

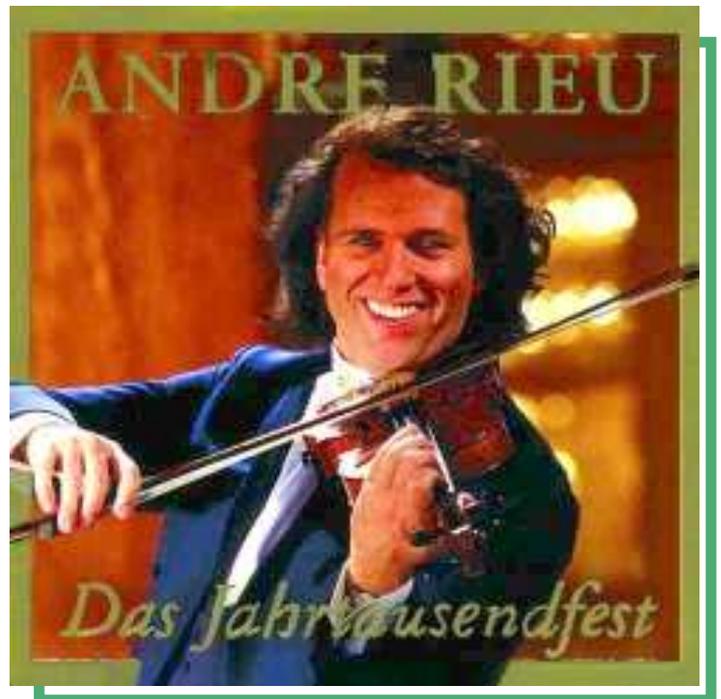
1372. Chianti-Lied

Backgrounds of S. Radic

The CD "Das Jahrtausendfest" is a music festival, invites you to celebrate, is a fireworks display of completely wonderful melodies. And the melodies are international. Waltzes, operettas, Greek sirtaki, classics from Spain, Holland or France: all form a whole, a wonderful CD. All this is presented in the incomparable Andre Rieu sound, which never makes you in a bad mood, whose arrangements are always moving, simply wonderful.

Gerhard Winkler (1906-1977) was a German composer of light music. It became famous through its successful title composed in 1943 by the Capri fishermen, published after the end of the Second World War, which asserted itself as a German hit until the end of the 1940s and is still played today. From October 1, 1920 to September 30, 1922 he was apprenticed at the music publishing house Robert Rühle and from 1922 he was also trained in piano and violin as well as composition and music theory at the Englersche Konservatorium. His Suite Im Maien was the first work to be performed publicly at a school concert in 1923. After appearances as an ensemble pianist, Winkler became known as a salon, hit and film composer from 1936.

After the Second World War he worked as an operetta composer. The conductor Franz Marszalek of WDR Cologne was the main advocate of his works in this field. Winkler's music for numerous (mainly Black Forest) home movies shaped the time of the economic miracle, but above all his hits, some of which were made before the end of the war, contributed to German enthusiasm for Italy. He can be regarded as one of the fathers of the German travel hit and is probably the most influential composer in the era of the classical German post-war hit anyway. With movies a lot.



Over 1000 works dated and over 300 at least in draft form, he was one of the most productive in his class.

In 1940 Winkler composed his Chianti song (with lyrics by Ralph Maria Siegel) as "Tarantela mit Rumba", as I call it. The term Tarantella refers to a series of traditional dances, mainly from southern Italy, whose music is characterized by a fast rhythm in 6/8 time and the accompaniment of tambourines. The TItel has three parts: two fast Tarantella parts with brass and bells and a third part as "Rumba", with solo violin and strings. In order to get Tarantella and Rumba together midimäßig, I have put all parts into a 2/4-beat, whereby the Rumba part as clock unit claims two 2/4-beats for itself. This makes it possible for me to create the fast Tarantella parts as well as the "twice" slow acting Rumba part with a style programming! There are, as always, three versions: Keyb. Ver. 2 + 1, one organ version 1 - and several midi versions (with 6/8 time in the demos) and with 2/4 time style versions.



Tarantella & Rumba (T=130)

The musical score is divided into two main sections: **Main 1 Tarantella** and **Main 2 Rumba**. The score is written for five instruments: Strings, Guitar, Bass, Tambourin, and Drums. The time signature is 2/4. The key signature has one sharp (F#). The tempo is marked as T=130. The score shows the following details:

- Strings:** Four measures of sustained chords.
- Guitar:** Four measures of chords, with the first two measures in Main 1 featuring triplet markings (3).
- Bass:** Four measures of a simple bass line.
- Tambourin:** Four measures of a rhythmic pattern, with the first two measures in Main 1 featuring triplet markings (3).
- Drums:** Four measures of a complex rhythmic pattern, with the first two measures in Main 1 featuring triplet markings (3). The drum parts are labeled with BD, SD1, and SD2.

Programming instruction

Creating this rhythm pattern was already a challenge: These are two very different styles that you have to play together in this song! A temperametrovole Tarantella from Sicily is usually a triplet rhythm with tambourine emphasis at a very fast tempo - a rumba, on the other hand, is a 4/4 bar with Latin touch and bongos. At first I even tried the 6/8 time of the original notation - but without a change of tempo it would not have been possible - and most program rhythm units can't - the tempo must remain the same in all Main! So here is the solution: 2/4-beat for both rhythms with speed 130, whereby then the tarantella is played in triplets, "almost" normal - but then the rumba is "stretched" over 2 bars, so that the rumba feeling comes over the dotted bass, over the bongos and over the syncopated guitar chords!