

1440. Cavatine

Backgrounds Of S. Radic

Joseph Joachim Raff (1822-1882) was a German composer and music teacher of Swiss origin who grew up in Lachen on the upper end of Lake Zurich. His father, the schoolmaster and music teacher Franz Josef Raff, had fled from forced recruitment to Switzerland in 1810, where he married Katharina Schmid, the daughter of the ox landlord, in Lachen in Canton Schwyz. In 1838 he moved to Schmerikon, then to Schwyz. His modest income as a schoolmaster did not allow him to provide his son Joachim with a comprehensive school education. Early on, the boy practiced playing the violin, piano and organ. When the papal nuncio needed an interpreter in an official matter, Joachim entered working life at the age of 18 as his companion. He proved himself excellent and became a teacher in Rapperswil in the same year. However, his thoughts were devoted to music, and only four years later he freed himself from the teaching profession. As a result of a youthful coup, he was expelled from Canton Schwyz as an "undesirable foreigner" and moved to Zurich.

Beginnings as a composer. Raff was mainly autodidact, but already his first compositions showed a great talent. In an effort to become financially independent and well-known as quickly as possible, he fell into a real fever of composition and produced as if on an assembly line. In a letter he declared that he wanted to force his career as a composer by force. In his desperation over the unwilling breakthrough, Raff turned towards his father's home and moved to Stuttgart, where he also had to live a meager life as an occasional music teacher. In Stuttgart he met the pianist Hans von Bülow, who was to become his patron and long-time friend. After working for a publishing house in Hamburg, he returned to Weimar in 1849 and became Liszt's personal secretary and assistant. Raff was primarily responsible for the instrumentation of Liszt's orchestral works, which earned him no laurels, but plenty of experience. His opera King Alfred was well received by the audience. He also became acquainted with his first name, the virtuoso violinist Joseph Joachim, made friends with him and encouraged him to compose. Together with von Bülow they wrote virtuoso chamber and piano music.

Wiesbaden years and increasing success. However, Raff moved to Wiesbaden in 1853 because the great success was long in coming. With his first symphony An das Vaterland on the song Was ist des



In 1861 he won first prize with a prominent jury at the music competition of the Gesellschaft der Musikfreunde in Vienna; the premiere took place on 22 February 1863 at the Vienna Musikverein.

The Symphony Im Walde quickly spread its fame, as did the Fifth Symphony Leonore, which is still played occasionally today. In Wiesbaden, where Raff also spent some time with his colleague Richard Wagner, he worked until 1877. In addition to his initial activities as a piano teacher and harmonics lecturer, this period is regarded as his most productive phase of compositional creativity. The increasing success of his works allowed him to work as a freelance composer from the beginning of the 1870s.

In 1878 he was appointed the first director of the Hoch Conservatory in Frankfurt am Main, which quickly gained an international reputation thanks to his work. This had fulfilled his most fervent wish for a secure existence. For five years he proved his great abilities as a teacher and organizer and was highly regarded as a composer and director of the conservatory. His companions at this time included Clara Schumann and Julius Stockhausen.

Joachim Raff died in 1882 of a heart attack in his Frankfurt apartment. The funeral took place on 27 June at Frankfurt's main cemetery, with the great sympathy of the population. Condolences from all over the world arrived. Then it gradually became quiet around him. With the rediscovery of Romanticism, a revaluation of his work seems to be in the offing today. Certainly not everything Raff wrote was of equal rank. But his best compositions are characterized by a rich artistic talent and expressiveness.

Beatfox, T=180

Main 1

Main 2

The musical score is arranged in a system with five staves. The top staff is for Piano, with a treble clef and a 4/4 time signature. The second staff is for Strings, with a bass clef and a 4/4 time signature. The third staff is for Guitar, with a bass clef and a 4/4 time signature. The fourth staff is for Bass, with a bass clef and a 4/4 time signature. The fifth staff is for Drums, with a drum set icon and a 4/4 time signature. The score is divided into two main sections: Main 1 and Main 2. Main 1 consists of two measures, and Main 2 consists of two measures. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Strings part provides a flat sound. The Guitar part plays a simple quarter chord lookup. The Bass part plays a simple quarter note bass line. The Drums part includes Tambourin, HH-cl., and BD.

Programming instruction

The name "BEATFOX" is a "fantasy name" of mine, because James Last has come up with something new this time as well: The title has been "stretched" by him to twice its original size, i.e. each quarter is a halfnote in its version. He then added a very sparing "Fox" rhythm with a crazy tempo of 180. This only consists of the bassdrum+HH-op. on 1+3 and the tambourine lookup on 2+3. He used the drum-brush instead of the tambourine, but in my drum-kit the broom is useless - so rather the tambourine, which doesn't sound as sharp and loud as a snare. The guitar also plays the simple quarter chord lookup, the strings provide the flat sound and above it plays a very interesting piano fill phrase over two bars long. with the identical bass part in the left hand. The whole thing sounds quite fast - and in addition to that the long stretched melodic line results in the typical James-Last-Beatfox in Main1 as main rhythm. Main2 is an effect part for some transition bars in the arrangement to loosen up the Beatfox routine a bit!