

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, HATSCFER, 26.5.81.

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". (3)

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. (2)

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". (1)



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)

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. (1)

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.

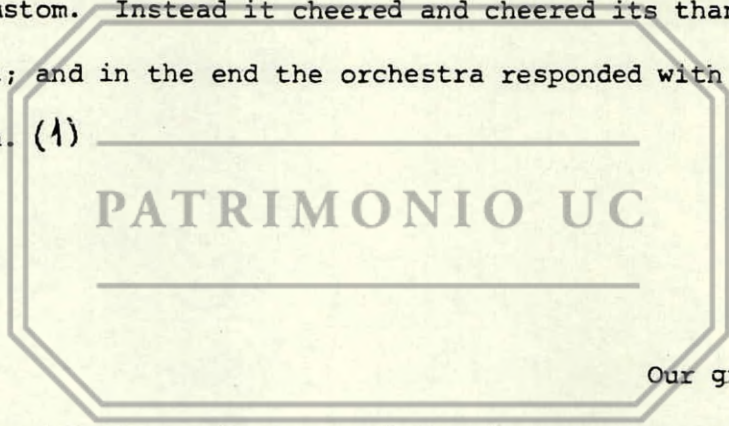
The Suite, "L'Histoire du Soldat" is based on a story plot by this name, and it was presented with an announcer reading sections of the plot line between sections of the music. The orchestration calls for 7 musicians, playing strings, wind instruments and percussion.

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. (1)



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. (2)

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. (1)



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. (3)

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. (2)