

1393. Helgoland

Backgrounds Of S. Radic

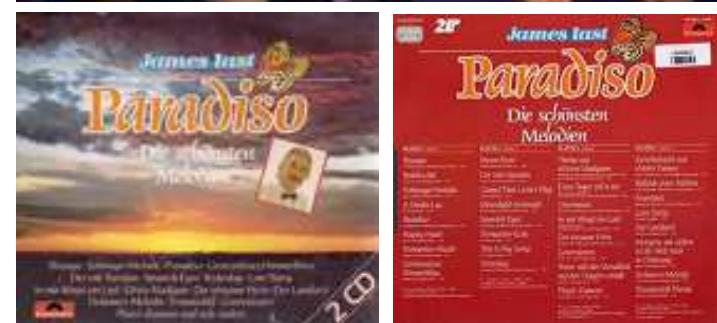
James Last - legend, phenomenon, thoroughbred musician. Superlatives accumulate when we talk about James Last, the "Gentleman of Music". As a composer and arranger he was considered the inventor of the genre "Easy Listening". His records sold millions of copies, his melodies have left their mark on numerous feature films and TV series, his sold-out tours have taken him and his legendary James Last Orchestra on all continents. He wrote successful titles for numerous world stars and was the most successful bandleader in the world. His music made him Germany's most famous ambassador. "Titles like Happy Heart, Happy Music, Biscaya, The Lonely Shepherd or Fool are just a few of countless witnesses of his limitless creativity and professionalism. Synonyms of his world success. James Last shaped the "Happy Sound" and many generations of musicians worldwide. The trophies and awards he has been awarded in the course of his career are hardly countable anymore. His work, impact and success lasted more than 50 years and made him a unique exceptional artist who wrote music history. His credo was: "Music knows no boundaries."

An Amazon review about the CD "PARADISO": *Similar to the much better known and more successful "Biscaya", the sound mesh created by James Last at the beginning of the eighties is cultivated here as a "palatable synthesized accordion". The earworm melody as well as the stringently forward driving rhythm make "Paradiso" in my perception the strongest work of that creative period ... although not one of the superficial ones in the entire hustle and bustle of the Happy Sound Pope. A clear 5.*

The title "Helgoland" from the CD *Paraduiso*, written in 1984, two years later as "Biscaya" goes stylistically exactly in the same direction - the only difference is the slightly different orchestration, because obviously there were more "synthetic sounds" in the music in between in these two years - and James Last always reacted immediately: The introduction is played by a synthesizer in the very low register, but it can be clearly distinguished from the bass. In the 1980s analog synthesizers were still in demand - but nowadays everything is digital and so the player will have to go on a long search to find the adequate sound. So it happened to me: after hours of experimentation I found out that a simple, digital "steel guitar" from the GM range (No.26) sounds "almost" like this! However, this has long been the area of taste...



James-Last-Akkordeon-Anfang 1982: BISCAYA



James-Last-Akkordeon-Fortsetzung 1984: PARADISO

(C) Sept. 2018 by S. Radic

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Akkordeon-Evergreen 1984

von der JAMES LAST-LP "PARADISO"

Edit.: S. Radic

*Triolen-Beat, T=110**Main 1**Main 2*

Main 1

Main 2

Strings Adv.

Guitar

Bass-Guitar

Bass

Drums

Toms (mid-low)

HH (op./cl.)

BD SD

Programming instruction

The title "Helgoland" is to be seen as a direct "descendant" of "Biscaya" - and here again a very clear proof for the fact that one immediately attaches a second, similar one to a good thing - and takes full advantage of the continuation of the "amenities" of a hit! Here, too, a maritime theme with the accordion is underway - but with a somewhat different kind of accompaniment, much more in the electro beat range, as you can already hear from the instructions. You can hear an analog synth, which we can best imitate today with a guitar in the deep bass range. In Main 1, however, only a very simple 4Beat can be programmed at first, whereby the chord guitar plays an arpeggio effect. In Main 2 the guitar becomes a triplet effect driver! But what James Last was particularly successful with this time is this fantastic bass phrase, which is also played by the guitar - now as bass guitar. The fill-ins in the melody area take over the "Flippers bells". My personal conclusion: Somehow I like "Helgoland" even better than "Biscaya"!