

1383. Honky Tonk Train Boogie

Backgrounds Of S. Radic

The top organist **CURT PRINA** (1928-2018) released the LP "Orgel-Faszination" in 1980 and thus really started the big "Organ-Big Band"-wave and especially the Wersi-Star-Piano with the recording of the Boogie-Evergreen "Honky Tonk Train Blues" by the Boogie-Pioneer "Meade LUX Lewis" (1905-1964).

Lewis played in Chicago pubs and clubs, but retired after his success with Honky Tonk Train Blues in 1929. He made his first recordings in 1927, but success did not begin until 1936 when promoter John Hammond brought him to New York and from 1938 presented him in his concerts "From Spiritual to Swing" with Albert Ammons and Pete Johnson. Together with his fellow players Lewis became one of the leading boogie-woogie pianists of his time. He recorded with both of them at the end of the 1930s, as well as with Sidney Bechet and Edmond Hall, for example. Later he worked mainly in Los Angeles. He also appeared in several feature and music films such as "Isn't life beautiful?" (1946), "New Orleans" (1947) or "In the Darkness of the Night" (1956). Meade "Lux" Lewis died in 1964 in a car accident in Minneapolis.

Lewis' title Honky Tonk Train Blues (the "father of German Boogie Woogie") is the "starting point for the great Boogie Woogie Revival 1938/39 in Carnegie Hall"; the boogie-woogie wave started. The title, in which train sounds are imitated and taken as a starting point for musical development, has become a boogie standard. It was interpreted and recorded by numerous pianists. These include Keith Emerson, Axel Zwingenberger (DE) and Silvan Zingg (CH) whose version we made as MWP No.929 in January 2009 - and which, like this Kurt version, is based on the piano solo version by Keith Emerson.



Curt Prina brought the whole Big Band orchestra into his version!

This MIDI-editing was prepared in four versions by me:

The keyboard version 2 is "approximately" the replayable original transcript in G major of the current Kurt version with the wind section, which was specially marked in the notation.

The keyboard version 1, on the other hand, is in C major and slightly shortened (without brass improvisation).

The organ version 1 is based on the keyb version - 1, but the sound is set to two organ sounds (GM19 for R and GM17 for L), octave higher notated - and without the wind section.

The piano version 1 is only recorded with honky-tonk sound, octave lower and with less tempo (140). The ultra deep boogie-phrase beginning is done by the left hand and the boogie accompanist then takes over the right hand.

Curt's "Fade-Out" close was converted to a specific close after the drum ending interlude.



Meade LUX Lewis



Keith Emerson



Piano-Boogie (T=160)

Programmieranweisung

This boogie programming is specially designed so that all possible soloists can play their - accompanied - notations! So, the accompanying piano part in the Main 1 of the left hand was used very sparingly. The part can also be copied as a string part in the advanced track for amplification - to be switched off if necessary. The "Piano Purists" can also switch off this part completely (or set the mix volume to zero) and only play in style with drums+bass accompaniment! In Main 2 a fill-in riff is used, which can be equipped with different sounds (Brass/Organ/Piano). From this point of view, this style programming is only a rhythm framework.