

# Acerca de Juan Pablo Izquierdo

Próximamente, el director de Orquesta Juan Pablo Izquierdo vuelve a Europa, donde lo esperan importantes compromisos, entre ellos el Festival de la Sociedad Internacional de Música Contemporánea, que se desarrollará en Bruselas. Ya es de dominio público que Izquierdo ha sido nombrado titular de nuestra Filarmónica Municipal, de modo que en el futuro compartirá su tiempo entre Santiago y otras grandes plazas artísticas. Junto con desearle éxito en sus próximas actuaciones queremos dar cuenta de varios triunfos recientes del maestro nacional en el extranjero.

Su labor en la "Elegía para jóvenes amantes", de Hans Werner Henze, con el conjunto de ópera de la Universidad de Indiana (USA), mereció el siguiente comentario crítico del **Chicago Tribune**: "La presentación fue conducida por Juan Pablo Izquierdo, un director joven que constituye, sin duda, un hallazgo. Bajo su dirección, tanto la orquesta como los

cantantes pasaron por una de las obras más complicadas del repertorio sin dificultad alguna. Fue una demostración impresionante de musicalidad y oficio".

El **International Music Guide** (Londres 1981), llama a Izquierdo "una autoridad en el repertorio moderno". Sobre su trabajo frente a la Orquesta de Cámara de Israel, L. Petecki acota en **Hatsofer**: "Durante esta audición, que abarcaba obras de Barroco, Post-Romanticismo y siglo XX, Izquierdo nos pareció un músico profundo, un director sobresaliente y poderoso. Hay gran exactitud en su dirección. En el transcurso del concierto pudimos sentir cómo se generaban comprensión y afecto entre él y los instrumentistas. Por supuesto, dicho acoplamiento de técnica brillante y contacto personal produjo una ejecución extraordinariamente bella e inolvidable". Respecto de la suite "La historia del soldado", de Stravinski, dice: "La entrega fue intensa y encantadora, sensitiva y livia-

na, con tempo controlado y de un nivel musical elevadísimo".

Aviva Shelah escribe en **Hamishmar**: "Nunca hemos oído tocar la Orquesta de Cámara con semejante refinamiento y flexibilidad". La reseña de Olia Silverman, del diario **Maariv**, destaca "el experto profesionalismo de Izquierdo", "su interpretación y entendimiento, hondamente emocionales". Concluye: "Nuestro sincero agradecimiento a Izquierdo, tanto por su programación como por el excelente resultado de esta velada".

Federico Heinlein

Crit. from: MAARIV - 20.5.81

MUSICAL WAYPOINTS. Music. By Olia Silverman

At the Tel Aviv Museum, with the Chamber Orchestra; Subscription Series  
Concert number 9.

Conductor: Juan Pablo Izquierdo.

Program: J. S. Bach, Suite No. 1 in C Minor; Schoenberg (1874-1951),  
"Transfigured Night," for string ensemble; Stravinsky (1882-1971)  
Suite "L'Histoire du Soldat," and Suite No. 2 for Chamber Orchestra.

The direction of Juan Pablo Izquierdo, the outstanding Chilean conductor who is an expert on modern music, brought a fresh new breath to the Chamber Orchestra's performance of the works of Stravinsky and Schoenberg. Izquierdo is well remembered here from the time he directed the "Testimonium" celebrations organized by Recha Freyer.

Although Transfigured Night by Schoenberg, and L'Histoire du Soldat by Stravinsky were composed back in 1899 and 1917 - and have been performed here a number of times - the playing of these two compositions in sequence on the same program shed new light on these critical stages of development in European music. In addition, we were presented with the creative stages of these two musical geniuses; Schoenberg's Romantic period, as well as the influence of Wagner on Schoenberg, before he developed and made use of the 12-tone musical scale. We were also exposed to Stravinsky's new directions in economical methods, to the original rhythmic sounds of jazz, with his neoclassicism; and all this expressed with the use of jests and humor - to be continued and developed in the following decades along with the varied changes and new approaches in style.

Schoenberg's music is overwhelming in its genius; how was this man able to create such rich sound with a string ensemble alone - so rich in Wagnerian

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themes, repeated in contrapuntal and rhythmic variations, with marvelous deep sensitivity. The sense of longing, fond memories and tranquility were all given expression by the expert professionalism of Izquierdo with his deep emotional interpretation and understanding.

The orchestra also gave an outstanding and lively performance of "L'Histoire du Soldat," and of Stravinsky's Suite No. 2, children's pieces - Marche, Valse, Gallop Polka. The Polka especially captivated the audience at the Museum, to such an extent that it had/repeated as an encore.

What a blessed relief - this time there were no chorales, Mozart or Haydn. The subscribers to the Chamber Orchestra series doubtlessly also long for "different" music, and for the variety of styles which they are exposed to in the broad concert programming of this series.

Our heartfelt thanks to Izquierdo, both for the programming and for the fine performance he gave us this evening.

Crit. from: AL HAMISHMAR - 26.5.81.

MAGNIFICENT IZQUIERDO

By Aviva Shelah

Subscription Concert No. 9, Israel Chamber Orchestra.

Conductor: Juan Pablo Izquierdo.

Program: J. S. BACH, Suite No. 1 in C. Major; Schoenberg, Transfigured Night;  
Stravinsky, L'Histoire du Soldat; Suite No. 2 for Chamber Orchestra.

The Chilean conductor, Juan Pablo Izquierdo, has been making appearances in Europe and the United States for more than ten years, and has even conducted in Israel previously. In this concert, which included music from the Baroque, the late Romantic period and the 20th century, we found Izquierdo to be a profound musician and an outstanding and powerful conductor. There is great precision in his conducting, together with an ability to transmit a true rendition of his interpretation to the orchestra. As the concert progressed one could feel the development of understanding and of affection between him and the players. Naturally such a combination of brilliant technique and personal rapport produced an unusually fine and unforgettable performance.

What more could one expect from such a familiar composition as Bach's Suite No. 1? This is the music Schweitzer was referring to when he said, "Its grace and elegance will never be surpassed or go out of fashion... its magic is hidden in the full blending of vigor and beauty." When our conductor presents the composition with such lightness and discernment, with the orchestra responding at its finest, the performance of this Suite sounds "like new".

Schoenberg's Transfigured Night for string ensemble is a composition from the early 20th century, originally written for string sextet and later re-orchestrated for a larger ensemble. It tells a tale of love, deception, pardon and light,

translated into musical elements of gentle intimacy, in lengthy passages so familiar in the works of Mahler and Richard Strauss. The close partnership between the conductor and the orchestra successfully maintained firm control of the internal tension, while bringing out sensitive strengths throughout the whole performance.

The second half of the concert was devoted to the two compositions of Igor Stravinsky. This was a combination of orchestration and a variety of folklore and patriotic music, also brilliantly orchestrated.

The Suite, "L'Histoire du Soldat" is based on a story plot by this name, and it was presented with an announcer reading sections of the plot line between sections of the music. The orchestration calls for 7 musicians, playing strings, wind instruments and percussion.

The performance was intense and charming, with sensitivity and lightness, all with controlled tempo and at a very high musical level - a real joy to Stravinsky fans. All the performers played excellently:

Richard Wolf, Violin; Kit Post, contrabass; Eli Hefetz, clarinet; ~~Richard Wolf~~ <sup>Raley</sup>, bassoon; Hanan Friedman, trumpet; Benny Slochin, trombone; and Jean Yannai (~~Jimmy~~), percussion.

The final offering was Stravinsky's Suite No. 2 for Chamber Orchestra. This is a short composition, very enjoyable, somewhat comical, and the orchestra seemed to have a wonderful time playing. The musicians were swept away by the music, as the conductor carried the audience along. This audience, which is in the habit of rushing for the doors at the end of the evening, did not follow its usual custom. Instead it cheered and cheered its thanks for the magnificent concert; and in the end the orchestra responded with an encore of the Gallop Polka.

Crit. : HATSOFEH, 26 May 1981.

By L. Petecki

THE ISRAEL CHAMBER ORCHESTRA.

Series 9. Conductor: Juan Pablo Izquierdo.

It is clear that we need not regret the resignation of Rudolph Barshai, since never before have we heard the Chamber Orchestra play with such refinement and flexibility. This conductor, Juan Pablo Izquierdo, was trained in Vienna, and is familiar to us as conductor and adviser for the "Testimonium".

In this program he conducted two "early" Stravinsky works; and "Transfigured Night" composed for string ensemble by Arnold Schoenberg, developer of the 12-tone scale. This composition does not yet reveal the more extreme aspects of his style, but instead it is full to bursting with emotional power.

In complete contrast is Stravinsky's "L'Histoire du Soldat," composed in his youth in Switzerland in 1918, based on Ramos's text for an old legend. The soldier sells his fiddle to Satan, which symbolises that whoever sells his musical instrument sells his soul. The unbridled imaginative power released in the music is expressed in a jazz style, before jazz was known and embraced in Europe. Naturally the lack of choreography has a negative effect, but the conductor paid close attention to plastic interpretation. Our guest achieved the most resounding success with the performance of Stravinsky's Suite No. 2 for chamber orchestra, which is characterised by realistic sounds and by graceful dance rhythms. The orchestra's rendition was so outstanding that it had to repeat the final section for an encore.

Bach's Suite No. 1 in C. Major is not suitable to the talents of this conductor, and it sounded overly dry.

Tel-Aviv Museum, May 1981

Reviews from the following critics:

- (1) Aviva Shelah, AL HAMISHMAR, 26.5.81.
- (2) Olia Silverman, MAARIV, 20.5.81.
- (3) L.Petecki, HATSOFER, 26.5.81.

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Schoenberg's music is overwhelming in its genius; how was this man able to create such rich sound with a string ensemble alone - so rich in Wagnerian themes, repeated in contrapuntal and rhythmic variations, with marvelous deep sensitivity. The sense of longing, fond memories and tranquility were all given expression by the expert professionalism of Izquierdo with his deep emotional interpretation and understanding. (2)

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