

1464. Valencia

Backgrounds Of S. Radic

Valencia is a pasodoble hit by Spanish composer and pianist *José Padilla Sánchez*, originally written in 1924 for the zarzuela *La bien amada* on a libretto by José Andrés de Prada (1884-1968), which sold over 22 million copies. The song, to which Fritz Löhner wrote the German text under his stage name Beda, was published in 1926 with the publishing number W.B.V. 734 by the Viennese Bohème-Verlag Berlin-Vienna. In France the Édition Francis Salabert distributed the title.

History. The song had a similarly resounding success as the previous *Yes! We Have No Bananas*. It was the "hit of the season" in 1926 and was sung and played everywhere and probably to the point of weariness. The cabaret artists Paul Morgan and Charlie Roellinghoff caricatured this "Valencia fever" in October 1926 in a record sketch. And the folk singer Karl Valentin reluctantly lets the musicians, whose old wise men the modern Munich people no longer like to hear, play *Valencia* in his scene *Petersturm Musik* alongside *Was macht der Maier am Himalaya?* Without notes, because "To the glump need mer kane notes, des könna ma in sleep can blow by heart".

The musical form of the paso doble, also known as "Spanish March" or simply "One-step" on the labels, became known throughout Europe through this song and was used again and again for hits in the following years. It was often anglicised and called six-eight - because of the six-note time in which the compositions are written. In France, the next most popular song in this time signature, also composed by José Padilla and written by Mistinguett, was the 6/8 one-step chanté entitled *Ça, c'est Paris* from the revue of the same name in 1927.

In the USA, the Paul Whiteman Orchestra and its singer Franklyn Baur made the song known, which was recorded by Victor on April 30, 1926; Clifford Grey wrote the English text with which the music publisher Harms Inc, N.Y. published it for America. The Italian opera tenor Tito Schipa also sang the song with Victor in September 1926. The jazz influenced white male quartet *The Revelers*, which is considered a model for the German Comedian Harmonists, also recorded the title with piano accompaniment at HMV.

The American pianist and organist Jesse Crawford recorded a *Valencia* version on the Wurlitzer organ with Victor.



In London, the famous hotel orchestra *The Savoy Orpheans* recorded *Valencia* for HMV, and band leader Jack Hylton paid tribute to the composer in 1929 with a José Padilla medley, which of course included *Valencia*. Dimitri Buchowetzki made a silent movie in 1926 with the title.

In Germany, the first documented recording of the song was made by the Hungarian violinist Edith Lorand with her orchestra, still with reference to the Spanish operetta, in 1924 on Lindström's Beka label. As an independent "Spanish Song and One-Step" it was recorded there in 1926 by the tenor Max Kuttner with an orchestra under the direction of Carl Woitschach. As a dance piece, the orchestras of Otto Dobrindt (as Saxophone Orchestra Dobbri), Dajos Béla, Gabriel Formiggini, Paul Godwin and Marek Weber played it on the gramophone record. It was also available as a scroll for mechanical musical instruments.

The organ version by CLAUDIA HIRSCHFELD offers a hit in the style of a large entertainment orchestra, with strings and trombones playing the leading role. In my Midi arrangement, instead of the trombone, a well-known "Synthe-Brass" sound (GM63) comes with the following registration suggestion: You program two sounds with an octave difference (Synthe-Brass octave lower) in the OM and, with a few exceptions, play the notation strictly in unison. For the typical Fill-In I use the Bells with choir (GM89). For this Fill-In I would reserve an octave in the upper part of the UM for it and split it - because the further melody guidance does not even allow time for a keystroke! In the A-part the accompaniment plays an exemplary PasoDoble with tempo 120 and in the B-part a tutti quarter chord accent accompaniment. A treat for the users of the large organs is the addition of TIMPANI (tunable kettledrums) together with the bass in the intro, B-part and ending. Vers.2 is in G major with two passages - Vers.1 is in C major - 1 passage!

Paso Doble, T=120

Main 1 Main 2

Programmieranweisung



The Paso Doble (in Spanish Pasodoble) is a Spanish dance, but is traditionally assigned to Latin American dances. It originated in Spain in the 19th century. It has been a competition dance since 1945 and has been included in the world dance programme since 1963. The Paso Doble is a progressive dance, which means you move through the hall while dancing. The Paso Doble is the dance interpretation of bullfighting. The gentleman dances the torero, the lady represents the red cloth (called muleta or capa), a flamenco dancer or the shadow of the torero. In the above scheme, you can see that the main rhythm is Main 1, with the typical triplet division, leaving out the middle triplet eighth note, which makes the rhythm really "bounce"! In the Main 2, the arrangement-related tutti insert with accentuated quarter-beat chords and fundamental basses is then added, which offers a very good overall sound variety!