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JUAN PABLO IZQUIERDO INDIANA UNIVERSITY PHILHARMONIC ORCHESTRA, MAY 1967

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Izquierdo magnificent

By KATHY GRIFFEY
Daily Student Arts Writer

Looking more like a bullfighter than a symphonic conductor Mr. Juan Pablo Izquierdo brought the fifth annual Latin American Festival to a climax last night in Recital Hall.

Mr. Izquierdo's small, finely sculptured hand movements brought intense response from the performers. His tremendous sense of rhythm and vitality gave a coherence to the I.U. concert orchestra, making director and orchestra one living body. Indeed, the I.U. chamber singers seemed to be singing for their conductor rather than the audience.

Displaying a great power to

draw sound and emotion from the musicians, Mr. Izquierdo brought to its fullest the intense dramatic quality of "Homenaje a Garcia Lorca" by Silvestre Revueltas. The sadness of the second movement was emphasized by the light, dancing quality of the first and last movements.

A muted trumpet, which began each movement, created the solitary feeling of the "Duelo" movement. A piano background was the heartbeat of the work, as painfully loud chords screamed out against death.

Mr. Izquierdo maintained the continuous movement of "Allegro Vivace" from Juan Orrego-Salas'

"Concerto do Camera" without sacrificing fullness of clarity.

The baroque splendor of "Mass in F" by Joaquin E. Lobo de Misquita came through in the full round, and clean tones of the Chamber Singers and the I.U. concert orchestra. Mr. Izquierdo's every nerve, and muscle were keyed to the piece. His whole body reflected the great dynamic contrasts.

The text's transparency and a complication challenged both performers and conductor alike in "Concert for Six Instruments" by Leon Schidlowsky. The percussive avant garde piece was short, compact, and intense.

With hands that seemed to draw out the very essence of the orchestra, Mr. Izquierdo brought out the powerful dramatic tones of "Mensaje Funebre," by Roque Cordoro.

Mr. Izquierdo showed the true modesty of a great artist. After every piece he had the performers rise, directing the tremendous applause from himself. He also greeted with a warm Latin embrace professors Juan Orrego-Salas and Roque Cordoro, both of whose compositions were performed.

Mr. Izquierdo gained the same respect and awe from the audience that he did from his performers. Cries of "bravo, bravo" demanded an encore. After the last piece was repeated, Mr. Izquierdo was given a standing ovation.

One enthusiastic listener said as she left the concert, "He has a way of making even bad music sound good."

Three U.S. Premieres and on

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