

541. I was still never in New York

Backgrounds of S. Radic

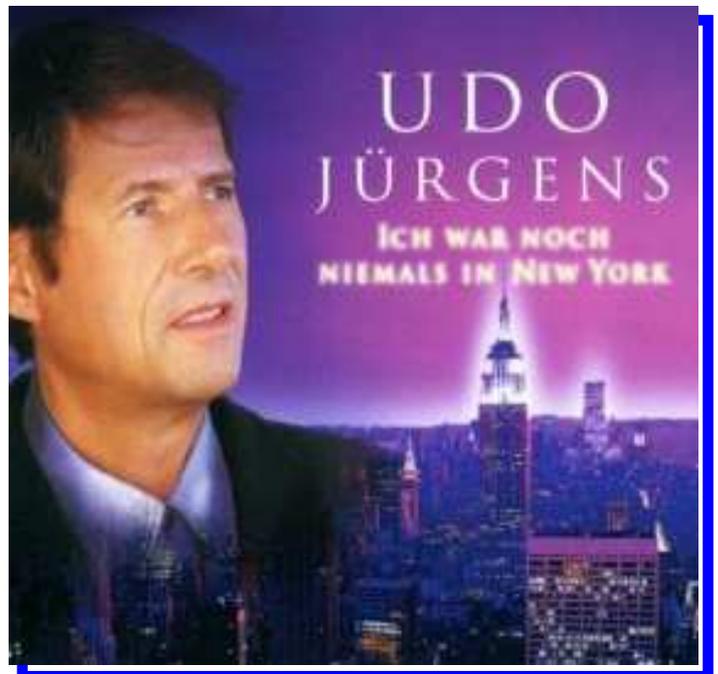
THYMO MEYER is one of the younger Wersi Team organists and performs a wide range of tasks there: He is organ demonstrator at Wersi fairs, sales manager for DE-Nord and technical seminar leader for all technical concerns of Wersi organs. At the same time he is also an organ entertainer, who realizes all music hits organ-like with a lot of musical feeling. This is his version of the Udo Jürgens musical hit.



On 17 March 2010, the curtain rose on the Raimund Theatre to pay homage to the life's work of a great Austrian: Udo Jürgens' musical ICH WAR NOCH NIEMALS IN NEW YORK, which since its premiere on 2 December 2007 at TUI Operettenhaus Hamburg has already attracted over a million enthusiastic visitors, has finally experienced its Vienna premiere.

The musical tells of longings, dreams and the search for a fulfilled life. The focus is on the successful TV presenter Lisa Wartberg. Busy with her career plans, she neglects her mother Maria. The cheerful old lady feels deported and decides to marry her new love Otto Staudach in New York under the Statue of Liberty. The couple secretly board a cruise ship. On the high seas, a turbulent history with confusion and self-knowledge takes its course...

The musical "I was still never in New York" arouses wanderlust and takes the audience on a cheerful and romantic sea voyage. From well-known songs of "Ich war niemals in New York" a swinging musical with first-class show elements was created.



After dinner he said:

Let me go get some cigarettes.

*She called out to him: take the keys with you,
I'll look after the little one.*

*He closed the door, walked out silently.
into the neon-bright stairwell.*

*It smelled of floor polish and bourgeoisness.
and on the stairs he thought,
like if this was a start.*

*One would just have to go, for all time.
For all time.*

I've never been to New York.

I've never been to Hawaii.

*Never walked through San Francisco
in torn jeans.*

I've never been to New York.

I've never really been free.

*Be crazy once and out of
flee all constraints.*

*And when he was out on the street
he remembered that he carried almost everything.
Passport, Eurochecks and some money,
maybe there was another flight tonight.*

*He can take a cab over there on the corner
or autostop and just gone.*

*The longing in him awoke again.
To be full of dreams once more,
out of the confines here.*

*He thought about his departure,
after his departure.*

I've never been to New York.....

Swing Beat (T=135)

The musical score is divided into two main sections: Main 1 and Main 2. The tempo is marked as T=135. The score includes parts for Piano, Spinett (Adv.), Bass, Guitar, and Drums. The time signature is 4/4. The key signature has one sharp (F#). The score features various rhythmic patterns, including triplets and syncopated rhythms. The drum part is specifically notated with HH/cl., BD, Clap, HH/op., and SD.

Programming instruction

The SWING-BEAT is of course one of my "inventions"! But how can one describe a rhythm that is built on a "ternary" basis but has a proper beat supplement? The whole thing can be programmed with two different versions according to the verse and chorus: In Main 1 the verse is designed with relatively little rhythmic and chordal accompaniment. Here, the "central" piano chord or bass undertone stands out. The Spinett-part sounds as advanced and the guitar is very economical, more than effect. In the drums part, the CLAP takes on the "halved" lookup. In Main 2 of the chorus the piano becomes very active, the spinet changes the inversions and a busy chord guitar provides for abundance. The bass plays a swing like change bass. In the drum part, the already mentioned beat snare is played; the open HiHat introduces every bar and the HiHat-closed plays all remaining beats in swing manner.