

The State Symphony Orchestra of Thessaloniki

EDWARD MACDOWELL

Piano Concerto No 2 in D minor, Op.23

SERGI RACHMANINOFF

Piano Concerto No 2 in C minor, Op.18

SOLON MICHAELIDES

Conductor

NORA
LOUKIDOU

Piano



NORA LOUKIDOU

This record marks the distinguished debut of an outstanding Greek pianist who through her rapid ascent has conquered the music loving public of Greece. Nora Loukidou attended the State Conservatory of Thessaloniki, her home town, where she graduated with highest honors.

In 1952 she won the first prize at the First Panhellenic Music Competition under the sponsorship of the World's Fair of Thessaloniki and the "Tehni" Art Organization. She went to England on a scholarship and continued her studies under the well known professor of the Royal Academy of London, Mr. Harold Craxton.

Since 1954 she has been a member of the faculty of the State Conservatory of Thessaloniki. She has repeatedly performed as a soloist with the State Orchestra of Athens and Thessaloniki, and has appeared in several recitals in Thessaloniki and other cities in Greece, as well as on radio stations of Thessaloniki, Athens and Belgrade; always with great success.

These two concertos of Mac Dowell and Rachmaninoff interpreted by Miss Loukidou and the State Orchestra of Thessaloniki under the direction of Solon Michaelides have been repeatedly broadcasted by Greek and American radio stations.

The young Greek pianist's performances have been received with great enthusiasm, and her playing has been described as "sensitive"; "imaginative", "articulate", and "faithful" to the historic as well as aesthetic aspects of "music".

SOLON MICHAELIDES

Solon Michaelides born in Cyprus studied at the Trinity College of Music in London and at the Schola Cantorum and the Ecole Normale de Musique in Paris with Nadia Boulanger (Harmony, Counterpoint, Fugue), Guy de Lioncourt (Composition), Marcel Labey (Orchestral conducting), Alfred Cortot and P. Maire (piano).

As conductor he appears regularly in Salonika and Athens; he appeared also as guest conductor in France Germany ,Italy ,Romania , etc.

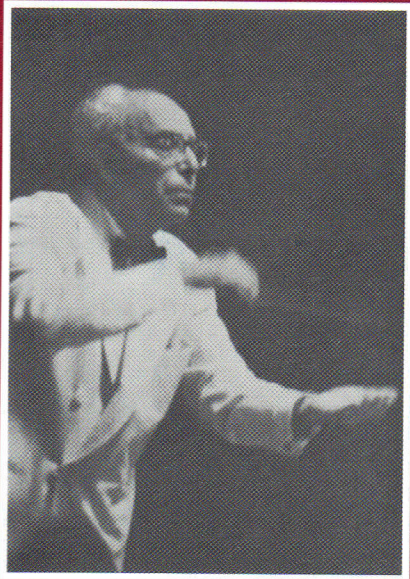
Artists who played as soloists under his baton include: The pianists: Vi.Ashkenazy, J. Ashcarro, G. Bachauer, P. Badura Skoda, Sh. Cherkassky, M. Cheroghiorgou, V. Devetzi, Fr.Gevers, V.Georgiu, Fr.Glazer, M.Haas, N.Magaloff, W.Malcuzynski, M.Papaioannou, R.Petrossian, B.Ringeissen, H.Schroder, G.Themelis, A.Uninsky.

The violinists: I.Bezrodny, H.Bress, A.Campoli,D.Erljh, St.Gheorghiu, M.Parikian, Max Rostal, St.Ruha, H.Szeryng, I.Voicu.

The cellists: G. Cassado, R. Aldurescu, L. Holscher, A.Navarra ,M.Rostropovich, P.Tortelier, etc.

He is a Commander of the Royal Order of Phoenix of Greece , an Hon . Fellow of Trinity College of Music of London and Hon. Member of the American Ethnomusicological Society.

He is a contributor to the Grove's Dictionary of Music and Musicians (Ed.1954) and a member of



The Conductor Solon Michaelides

the Executive Board of the international Folk Music Council (1948-68) and of the Jury at various International Competitions (Llangollen, Arezzo etc.)

Of all Rachmaninoff's four concertos, his second is considered the best one. Written in 1901, when the composer was living in Moscow, it soon became one of the most popular works of the re-

pertory for piano.

From the technical point of view, it is one of the most representative works of the composer. It maintains the basic characteristics of his style: a Warm melodic line with modal influences and accompanying arpeggios, ease and naturalness in the development of melody, and a strong sense of architecture. The dome of the work despite all the freedom of the expression, is the result of the masterful utilization of musical material. Especially the part for piano indicates admirable craftsmanship.

MacDowell's second concerto was written in 1885 when the composer was in Germany, and is dedicated to his teacher, the famous pianist Karenino. It was first performed in New York in 1889 with the composer himself soloist. This work is considered one of the best of the roman school. Indeed it is of particular interest because of its melodic richness, the sincere romantic atmosphere which it creates, and the admirable economy of expressive means which the composer utilizes.

After the poised melancholy and the dramatic exhalations of the first part, the scherzo of the second movement comes as an airy image of dancing forest nymphs. Actually the main themes of this movements are taken from MacDowell's piano suite, "Forest Images". The last movement is introduced by the return of the main song of the first part, and develops in a brilliant finale where an interplay of rhythm and expression tantalize the interest of the listener.

Ο ήχος της Συμφωνικής Ορχήστρας Βορείου Ελλάδος στην Δεκαετία του 1970

Ο δίσκος που ακούτε είναι ο «συμβολικός» και ο μοναδικός ήχος της Σ.Ο.Β.Ε. (της μετέπειτα Κ.Ο.Θ.) που εμείς οι παλιοί «συμφωνικοί εραστές» και οι πριν από εμάς είχαμε οραματισθεί σε μιά πόλη όπως η Θεσσαλονίκη της δεκαετίας του 1970. Τον διέσωσα αποτυπώνοντάς τον αρχικά σε δίσκο των 33 στροφών σ' ένα ταξίδι μου στις Η.Π.Α. το 1969 με την σύμφωνη γνώμη του αιμνήστου Σόλωνα Μιχαηλίδη, των τότε κορυφαίων της Ορχήστρας και της διακεκριμένης σολίστ Νόρας Λουκίδου.

Αυτή η μεταφορά αποτελεί και ένα φόρο τιμής προς τους εκλιπόντες και τους σημερινούς που άλλοι μπορούν να θυμούνται και άλλοι ν' ακούν και να κρίνουν. Η μετάδοσή του εκείνη την εποχή (1969 - 70) από δεκάδες ραδιοσταθμούς της ομογένειας των Η.Π.Α. και όχι μόνον, είχε επισείρει και τα ευμενέστερα των σχολίων από τους μαέστρους, Αμπραβανέλ (είχε γεννηθεί στην Θεσσαλονίκη την δεκαετία του 1910) και Καλλίμαχο, οι οποίοι διετέλεσαν διευθυντές της τότε Συμφωνικής Ορχήστρας Βορείου Ελλάδος.

Γ. Ν. Μυλ.

