

# 1472. Perlenfischer-Romanze

Backgrounds Of S. Radic

**Edward Simoni**, bourgeois Edward Krok (born 1959 in Beuthen, Upper Silesia), is a German-Polish panflutist or multi-instrumentalist as well as composer and arranger. Edward grew up in Poland and began violin and piano lessons at the age of seven at the state music school in Bytom.

At the age of 14 he learned to play the flute. Besides the piano, the flute became his main instrument at the state music school in Königshütte (Chorzów), Upper Silesia. Later he learned the pan flute autodidactically, with which he recorded several records. His first album earned him a gold record. In the meantime two of his albums have been awarded gold and platinum respectively.

In 1991, Edward Simoni was the first instrumentalist of this show to appear in the ZDF Hit Parade in Berlin, and his own composition "Pan-Träume" (Pan-Dreams) won first place twice in a row. Besides James Last, Edward Simoni has already worked with many international artists, including the Russian harpist Tatjana Seyffert and the tenor Francisco Araiza from Mexico. Edward Simoni has also recorded duets with Christian Franke and harmonica player Michael Hirte. With the title Der Apfelbaum (in duet with singer Christian Franke) Simoni reached the German single charts for the first time.

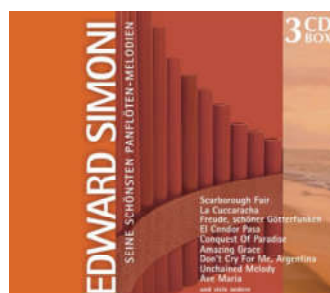
The music of Edward Simoni is classified as Easy Listening and E-, U- and F-music. In general, however, his musical development has been influenced by classical and rock music, giving him a broad musical spectrum ranging from romanticism to melodic techno.

Edward Simoni is the proof of the often quoted saying "music knows no boundaries". In the last 30 years the artist has created an extensive repertoire in almost all musical styles, which can hardly be found with any other musician of this genre. Whether classical, rock, pop, folk music, hits, Hollywood film tunes, country or musical, Edward Simoni understands with passionate dedication how to combine all areas of music.



"The Magician of the Pan Flute" has been enchanting his fans for decades with his sensitive and expressive panpipe playing. Edward Simoni is the most successful panpipe player in Europe since 1990. No other panflute player has released so many studio albums in the last 30 years and has been as successful as he has. So far Edward Simoni has received 8 gold and 3 platinum records, 7 of his albums have been placed for a total of 81 weeks. The album "Pan-Träume" alone is in the top ten for three weeks - right behind Phil Collins and in front of the Bee Gees, as well as AC/DC. With this album he writes a unique chart history among all known panflute players of the past and present. Moreover, he is Poland's only artist who is commercially successful in the German-speaking countries. His new album is available from today on Amazon and in well-assorted specialist shops!

The premiere of "Perlenfischer" in 1863 was not a great success. Despite a positive review by Hector Berlioz in the Journal des débats, the opera experienced only 18 performances during Bizet's lifetime and fell into oblivion. Only after the death of the composer and the overwhelming success of his opera Carmen did people remember the earlier works. The original score has been lost for a long time, only a contemporary piano score is still preserved. Therefore only a reconstructed version can be performed today.



Slow-Beguine, T=90

The musical score for 'Slow-Beguine, T=90' is presented in a multi-staff format. From top to bottom, the staves are: Bells (treble clef), Strings (bass clef), Guitar (bass clef), Bass (bass clef), Perc. (Bongos, tenor clef), and Drums (Ride-Cymb. and BD, tenor clef). The time signature is 4/4. To the right of the score, two vertical arrows point upwards, labeled 'Main 1' and 'Main 2', indicating the main melodic lines.

**Programming instruction**

With Beguine the dancers describe above all a slow music similar to the Rumba, which they often put in place of the too fast Rumba music. The dance originated in the 19th century in the Lesser Antilles, then part of France, where indigenous Caribbean elements were combined with influences of the Bélé, which were brought there by African immigrants. The name Beguine is derived from the French *s'embéguiner* (flirt with someone, woo someone). In its three main forms (*béguine de salon*, *béguine de bal* and *béguine de rue*) the dance soon reached Paris and from there, especially through the colonial exhibition of 1931, to other continents. The musician will always look for the typical rhythm phrase in the beguine, which only bass and guitar play authentically, as shown below. In the drum section a slow beat is usually played, which is extended to a Latin rhythm with bongos. The hard snare beat on 2 and 4 is omitted, but can be replaced by rimshot or tambourine.

This musical score illustrates the typical rhythm phrase for guitar and bass in beguine style. It consists of two staves: Guitar (bass clef) and Bass (bass clef). The time signature is 4/4. The guitar part features a sequence of chords: a long first chord (arpeggio), followed by two shorter eighth-note chords. The bass part plays a general beat phrase consisting of three bass notes, with the first being a long fundamental (half note) and the others being shorter notes.

In beguine style here, this guitar is typical, whereby the extended first chord look-up can also be performed as an arpeggio. The remaining second chords are strict, short eighth note chords. The bass here plays more of a general beat phrase - but very often it consists of only three bass notes, whereby the first as a long fundamental (half note) is supplemented by the fundamental chord notes of the triad (C-E-G) - but then you won't be able to distinguish this from a rumba anymore!