

NATIONAL *Philharmonic* SOCIETY OF THE PHILIPPINES

Third Program



9th Regular Season

THE NATIONAL PHILHARMONIC ORCHESTRA

SOLON MIHAILIDIS

Guest-Conductor

NANCY LOO ^{s(A)}

Pianist

**Friday, October 10, 1969 - 8:30 p.m.
Philamlife Auditorium, Manila**

NATIONAL PHILHARMONIC SOCIETY OF THE PHILIPPINES

Suite B, 2nd Floor, (East Wing) Metropolitan Theatre Bldg.

Plaza Lawton, Manila

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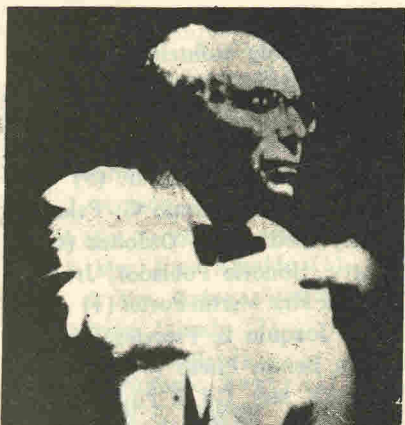
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The Guest-Conductor

SOLON MIHAILIDIS

Born in Cyprus Solon Mihailidis studied at the Trinity College of Music in London. Later, he attended the Schola Cantorum and the Ecole Normale de Musique in Paris and studied with Nadia Boulanger and Guy de Lioncourt in composition, Marcel Labey in orchestral conducting, Alfred Cortot and P. Maire in piano.

Mihailidis has guest-conducted many of Europe's great orchestras including the London Philharmonic and Berlin Philharmonic. Likewise, he has earned an international reputation as a noble and devoted artist. Famed soloists who have performed under his baton include Ruggiero Ricci, Henryk Szeryng, Paul Badura-Skoda, W. Malcuzyński, Vladimir Ashkenzy, Mstislav Rostropovitch and others. His symphonic works have also been performed by important orchestras in Europe.

The Soloist:

NANCY LOO

Nancy Loo's Philippine debut tonight is a fulfillment of an invitation extended to her by Redentor Romero when she appeared as his soloist with the Hongkong Philharmonic Orchestra recently.

Nancy Loo first studied the piano at four and by the time she was ten, she had already won several medals and trophies in piano competitions. At 13, she made her debut as soloist of the Hongkong Philharmonic in Schumann's *A Minor Piano Concerto*.

The following year, she won the Lady Armstrong Scholarship. At 15, she was awarded a scholarship by the Juilliard School of Music and trained under Mieczyslava Munz and Adele Marcus. After a year, she was chosen to interpret Saint-Saens' *G Minor Concerto* with the Juilliard Orchestra.

Miss Loo's first major success in America was her winning first prize in a concerto competition at the world-famed Aspen Music Festival. This brought subsequent performances including those at Carnegie Hall and at the Piano Teacher's Congress. She was also invited to perform at the Meadowmount School of Music under the leadership of Ivan Galamian to appear with the well-known violinist Paul Makanovitzky.



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THE SALONICA STATE ORCHESTRA OF GREECE
SOLON MIHAILIDIS, General Director



Redentor Romero, guest conducting the orchestra.

Friday, October 10, 1969 – 8:30 p.m.
Philamlife Auditorium, Manila

THE NATIONAL PHILHARMONIC ORCHESTRA
OLON MIHAILIDIS, Guest-Conductor
NANCY LOO, Pianist

Programme

I. THE ROMAN CARNIVAL OVERTURE Berlioz

II. TWO SYMPHONIC PICTURES Mihailidis

Dawn on the Parthenon
Fair of Cacara

III. CONCERTO IN E-FLAT MAJOR Liszt
(For Piano and Orchestra)

Allegro maestoso Quasi Adagio
Allegretto vivace Allegro animato

INTERMISSION
(15 minutes)

IV. SYMPHONY NO. 4 IN A MAJOR Mendelssohn

Allegro vivace
Andante con moto
Con moto moderato
Saltarello - Presto

PROGRAM NOTES

ROMAN CARNIVAL OVERTURE

Berlioz

First introduced in Paris in 1844, the overture is a separate orchestral composition, completely independent of the opera. Its main feature is an exciting saltarello melody appearing in the second act of the opera as background music for an Italian dance. In the overture's introduction, the saltarello tune is suggested without preliminaries. It is followed by a meditative melody for the English horn. With a quickening of the tempo and some chromatic passages in the woodwind, the "Allegro vivace" (where the saltarello becomes the principal subject) is reached.

TWO SYMPHONIC PICTURES

S. Mihailidis

These two Symphonic Pictures were composed in 1936 and have been performed several times in Athens, Salonica, London (B.B.C. Symphony Orchestra), Strasbourg (French Radio-television Orchestra), Oslo, Munich, Torino, Bucharest etc.

The first picture is called "Dawn on the Parthenon" and expresses the feeling of a morning awakening over the celebrated classical monument of the Acropolis.

The second "The Fair of Cacara" is inspired by a great symbolic poem of the Greek national poet, Palamas, depicting the story of rise and fall of the Greek people, its moments of joy and deep depression.

In spite of a descriptive appearance, the music based on Greek modes, is trying to express the inner feelings than painting pictures.

CONCERTO IN E-FLAT MAJOR (for piano and orchestra)

Liszt

Though this concerto is in several movements, it is unified in concept, and is played without interruption. The concerto, which is also tagged as "triangle concerto", marks Liszt's way of sidestepping the traditional concerto form by treating his structure with the greatest of liberty and by dispensing with formal developments of his thematic material.

The first movement is announced in unison by the strings and chords in woodwinds and brass. The piano arrives in the fifth measure. After the cadenza, the second movement is introduced by muted cellos and bases amplified by the solo piano. In the third movement, the controversial but inoffensive triangle appears and leads into a scherzo passage. The finale, an animated military movement introduces no new melodies for it is a summing up of the concerto.

SYMPHONY NO. 4 IN A MAJOR

Mendelssohn

Composed during Mendelssohn's stay in Rome, this symphony has a definitely Italian flavor. It is colored by the impressions of sights and sounds which so delighted the composer in that sunny land.

The spontaneous flow of melody—rarely a deep flow but always clear and shining is exhibited in the first movement. The second movement is a song so lovely, simple and moving that if written apart and appropriately titled have rivaled in popularity the famous "Spring Song." The third movement is a sprightly and vigorous music logically placed and developed in this delightful scherzo. In the finale, there is a direct relationship between the music and the country that inspired it. This movement is a "saltarello", a lively Italian folk-dance. —●

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