

# 503. Rosen-Medley

## Backgrounds Of S. Radic

The "Rose" medley contains two very popular hits from the 70s, which still belong to the standard repertoire of many artists today, especially solo instrumentalists and orchestras. The style accompaniment for both titles is far from the original, but with BEGUINE-Style it does justice to both titles. The drums take over the intro with a rhythmic percussion mixture of bongos and toms. Then the verse of the first title starts as a guitar or buzuki solo. Between the verse and chorus an orchestra break sounds and the chorus comes with the organ sound. The transition to the second title represents a short arpeggio with the direct continuation of the chorus from the second title in accordion sound. Instead of the verse part, the famous Part 3 is played as tango part and after the D.S. repetition the coda ending is directly controlled.

**1. White Roses from Athens** is the title of a hit that, composed by Manos Hadjidakis and written by Hans Bradtke, became a number one hit in Germany in 1961. On 26 June 1961, the documentary film by Wolfgang Müller-Sehn *Traumland der Sehnsucht* was screened at the Berlin International Film Festival in 1961. The leading actress in the Silver Bear winning film was the Greek singer Nana Mouskouri. She sang several songs composed by her compatriot Manos Hadjidakis, including the folk song adaptation *San Sfyrixis Tris Fores* (German: *Wenn du dreimal Pfeifst*). The record company Fontana Records, operating in Germany, had a German-language version of this title produced, for which the successful author Hans Bradtke had written the text with the title *White Roses from Athens*. Completely different from the original, Bradtke created a song of longing: "White roses from Athens tell you to come back soon, say goodbye to you". The German text was also sung by Nana Mouskouri, who, although already a star in Greece, was still relatively unknown to the German audience. Fontana produced the title *White Roses from Athens* on 4 July 1961 in the Hansa Tonstudio of the Berlin Hotel Esplanade.



**2. Red roses, red lips, red wine** is the title of a hit sung by René Carol in 1952, composed by Michael Harden (music) and André Hoff (text). Since April 1949, Schlager composer Kurt Feltz has ensured that wanderlust and southern countries have been addressed in Schlager. The musical background was provided by Michael Harden, a pseudonym of Franz-Leo Andries - Kurt Feltz's répétiteur at the NWDR in Cologne. Kurt Feltz again hid himself under the name André Hoff, who as lyricist and music producer played a decisive role in the creation of the hit.

The recordings with pop singer René Carol took place on 8 June 1952 in the Cologne Exhibition Hall ("Messestudio"). With Italy, the text described a country that for the majority of Germans still had to appear unreachable far away. The single *Rote Rosen, rote Lippen, roter Wein / Ich habe sonst nichts als Dich und Deine Liebe auf der Welt* (Polydor) was released on June 10, 1952. Since there was no official German hit parade at that time, further details about the popularity of the hit can only be found in fragments. The single became the hit of the month November 1953 and reached the status of a number one hit.[6] With over 750,000 copies sold it was the first single of the post-war period to receive a gold record in 1954.



|           | Main1                    | Main2 |
|-----------|--------------------------|-------|
| T=120     |                          |       |
| HiHat     |                          |       |
| Perc.     |                          |       |
|           | (Bongo-Low) (Bongo-High) |       |
| Bass-Drum |                          |       |
| Guitar    |                          |       |
| Strings   | -                        |       |
| Bells     |                          |       |
| Akkordeon | -                        |       |
| Bass      |                          |       |

Programmier-Anweisungen

Dieser BEGUINE-RUMBA-Style ist ein Latin-Ersatz im 8-Beat und hat absolut den Standard-Charakter. Die Baßphrase ist eindeutig Rumba, die Guitar-Phrase dagegen eindeutig Beguine, wobei noch ein "altmodisches" Arpeggio (schnelle, harfenähnliche Saitenanspielung des ersten Akkords) zusätzlich für das Feeling der 70er Jahre sorgt. Im Main1 nur Guitar und ev. Bells als Adv. Der volle Style erklingt im Main2, wobei hier die Guitar-Phrase mit einem Akkordeon gedoppelt wird und die Strings einen tiefen Akkord-Teppich liefern.