very picky. I make repairs after production. I'm not finished; I might think I'm finished but I'm still working on the same tape 12 months later. I might do a re-recording, going back to re-record portions of this or that. In general, I think it came out well. The orchestra played extremely well, with [engineer] Dick Lewsey on the dials—really good.' The *Concerto for Orchestra* is not music in a hurry. 'No, it takes its time.' Ogermann readily concedes—with its three movements adding up to almost three-quarters of an hour: 'They're not short enough to be called *Album Leaves*. I particularly like the meditative quality of the second movement (marked Marcia funebre). So it's music in
which he expects the listener to lose himself, not to sit and
concentrate with furrowed brow? "Yes, it's not like the
formula concerto, where the audience jumps out of their
seats and everyone screams 'Bravo'—it's not that kind of
music. I end pianissimo. The Piano Concerto doesn't grab
for the heavy applause either. I don't know what it is.
Maybe it's because as a kid I used to listen to a lot of
Lieder records. Hugo Wolf, old records by Heinrich
Schütz, Schubert, that kind of thing. I had a recording of the
Sacre du Printemps—conducted by Oskar Fried on Deutsche
Grammophon—when I was a kid of nine years old, but I
didn't know what to make of it. I didn't dismiss it, I didn't
dislike it; only I didn't know what it was, what it meant."
Instead, Ogermann has taken a much more lyrical line.
"You know, I like Max Reger very much.
Polyphonically. I think he's the best since Bach. There's
only one problem I have sometimes with German
composers. In Germany you have to prove that you can
write great counterpoint and fugues, and that he did just
to show that he can do it. And not only Reger: Hindemith
had the same tendency. Tchaikovsky didn't have that
problem. When they get into that schoolework, with an 80-
piece orchestra in front of an audience, when Reger starts
to show—unnecessarily—that he could join the Olympic
team in music, that gets in the way of the beautiful side of
a piece. I have a recording of the Suite in the Olden Style
on BMG with the Staatskapelle Dresden conducted by
Omar Soltani. There's an Adagio there, and those eight
minutes of music, in that recording— it's hair-raising, it
kills me. I have to get a hold of myself when I listen to it."

Does that mean that Ogermann sees himself as a
descendant, however distant, of such a tradition? "No,
what I mean is that in 1946 I had to make a decision on
where to go, and I didn't go in the direction of Werner
Heider. I said no, no. I had been studying the Chopin
etudes with my teacher—and Scriabin—and I said: 'This
is what music is all about.' Not the other stuff. And there's
a problem in that, because either I'm too late, or I'm too
soon. In fact, when you see a concert, they don't play
much avant-garde music any more (unless it's an avant-
garde concert)—it's almost fading out. I don't see the
name Schoenberg that much in concert or on radio
programs." Time does indeed seem to be on the side of
the (so to speak) easy-listening contemporary composers,
such as Gorecki, Tavener, and Ogermann himself. "That's
where it's at. But even Bach is easy listening. I saw a TV
show with Nigel Kennedy and the Gewandhaus
Orchestra. He played an arrangement of an air from the
St. Matthew Passion, 'Erbarme dich, mein Gott,' which is
for alto and just a few strings. I know the piece so well,
but I didn't realize until Kennedy played it without a
vocalist—the alto was replaced by an English horn—that
it was the most beautiful piece of music I have ever heard in my life. I have records of this by the great altos, by Margarete Klose and Brigitte Fassbaender, and it didn't get to me with the singers and the words as much as it did as an instrumental piece, with the English horn and Nigel playing the lead violin. It was unbelievable. That's easy listening as well—but on another planet. I was reading one of the leading figures of the avant-garde (I won't mention the gentleman's name) who was quoted in the newspaper the other day: 'It seems that audiences are not so scared of modern music any more.' My question is: 'Why should any form of art be scary in the first place?' Does he realize what he is admitting there?"
Archiv: Jazz-Kritiken
Claus Ogerman

The Man Behind The Music

Boutique/Universal 524 867-2
(4 CDs, 5 Std., aufgenommen 1963-2001)

Bis vor wenigen Monaten waren seine Arbeiten bestenfalls älteren professionellen Studiomuskern aus den USA und einer Handvoll Plattsammlern ein Begriff. Wie kommt es, dass der Name Claus Ogerman nun plötzlich in aller Munde ist? Es kann nur am erstaunlichen kommerziellen Erfolg des letzten Diana-Krall-Albums liegen, für das der inzwischen Siebzigjährige nach fast zwanzig Jahren wie aus der Versenkung auftauchte.

dieser Funktion schreibt er sich mit zwei n) nur ein wirres Pastische oder Hintergrundmusik für altmodische Filme zustande (siehe Rezension seiner Klassik-CD).


Der innere Schwerpunkt Ogermans ruhte also zum einen auf seinen wunderbaren Auftragsarbeiten für virtuose Solisten wie Jimmy Smith, Oscar Peterson, Freddie Hubbard oder Wes Montgomery. Dessen stark rhythmisches "Bumpin' On Sunset" (aus "Tequila") steigt sich parallel zur Improvisation des Gitarristen auch im begleitenden Orchester stetig bis zur Beinahe-Explosion, um dann wieder langsam zurückgenommen - und ausgeblendet zu werden.

Streicher brillant einzusetzen weiß - unvergleichliche Wirkungen erzielte er etwa bei der von Jobim interpretierten italienischen Ballade "Estate" - er verstand auch mit Bläsern und Chören kreativ umzugehen, wie die beiden Auszüge aus der ursprünglich für Wes Montgomery geschaffenen Suite "Voices" belegen, die sich Stan Getz so kongenial zu eigen machte.

Ein besonderer Reiz dieses sehr aufwändigen Samplers liegt auch darin, dass er mehr als nur den Verve-Katalog verwendet - was nahe gelegen hätte, weil Ogerman in den sechziger Jahren als Hauserrangeur für den Verve-Produzenten Creed Taylor arbeitete. Er berücksichtigte auch bei anderen Labels erschienene, seither nie wieder aufgelegte Platten (im Falle von Sammy Davis Jr. wurde sogar auf die LP zurückgegriffen), was die heutigen Rechteinhaber zu einigen CD-Veröffentlichungen inspirieren könnte.


Maya Kiss, 31.1.2002

- Alle Ogerman-Rezensionen im Überblick
- Jazz-Kritiken der Woche
- Klassik-Kritiken der Woche

Muskerauswahl:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

- Seitenanfang | Ogerman-Auswahl | Musik-Auswahl | Archiv, Klassik-Kritiken | Archiv-Inhalt | Kritiken der Woche | Titelstellensbuch


Post: briefe@rondemagazin.de

http://www.rondemagazin.de/jazz/oegerman/ko/01.htm
Disco apresenta o mundo concertante de Claus Ogermann

Conhecido como arranjador de Jobim, maestro é autor de belas peças eruditas

MAURO DIAS

Quem gosta de Tom Jobim a ponto de ler a ficha técnica de seus discos, conhece - e admira - Claus Ogermann. Ele é o arranjador de boa parte dos discos que Tom gravou, incluídos aí o seu primeiro disco-solo, The Composer of Desafinado Plays, aqueles com Frank Sinatra, o fabuloso A Certain Mr. Jobim e ainda Wave, Terra Brasilis, Urubu, para dar alguns exemplos.

Foi Ogermann quem pôs as cordas sobre violão e voz de João Gilberto (gravados antes) no disco João, do início dos anos 90. Parte da crítica considerou desnecessária, aquela (re)vestimenta orquestral: o violão de João bastaria. O que é fato. Mas nem por isso as cordas de Ogermann estariam sobrando.

Mas Ogermann não é apenas um arranjador alemão radicado nos Estados Unidos que tem predileção especial pela música brasileira. Ele é uma grife no mundo internacional da música sofisticada - o de Wes Montgomery e Fred Hubbard, de Stanley Turrentine e Betty Carter - e é, também, compositor de uma penca de obras populares ou sinfônicas.

A gravadora Universal acaba de importar seu mais recente trabalho na área erudita: Two Concerts, que saiu nos Estados Unidos, no ano passado, pelo selo Decca. A primeira peça é o Piano Concerto (assim mesmo, Concerto, do italiano), obra curta, de pouco mais de 19 minutos, em que o autor atua como pianista e regente; e Concerto for Orchestra, em três movimentos, 40 minutos de duração. Aqui, o autor é só regente, da National Philharmonic Orchestra, que atua nas duas peças. O Piano Concerto foi escrito em 1993, em versão para dois pianos, e o Concerto for Orchestra, de 1991, aparece aqui na forma em que foi originalmente concebido.

Nascido em Ratibor, Alemanha, em abril de 1930, Claus Ogerman foi aluno de Ertz Groeschel Jr (piano) e Karl Demmer (teoria e regência). Mudou-se para os Estados Unidos em 1959, já compositor e arranjador conhecido, mas foi a partir dos anos 70 que começou a produzir música de concerto com mais intensidade. Escreveu para o American Ballet Theatre, de Nova York, para o Cleveland Ballet e para o Ballet of Canada. Bill Evans gravou sua concertante Simbiosis, escrita para piano e orquestra, em 1974. Musicou poemas de Rabindranath Tagore e de Georg Heym; teve peças cantadas por Judith Blegen, Brigitte Fassbaender; Gidon Kremer registrou seu Preludio and Chant, e Aaron Rosand, a Sarabande-Fantasie. Regeu a...

“Suas construções são fantásticas e pouca coisa me impressiona tanto.” Gould falava da música erudita, paralelamente à qual Ogermann gravou dezenas de discos, como autor e arranjador, trabalhando com as melhores orquestras, cantores e cantoras, instrumentistas de gerações diversas - Sinatra, Diana Krall, a brasileira Joyce, Stan Getz, Astrud Gilberto, Michael Brecker, Connie Francis, The Drifters (!), Burt Bacharach, Jimmy Smith, Grant Green, Bill Evans, João Donato, George Benson, Peter Nero, Barbra Streisand, Jerry Ross, Oscar Peterson, Kate Smith, Kai Winding, Winton Kelly, Mel Tormé, Herbie Hancock, Jim Hall, Hank Jones, Grady Tate - os grandes.

Arranjador sóbrio, respeitoso com o estilo do autor (ou com as maneiras do intérprete), Claus Ogerman é também um compositor sóbrio, apontado como autor exemplar do pós-serialismo. O Piano Concert abota o formato pouco usual de dois movimentos, já usado por Alban Berg. O curtíssimo primeiro movimento exige muito do pianista e apresenta certa semelhança formal com o minimalismo: são sete pares de notas, em escala ascendente-descendente, que vão sendo repetidas em tons diferentes, sobre cortina explicativa de cordas.

Ogermann diz que o conceito abstrato do movimento sai do Prelúdio n.º 1, de Dó Maior, do primeiro livro do Cravo Bem Temperado, de Bach.O segundo movimento - Tranquillo, Maestoso, Tranquillo - é levemente debussyan, com tema central de grande beleza plástica, efeito expressionista, que integra linguagem tonal com passagens soltas na atmosfera.

Bartók, Kodály, Tippet são referências possíveis para a elaboração da linguagem brilhante, incandescente, do Concerto for Orchestra, em que são perceptíveis os pesos iguais que têm o compositor e o orquestrador. Korsakov dizia que orquestração é criação. Ogerman cria com a orquestra na mão e traduz um mundo de maravilha intensa.
Le sue arrangiamenti sono un'arte a se stante, quali titoli come „Elegia of the easy listening. Secondo il magico Claus“ ci dimostrano. La sua sensibilità e la sua fedeltà ai maestri dell'aria sua sono evidenti. La sua musica è un viaggio nella storia della musica, un percorso che ha illuso e divertito. Da mesi, gli ascoltatori la seguono con attenzione, aspettandosi di essere sorpresi e stupiti. Ogerman, il maestro tedesco, ci ha offerto un'opera musicale che si posiziona al vertice della musica contemporanea. La sua musica è un mosaico di emozioni, un viaggio che coinvolge tutti i sensi. Ogerman, il maestro tedesco, ci ha offerto un'opera musicale che si posiziona al vertice della musica contemporanea.
MAESTRO FOR HIRE

Arranger Claus Ogerman scored jazz gold with his transparent charts

by Charles Mingh"
What was my first professional gig?

I was at a radio station, WRV, in Boston, and later in Cleveland. I was a disc jockey, which was the title back then. That was my first experience with managing a program and hosting it. WRV allowed me to do what I wanted to do and be myself, although I didn’t know anyone. I was, in a way, where I wanted to be and I was happy. It was all new and exciting.

Did you get much direction from Eddy Taylor about the arrangements?

No. Neither he nor his partner would tell me what arrangements to do. He would tell me to do a certain number of songs, and then he would give me a key, and I had to come up with the arrangement. He didn’t tell me what to do, just a key. I had to come up with the arrangement myself.

How do you get more work as a producer if you’re a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.

How do you get more work as a producer if you’re not a music director?

I think that you have to be persistent and not give up easily. You have to keep trying and keep trying until you get it right. It’s all about persistence and hard work. You have to be willing to give it your all and keep pushing.

What was Eddy Taylor like as a producer in your work?

Eddy was very exacting. He knew exactly what he wanted, and he would not settle for anything less. He was very particular about the arrangements and the timing of the songs. He would not settle for anything less than perfection.

Did you get much direction from Eddy Taylor about the arrangements?

No, he had his own ideas about the arrangements. He would tell me what he wanted, and then it was up to me to come up with the arrangement and make sure it was exactly what he was looking for.
4 – PARTITURAS

DESAFINADO

A.C. JOBIM

Wedo’s Music Writing Service
318 W 40th St
New York, N.Y. 10018 Club 52631
5 – PROGRAMAS

A GRAND FINALE

DANIEL NAHAT, ARTISTIC DIRECTOR

SOME TIMES DIANA AND AECTON THE LESSON MOMENTS

May 5 – 15, 2003
San Jose Center for the Performing Arts

Program Notes from the desk of:

Dennis Nahat, Artistic / Executive Director

All those who have come to our performances during the 2002-03 season have felt the energy of excitement around our company and the city of San Jose. This season has come to be known as a sort of Renaissance for our company. We have renewed ourselves on and off the stage, revitalized and met our goals, celebrated the artistic staff of frontiers alike, all without losing the artistic values and commitment to you, our audience, the most cherished and important part of our enterprise.

With the Grand Finale program of the season, we continue to bring you some of the hidden treasures of our repertoire. It is a program of passion and romance. SOME TIMES was given its first performance on July 14, 1972 and was originally created for American Ballet Theatre at Lincoln Center in N.Y.C. The music is an original score created for the ballet by my friend, composer-pianist-arranger Glenn Oppenheimer, who in turn produced an axcutive and beautiful ballet score for a large orchestra and solo piano. In 1977, Oppenheimer also recorded the music and re-erased it as a date of Drame for Warner Brothers, Inc. Florida B Wayne, in a note to Oppenheimer regarding his recently released recording, wrote, "Classic. A great success of an original music." The original ABT version of SOME TIMES was filmed in Melbourne, Australia for Australian television and the original version of the score can be found on Esa Hilma label (CPL 10050) with Claus Bonnerup and the New York Symphony Orchestra. It is still seen on television throughout Europe and has been shown on Public Television in the United States. The New York Daily News called it "a deftly original ballet," and Associated Press, "so cool, modern, together, new, attractive work and New York Magazine, "a brillantje jazz piece." Here, too, the music was performed for a screening for the National Ballet of Canada's Barbette Karen Babin. The original cast and costume designs were worn by the two, renowned American ballet and modern designer Reade Ter-Arutunian. Ter-Arunian's set remains today and in 1997 the costumes were redesigned by fashion designer Gigi Scobie. Opera in a continuous costume tailor and his vast wardrobe collections are available everywhere and on line.

Dolila Rosario with Hia Buu and Maximino Caffaro in SOME TIMES

DIANA AND AECTON

THE LESSON

ALEXANDER KOLTON AND ALEXIS LAYTON

PROGRAM NOTICES continued

Vaganova is most remembered as a great teacher of generations of dancers, taking the best of the old imperial style -- i.e., a minimalist plasticity allied with Italian bravura -- and blending it with a new athletic movement to form what became known as the Vaganova System. A method that not only became a principal part of the ballet, but trained it into one homogeneous whole. Instead of the normal vague connection giving to a pupil, and using an analysis of movement, Vaganova gave precise connections for proper placement. The great Danish dancer Nellie Erikson was a Vaganova student and disciple of Vaganova and himself gave her work to the next generation through his teachings. Her most notable roles included, Glébka in SWAN LAKE, and the Maestro in CHEZHEVAD (also known as Les Sylphides). However, in 1934, she was in LA ESQUIRE (1934), where her name has aligned itself with history for the Vanessa JESUS AND ACTOS (you do know in Act I, for which she takes the credit for choreography. We are proud to present the Company Premiere of this piece of the time the hour of magnitude own being and through the power of music and style and technique of company dancer Alexander Kolton and Alexey Layton.

Planning Finals THE LESSON is one of the most successful dramatic ballets on the ballet stages around the world today. Final has developed this work from the short "Russian business play the Private Lesson. Immediately, Final saw that his own role and dance were right for use another. It was first performed September 21, 1932 in French television, it was also transmitted by Esotrapp and it was reordinated in September, 1936. The stage version had its first performance at the Opera Comique in Paris and in October 1936. It was also presented at the Royal Ballet at the Royal Opera House in September of 1936. This cast with Karen Calla, Darja Rosario and Stephanie Daliau from Final says, "imbedding in a language of its own."

Final has created a remarkable effective study of a psychopathic killer as viewed through the sinew, nerve, heart and brain. His latest creation is an episode of Tallulah Dhan. In this one we see The Point. Taking up the crude and we are not quite sure why it is in such a hurry. As seen in "He Puppy series we show his own, and as the first 'Annoyed of the Swan" we know immediately that he is a pathogenic killer. The genius and shock of this masterpiece is that Final has created this - or all pieces - action-studded
Creative Artist Profiles

ARTISTIC / EXECUTIVE DIRECTOR

DENIS NAKHUE

He began his training in Detroit, Michigan, at the age of eight. At 17, he was awarded a full scholarship to attend a junior program at the Juilliard School of Music, while continuing his training under Mihai Ilioc, Martha Hare, Marvin Siegal, and Anna Sokolow. He then performed with the newly formed City Center Ballet and later with American Ballet Theater, where he danced as a principal.

Nakhu founded the School of Cleveland Ballet in 1977 and Cleveland Ballet in 1978 with the help of Elizabeth Hurd. In 1983 Nakhu became sole artistic director and in 1993 created the co-presenters between San Jose, California, and Cleveland, Ohio, known as San Jose-Cleveland Ballet, which performed full seasons in both communities for 15 years and won numerous awards. He has choreographed critically acclaimed ballets for American Ballet Theater, Atlanta Ballet, Martha Graham, and Ballet Nacional de Cuba. He has been a guest artist with many leading companies in Europe and Japan, as well as with the Barenboim-Said Foundation's Palestine National Ballet. He has also served as a judge for the Prix de Lausanne and the Prix de Lausanne. He has served as a consultant for the American Ballet Theatre and the International Ballet Festival of Miami. He has also served as a consultant for the American Ballet Theatre and the International Ballet Festival of Miami.

DESIGNER

BRANDON HIDDLESTON

Hiddleston's work is known for its bold, vibrant colors and strong thematic elements. He has worked with some of the world's leading dance companies, creating sets and costumes for companies such as the American Ballet Theater, New York City Ballet, and Miami City Ballet. His designs have been seen in productions around the world, and he has received numerous awards for his work, including the American Dance Festival's Alan King Prize. He is known for his innovative use of lighting and set design, creating immersive and visually striking environments for dancers to perform in. His work often explores themes of identity, power, and the human condition, and he is recognized for his ability to bring complex narratives to life on stage.
COMPOSER
SOME TIMES

Seamus O’Connor, the composer, has been a major figure in the music industry for over five decades and is admired for his large orchestral arrangements of leading violinists, conductors, and musicians, including Kreisler and Tartini. Through his compositions, O’Connor has earned a reputation as a composer for film and television.

Creative Artist Profiles

CHOREOGRAPHER
THE LESSON

Flemming Flindt was born in Aarhus, Denmark, and became a principal dancer and the Royal Danish Ballet. In 1979, he became a principal dancer at the Royal Danish Ballet and appeared at the major ballet theaters in America. He became the director of the Royal Danish Ballet at the age of 23, becoming the youngest director of ballet in the world.

Costume Designer
SOME TIMES

Ginger Sharee, a native of Cleveland, Ohio, lives with her husband, Larry Sharee, in collaboration work and play in the field of costume design and interior design. She has served as a costume designer for various films and television shows, including the hit television series "The出局 of the Century." Sharee has created costumes for the ballet company's latest production, "The Lesson."
Creative Artist Profiles

LIGHTING DESIGNER

Kenneth L. Keith's career spans 38 years and three continents. Educated as a ballet, modern dance, opera, theater, dance, and concert designer, his lighting and design talents have benefited the companies he has served. His work has been seen in productions worldwide, from Broadway to Los Angeles, and from New York to London. His designs have been showcased in collaborations with some of the world's leading companies and artists. Notable projects include "The Nutcracker," "Coppelia," "Blue Guitars," "Celebration and Ode," "Graduation Ball," "Gigi," and "Romeo and Juliet." His designs have been featured in some of the world's most prestigious theaters and venues, including the Metropolitan Opera, the New York City Ballet, and the London Coliseum. His innovative designs and technical expertise have contributed to the success of productions worldwide, making him a leading figure in the field of lighting design. 

Reji Goues

Raymond Rodriguez was born in New York City and began tap dancing at the age of six. While attending the High School of Performing Arts in Manhattan, he was required to study ballet and began training at the American Ballet Theater School. While an apprentice, he was privately taught by Jorgen Schiender and gained experience performing with American Ballet Theater in children's roles and later as an apprentice. He joined Cleveland Ballet in 1983, which is now Ballet San Jose Silicon Valley and currently serves as a principal dancer. Rodriguez has played diverse roles in various productions, including "Aile," "Giselle," "Romeo and Juliet," "Parisien," "Oiseau," "Swan Lake," "Drae Jor," "Caras," and "Caritas." He also performed in "The Nutcracker" for the American Ballet Theater's Silver Anniversary. Rodriguez is also a Co-Artistic Director for Pointe de Detroit, Cleveland's summer classical ballet company, as well as co-founder of Elite Dance Artist Management, representing elite ballet dancers, teachers, choreographers, and dance administrators. 

*The Regisseur is responsible for rehearsing and rehearsing most or even all of the ballet in a company's repertoire. This person removes the choreographer's control of movements and their relationship to the music. (Danceэтно)