

Express, Vienna December 5, 1969

(Translation of the paragraphs concerning the conductor)

MAHLER, AS IT MUST BE.

Juan Pablo Izquierdo from Chile (34) Winner of the Mitropoulos Competition for Conductors 1966, had his debut in Vienna with Mahler's First Symphony with an extraordinary, we could say sensational success.

How great was this success was shown by the audience, who usually applauds before the last notes of the piece are over, yet on this case they reacted timidly as if coming back from a dream.

Izquierdo conducted with extraordinary clarity and intelligence the spiritual situation in which Mahler was ~~on~~ ^{at} the time he composed the First Symphony.

... And here comes Señor Izquierdo from Chile ^{who} and conducts a Mahler that gives life to his last and intime thoughts and beyond reason and intelect gives us back what Mahler searched with so much passion and pain: pure music, spiritual anxiety that does not exclude the Romantic Pathos.

Izquierdo's achievement was so great that I doubt that the audience could really ^{have absorbed} ~~comprehend all~~ ^{of} this.

Die Furche: Vienna December 15, 1969.

(Böhm- Izquierdo- Richter) KONZERTBRAVOUR (Virtouso Concerts)

The young Chilean conductor Juan Pablo Izquierdo (about 30) who besides other orchestras has conducted the New York Philharmonic and the Residenz Orchestra The Hague, made his debut in Vienna with the "Symphoniker" in the Third concert of the series "The Great Symphony". Izquierdo is a young artist full of temperament, with a special feeling for color and sound brilliance, dynamic values and sparkling rythms. Above all he knows how to built monumental forms in an impressive way, placing contrasts with audacity and convincingly; his performances not being external or decorative. The performance of Mahler's First (D Maj) was exemplary, formally balanced and plastic in its thematic developpement. Very convincing, for example, the peasant-sensousness of the Second Movement and the dialogue between Man and Nature of the Trio. Also very convincing how he shapes the Third and Fourth movements and pictures the unity of Man and Nature. The First Chamber Symphony received an objective, economical and dense performance. A very polished reading worthwhile listening. Edith Peinemann played the Mendelssohn E minor Concerto with elasticity and with a singing virtuoso sound.

Wiener Zeitung, Vienna December 5, 1969

(Translation of paragraphs concerning the conductor)

THREE TYPES OF ROMANTICISM.

Juan Pablo Izquierdo, Chilean conductor (34) whom we heard for the first time in the Third Concert of the series "The Great Symphony" started his program non-conventionally with the First Chamber Symphony Op.9 by Arnold Schoenberg, who was revolutionary in its time and still today is by many considered as difficult to listen".

The 15 soloists of the Vienna Symphony performed this important work practically in a perfect way, conducted by Izquierdo in a sure and convincing manner.

The Romanticism of Mahlers "Wunderhorn" with all its contrasts, special in his First Symphony, was performed by Izquierdo, who conducts very plastically and engaged without disturbing show effects, in an absolutely efficient way.

The Vienna Symphony played with great discipline and impressed by its sound quality.

Salzburger Nachrichten, Salzburg December 6, 1969.

(Translation of the paragraphs concerning the conductor).

YOUNG MAN WITH FUTURE.

Juan Pablo Izquierdo is a young conductor we should have in mind. A pupil of Hermann Scherchen and First Prize Winner of the Mitropoulos Competiton 1966 in New York.

His first appearance in Vienna was in the series "The Great Symphony" with Mahler's First Symphony in D Major. He conceived this work correctly as a product of the Romantic decadence, pacing very well the coloristic and tonal effects. The "Weltschmerz" of the "Fahrenden Gesellen" with all its quotes in this Symphony, must have appeared a little strange to this objective young man.

The program started with a very correct version of the First Chamber Symphony by Schoenberg, that did not show all the explosiveness that announces this early work.

Arbeiter Zeitung, Vienna December 6, 1969.

MAHLER WITHOUT IRONICAL TONE

The third concert of the series "The Great Symphony" introduced us to a new conductor for Vienna: Juan Pablo Izquierdo from Chile, Resident Conductor at Indiana University, Bloomington. He is a conductor of extraordinary passion that without a baton conducts his musicians with iron will. The Vienna Symphony obviously was impressed by the knowledge and warm heartness of their visitor.

The concert opened with Schoenberg's Chamber Symphony for 15 soloists, a work of marvelous and sparkling themes. Then the German violinist Edith Peinemann was the soloist for the Mendelssohn Violin Concerto playing somewhat rigid and without romantic magic. The First Symphony by Mahler was performed by Izquierdo with no ironical tone, like an enchanted romantic garden.