

JUAN PABLO IZQUIERDO, Conductor.

Excerpts from press reviews:

"... I consider him to be one of the best conductors of his generation in the world today".

(Claudio Arrau; El Mercurio, Santiago May 13-84).

"...the performers as in the previous auditions: the narrators...and the CONDUCTOR JUAN PABLO IZQUIERDO, ALL EXCELLENT, with the Orchestra and Choir of the Holland Radio, and the Choir of the Belgian Radio, PERFORM WITH SUCH EASINESS AS IF PLAYING A HAYDN ORATORIO OR A BACH PASSION".

(Jacques Lonchamp; La Monde, Paris September 23-87).

"...the emotional range in the repertoire was of extreme scope, and the full expressive power of the orchestra was constantly on call...

...in marshalling these forces, Izquierdo proved himself a true artist of the podium..".

...the Prokofiev was beautifully rendered, its lyricism singing out, its abrupt shifting of tonal centers smartly executed and its dark moments deeply moving without becoming lugubrious. All told, a unified tone poem in five parts which unfolded the story of the ill-fated lovers with uninformed line and integrity of style...

...Rudjakov and Izquierdo might have been playing a sonata for accompanied piano, so well integrated was their work on the Chopin Concerto...

...Izquierdo was in firm command (in Ravel's La Valse), and with his unflagging attention to the fine points and larger picture alike, this brilliant showpiece provided a splendid climax to a grand evening."

(Daniel Ziff; The Jerusalem Post, Israel Feb.9-87).

"We face a conductor (Juan Pablo Izquierdo) with a lively, powerful and electrifying personality, in his gestures and the performances he produces..."

(Hontañón; ABC Madrid March 6-83).

"Juan Pablo Izquierdo is even more than a fine conductor and excellent musician. So he has proved conducting the National Orchestra of Spain".

(Tomás Marco; Diario 16, Madrid Jan.26-86).

"The Five Pieces for Orchestra (by Anton Webern) of 1913 constituted the musical climax (Of the evening). Marvelously conducted and played, it was a spiritual giving of extreme concentration, a magic filter of unheard-of sonorities".

(Heinlein; El Mercurio, June 3-83).

"Tchaikowsky's Fourth Symphony). Izquierdo conducted one of the best performances ever produced in our country."

(S. Escobar; La Nación, June 23-83).

"We have to attribute the success of this concert to the Bayerische Rundfunk Orchestra and most specially to the conductor Juan Pablo Izquierdo, who visits us again, that performed with superior conducting talent and intense energy."
(Anton Würz, Bayerische Zeitung München March 31-83).

"After days of strenuous rehearsing, conducting this complex ensemble Juan Pablo Izquierdo achieved this directing as a true Emperor".
Amsterdam Holland Festival 85, Concertgebouw.
(NCR Handelsblad, Amsterdam June 29-85).

"...Juan Pablo Izquierdo is an ideal and true conductor of oratorios who directs with expanded and splendid movements. At the end it was apotheosis".
Amsterdam Holland Festival, Concertgebouw.
(Utrecht Newspaper, June 29-85).

"(in Messiaen's Turangalila Symphony) Izquierdo led the enormous ensemble with evident fascination. Under his conducting what is complicated appears simple, due to his phenomenal technical skill."
(Heinlein, El Mercurio, Santiago November 27-84).
"An exceptional performance of Beethoven's Fifth Symphony...
...the magnificent exactness of the Scherzo and the transition to last movement with no premature crescendo. The outburst of the conclusion with the full orchestra was overwhelming...
...luminous, full of fire, the performance was a triumph for the orchestra and its conductor."
(Heinlein; El Mercurio, Santiago Nov. 7-86).

"Less than a second after the last chord, almost without an interruption, the audience stood up to applaud and sustained 'bravos'. A few minutes before this we had observed how the audience was 'trapped' in their seats, with no thoughts for more earthly matters. Most of the audience was as 'bewitched' with the last movement, and towards the end came the emotional outburst of accumulated tension. This was produced by Juan Pablo Izquierdo conducting (Mahler's First Symphony) with the Santiago Philharmonic Orchestra."
(U.M.; Revista Que Pasa, Santiago March 27-86).

"The interpretation (Of Izquierdo Music Director of Testimonium Israel) was overwhelming and expressed a profound musical sensibility."
(Yehuda Cohen; Israel Nachrichten March 11-83).

"I wish we had an audacious conductor to present this opera in France; in such a manner as the performance of Juan Pablo Izquierdo conducting the Nouvel Orchestre Philharmonique and Choir of Radio France which set an example..."

§Jacques Doucelin; Le Figaro, Paris Oct. 10-83).

"Ninety seven minutes of joy. (Mahler's Third Symphony). What was most to admire was the coordinate conducting of Juan Pablo Izquierdo. He produced a careful and splendid sonority, leading the large group with convincing easiness and joy. His musical intuition showed us the most inner intentions of the composer."

(Heinlein; El Mercurio, Santiago March 24-84).

"...the high quality of the music was personified in the conductor. With his extremely precise technique Juan Pablo Izquierdo obliged (the performers) to produce all the rythmical and sound energy that these important works require."

(Wolfgang Schreiber; Süddeutsche Zeitung, München March 28-83).

"Liszt's Faust Symphony received an extraordinary version... impossible to imagine a better performance. The conductor obtained a prodigious result, moulding the general harmony and tone colour of each instrument with great plasticity."

§Heinlein; El Mercurio, Santiago Nov. 27-86).

"About the never tiring Izquierdo, one can only say: the right man in the right place."

(Benjamin Bar-Am; The Jerusalem Post, Israel Jan. 31-83).

"The performance was acclaimed for a long time. The excellent performers, the mass of 200 musicians and singers of the Orchestra and Choir of the Holland Radio, the Choir of the Belgian Radio, the narrators... under the PERFECT CONDUCTING of Juan Pablo Izquierdo, gave all the impact of this strong and beautiful music, that offers a very accessible language."

"...one of the highlights of the (Strasbourg) Festival."

(M.M.; Derniers Nouvelles d'Alsace, Sept. 22-87).

Mahler's Second Symphony). "The performance of Izquierdo and the enlarged Philharmonic Orchestra was exceptional, outstanding."

(F.H.; El Mercurio, Santiago, June 30-83).

"The Chilean born conductor Juan Pablo Izquierdo directed the complex forces in a simple-clear and objective manner."

(Sigfried Schibili; Frankfurter Allgemeine Zeitung, Sept. 23-87).

"Izquierdo conducted in a colossal manner, building up the work with the sureness of one who knows where to go and how to achieve this. It was a splendid 'Bolero' (Ravel), unforgettable."
(S.E.: La Nación, Santiago March 26-86).

(Britten's War Requiem). The great hero of this performance was Juan Pablo Izquierdo who conducted with absolute security the complex gro and gave a fiery life to the work's message".
(Heinlein, El Mercurio, Santiago July 14-84).

"Izquierdo and the National Symphony (of Spain) rendered a carefully lanced performance both in it's sound and structure of Haydn's Symph Num. 92, Oxford, an a performance of Stravinsky's Firebird full of : gination in tone colour, rythmical precision and poetic expresiveness in short a great concert."
(Enrique Franco; El Pais, Madrid March 7-83).

"...Brilliant premiere of "Ocnos" by Jose Luis Turina, Queen Sofia's Award 1986, in concert of the Spanish Radio TV Orchestra, with the presence of the Queen... It was a very fortunate performance of the soloists and the orchestra under the direction of Juan Pablo Izquierdo... a success very rare for first performances ... before this the Mozart Serenade Number Six was rendered in a colorful and balanced performance... it was a happy version..."
(Antonio Fernandez-Cid, ABC, Madrid March 7-88).

"...the Queen Sofia Award 1986 has been premiered in a detailed and excelent versi by the Chilean conductor Juan Pablo Izquierdo and the Spanish Radio TV Orchestra.. a great piece and a magnificent performance...the rest of the programme was also of great interest. It started with an exquisited version of the Mozart Serenade N° and ended outspokenly with a rare and splendid performance of Strawinsky's Second Suite...(the Alban Berg Violin Concerto) was marvelously played by the well known Silvia Marcovici and conducted by Izquierdo with logic and musicality, drawing out it's dense beauty and making everything transparent...it was a great performance of the conductor and a very good concert for the orchestra..."
(Tomas Marco, Diario 16, Madrid Feb.6-88).

JUAN PABLO IZQUIERDO

Teatro Colón, Buenos Aires August 1988.

'At the Teatro Colón conductor JUAN PABLO IZQUIERDO gave us last week-end an outstanding (emotive, impressive) performance of Cesar Franck Symphony in d minor. In a tradition that is not exaggerate to compare with the greatest conductors of this great score, such as Pierre Monteaux, Charles Munch or Thomas Beechar, the chilean master gave himself with generosity to the demands of the music moulding the dramatic phrases with, tension and great scope; with joy in the parts of lyrical serenity. His vision of the piece is exuberant and intense.'

(La Razón. Buenos Aires August 17th 1988).

'JUAN PABLO IZQUIERDO SHOWED STRONG CONDUCTING AUTHORITY...

Always welcomed are the frequent visits of Juan Pablo Izquierdo to conduct the local orchestras (in Buenos Aires). During many years this chilean artist has shown us his musical and professional talents materialized in performances of great value. To this one has to add the sustained and well recognized activities he exercises in several continents.'

(La Nación. Buenos Aires August 14th 1988).

Some recent press reviews

The Israel Chamber Orchestra conducted by Juan Pablo Izquierdo
 Programme: Haydn Symphony #92 (Oxford); Schönberg: 'Ode to Napoleon' and 'Five Pieces for Orchestra' Op.16(chamber version); Mozart: Symphony #35 (Haffner).

'This programme was special: two works by Schönberg at the center, flanked by two classical symphonies. Right from the beginning there were no doubts that Izquierdo would guarantee a high quality, unconventional and interesting evening.'

((The Jerusalem Post, Israel March 7 1989).

'The performance of the 'Ode to Napoleon' by Schönberg was extremely expressive. We were impressed by the 'biting' sounds of the strings and the percussion like sound of the piano... The 'Five Pieces for Orchestra' by Schönberg gives us a beautiful sound, that was performed with great subtlety in this version for chamber orchestra. They resemble abstract paintings that portrait the nature and the soul...'

In the performance of the two symphonies (Haydn and Mozart) Izquierdo gave an outstanding reading that showed the true essence of the works... a real find of the conductor... Thanks to this music and the orchestra led by Izquierdo the concert had an enormous content. This is not frequent and we advise the public not to loose this opportunity'.

(Haaretz, Natan Mishuri. Israel March 2 1989).

Italian Swiss Radio Orchestra conducted by Juan Pablo Izquierdo. Programme: Bach Suite #1 in C; Manuel de Falla 'Retablo de Maese Pedro'; Schidlowsky 'Missa in Nomine Bach'; Bach, Cantata #131 'Aus der Tiefe'.

'Izquierdo gave us a skilful performance of Bach's Suite #1 in C Major... (Bach Cantata #131). Juan Pablo Izquierdo conducted a performance paying special attention to the text; with the instruments playing with little vibrato and the veiled color of the voices treated as pure sound and thus accomplished a mostly balanced performance... Like a jewel was the performance in concert version of the chamber opera 'El Retablo de Maese Pedro' by Manuel de Falla...'

(Corriere del Ticino; January 10th 1989 .Switzerland).