

1471. Schön wie der junge Frühling (As beautiful as the young spring)

Backgrounds Of S. Radic

Franz Grothe (1908-1982) was one of the most popular German composers and conductors of the 20th century. Since the beginning of the sound film he composed many melodies and hits. Grothes father was a pianist, his mother a concert singer. At the age of five the boy received violin lessons. One year later he began to play the piano. Already at the age of ten he wrote his first compositions. The musical talent enrolled to study at the Berlin Academy of Music.

After a first collaboration with the then Berlin operetta composer Hugo Hirsch in the summer of 1925, Grothe arranged his revue *Wieder Metropol* in September 1926, in which he sat at the piano and contributed a jazz suite. Thereupon Dajos Béla engaged him as pianist and arranger with the orchestra Dajos Béla, which at that time published exclusively on the Lindström label Odeon. Here Grothe was able to use his skills in the arrangements of the pieces and also perform his own compositions.

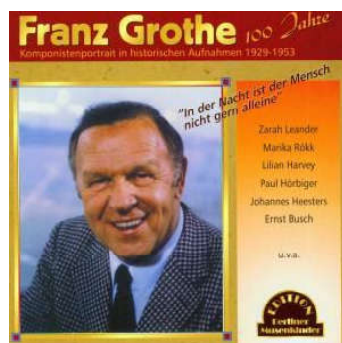
At the end of the twenties Franz Grothe achieved his breakthrough when the tenor Richard Tauber sang his composition, the song *Rosen und Frau'n*. Further recordings with Tauber followed. Grothe created the first film music for the movie *"Die Nacht gehört uns"* in 1929. With the edition Franz Grothe had his own music publishing company in 1931, which had to be given up in 1933 with the emigration of his Jewish business partners. Grothe's partner in the 1930s was Anna "Niuta" Joffe, the stepdaughter of the film producer Gregor Rabinovitch who was successful in France and Germany. When Rabinovitch, pressed by the film chamber, left Berlin and went via Vienna and Paris to the USA, he got Grothe a contract at the Universal film studios in Hollywood. While Grothe embarked for America in May 1936, the structures that were to force him in Hollywood disintegrated. Although Grothe was employed thanks to his contract, his English was bad and he didn't get along with the American studio system.



In December 1936 Grothe returned to Europe, presumably with the Rabinoviches. In autumn 1937 he worked in Vienna with Marta Eggerth, who had also returned from the USA, and composed the film music for *"Immer wenn ich glücklich bin"*.

"Schön wie der junge Frühling" (in engl.: As beautiful as the young spring) is from the film *"Die blonde Carmen"*, a German singspiel comedy from 1935 directed by Victor Janson with Mártha Eggerth, Wolfgang Liebeneiner and Ida Wüst in the leading roles and is in the tradition of the operetta film. The setting of the film was designed by the artistic directors Wilhelm Depenau and Erich Zander. It was distributed by Rota-Film, a subsidiary of the large Tobis Film group. The music is by Franz Grothe.

MIDI editing. This Klaus-Wunderlich version is typical for his playing style: The individual themes alternate with solo tones and sometimes full-bodied block chord playing. Here the so called "AOC" (AutoOrganChord) is a good choice, whereby the monophonic way of playing in the OM is automatically transformed into a full-field playing by the tones held in the UM. However, the original fingering of Klaus Wunderlich was specified. The verse 2 is in G major with modulation after Ab through, whereby here AOC "live" becomes a challenge! In the only C-Major verse 1 everything is "a little lighter". Isn't it?



Foxtrott, T=130

Programming instruction

The Foxtrot (Fox gang) is a ballroom dance, which is danced in pairs and belongs to the standard dances of the world dance program. The Foxtrot was developed between 1910 and 1915 in North America. The Foxtrot came to Europe only after the First World War. In 1920 the existing step material was arranged for the first time at a conference in England. Since 1924 a distinction is made between the slow variant, the slow fox and the faster quickstep. While slowfox and quickstep are technically very demanding, the foxtrot is quite uncomplicated. The steps are set normally, special postures, poses or difficult figures are not intended. Also in our today's Fotrott style you can see this simplicity clearly: An almost straight Main1 rhythm, which is emphasized by pulse-like guitar with the short-long chords. Nothing special happens in the drums either: HH-open changes with the small-crash to pre and post - no snare. Then in Main2 a trace of jazz sounds, whose syncopated phrases are taken from the organ intro by Klaus Wunderlich.