

WILL SUCCESS SPOIL
ROCK-MANINOFF ?

EL 20010



A HIGH FIDELITY RECORDING



Rosa Linda
CLASSICS IN RHYTHM

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RECORDS

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Classics in Rhythm

FEATURING:

ROSA LINDA - Piano Soloist, with Trio

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SIDE ONE

- 1. WILL SUCCESS SPOIL ROCK-MANINOFF? 2:54**
(Prelude in C# Minor)

The opening bars of this unique arrangement are completely Russian in classic style, but before long it settles down to a solid beat which, among other things, evolves into a knocked out rock 'n' roll. Near the finish it tapers to a soft, delicate, easy rhythm with a pianissimo ending not unlike its classical counterpart.

- 2. 88 KEYS 2:42**
(Etude)

In this composition by *Konradin Kreutzer* originally written for violin and piano, **Rosa Linda** again displays her genius for adapting old musical material into new forms. Here this four-square classic becomes a racy and exhilarating romp, aptly subtitled "88 Keys," which rides along at a break-neck pace, full of tongue-in-cheek humor and sly comment.

- 3. PRELUDE IN G MINOR 3:24**

In this, **Rosa Linda** again displays her extraordinary technique and brilliant originality. A bright Samba rhythm predominates, which leads surprisingly, into a free form *South American Montuna*, the piano improvising in spectacular fashion over a steady beat from the bass and the drums.

- 4. 18th VARIATION ON A THEME FROM PAGANINI BY RACHMANINOFF 4:21**

In contrast to the preceding number with its sharp, definite rhythm, **Rosa Linda** plays this immortal melody in the style of a tender and impassioned *Andante Cantabile*, and incidentally, gives further evidence of her amazing and sensitive versatility.

- 5. RHAPSODY ON A THEME FROM PAGANINI BY RACHMANINOFF 3:00**

In the first part of this fanciful arrangement **Rosa Linda** plays the difficult piano variations exactly as written by Rachmaninoff while the rhythm section ambles along on a syncopated beat quite unlike "Rocky" ever dreamed of. Later, the piano abandons the classical approach and takes off in a happy duet with the guitar. The ending is a delightful and subtle satire of the original.

SIDE TWO

- 1. JOE GREEN GOES TO TOWN 2:44**
(Quartet from *Rigoletto*)

Rosa Linda plays the first half of this composition by *Verdi* in the grand manner of a Liszt paraphrase, replete with technical fireworks and stunning bravura. Then, assisted by the rhythm section they burst into a wild boogie which she humorously calls "Joe Green Goes To Town" (Joe Green being the English translation of *Giuseppi Verdi*—natch!).

- 2. CARMEN HAS A BIZET DAY 1:40**
(Gypsy Dance from *Carmen*)

This is aptly re-named "Carmen Has A Bizet Day" and **Rosa Linda**, aided and abetted by persistent tom-toms, makes the most of it in her intense and fiery arrangement.

- 3. A DREAM OR TWO 3:52**
(Waltz in A Flat)

Rosa Linda and her rhythm section settle down to a smooth and delicate interpretation in fox trot tempo of this lovely and ever-popular melody of *Johannes Brahms*. Time out for relaxing and maybe a dream or two!

- 4. HABANERA BOOGIE 1:40**
(Habanera from *Carmen*)

Rosa Linda's paraphrasing of this well known operatic aria by *Bizet* brings us right back to the emphasis on rhythm which predominates in this collection of classics.

- 5. 2nd PIANO CONCERTO 2:40**

Rosa Linda's unusual arrangement of the 2nd Piano Concerto, now titled "Concerto Theme," should gain further popularity for this beautiful and familiar melody. Tin Pan Alley once dubbed this theme "Full Moon And Empty Arms." It is interesting to note that the accompaniment figure played first by the guitar and later by the piano is adapted from Rachmaninoff's 3rd Concerto so that the two are combined in a fascinating manner.

- 6. SAMBA A LA CHOPIN 2:16**
(Revolutionary Etude)

In all piano literature there is perhaps a no more challenging composition to the pianist than this etude by Chopin, and it is a tribute to **Rosa Linda's** talents that she adds new and humorous qualities to this old favorite without retreating from its serious difficulties. The solo bongos begin the arrangement, to be joined by the guitar, then by the bass. Finally the piano, which shortly after launching into a dazzling cadenza, settles down to a happy Samba with the trio. The whole thing ends with a reverse of the beginning; that is, the piano drops out first, followed by the bass, then the guitar and finally only the bongos remain for an ultimate thwack!

About the Artist

Rosa Linda was born in Chicago and studied piano from the age of three. When she was six years of age she made her debut with the Chicago Symphony Orchestra. She created such a sensation that she was immediately booked to appear with the Detroit, Oklahoma and New York Symphonies.

She toured Europe as a child prodigy and studied with the late and great *Moritz Rosenthal*. When *Igor Stravinsky* wrote his Piano Concerto he engaged **Rosa Linda** for the world premiere which took place in Budapest with the Budapest Symphony Orchestra under the baton of the composer.

Returning to this country she was picked by NBC to appear in a series of concerts with the NBC Symphony Orchestra.

Later she toured this country with *Paul Whiteman* introducing such famous works as the *Gershwin Cuban Overture*, the *Warsaw Concerto*, etc.

A few years ago she felt the urge to develop her present style which turned out to be a very lucrative field for her talents.

NOTES BY
Sam Rosey
and
Ted Dale

Music Supervision TED DALE
Orchestrations ROSA LINDA
Producer SAM ROSEY
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(HNLP 16)

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Featuring ROSA LINDA at the piano

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| (Band 1) WILL SUCCESS SPOIL ROCK-MANINOFF?
(Prelude in C# Minor) (Warman Music, Inc.) | 2:54 |
| 2) 88 KEYS
(Etude) (Warman Music, Inc.) | 2:42 |
| 3) PRELUDE IN G MINOR | 3:24 |
| 4) 18th VARIATION OF A THEME FROM
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| 5) RHAPSODY ON A THEME FROM
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