

Juan Pablo Izquierdo conducted the Residentie Orchestra this week in a summer concert series in the Kurzaal. With this performance, the conductor fulfilled completely the expectations aroused during Tuesday evening's concert.

During the Overture Iphigenie in Aulis by Gluck, it was immediately evident how purposefully Izquierdo works to acquire a lively, clear, and extremely fascinating performance. He chooses the only right and possible way; that is, simply to play taking into account the natural phrasings which the composer wrote into the work. It was a definite revelation for those unaware of these rules of the game to hear how natural, how clear and above all, how simple the Beethoven Violin Concerto can sound when the performer does not read into the part, but instead projects the tone system into sound. The listener also hears how simple and self-evident is the fusion of the solo line with the orchestra if the soloist restrains himself in accordance with the orchestra's performance.

The tempi were excellent; the first part was really an Allegro non troppo--fast but not too fast, the Larghetto, not too slow, was therefore not disorderedly sentimental. The Rondo became a delightful "dansant" and a playful Allegro.

In those instances allowing him freedom within the orchestral conception, the soloist Theo Olof was at his best. His tone became less "troubled" and less emphatic. For many a soloist it could be an extremely useful and important occasion to be able to work with this conductor.

After the intermission a newly composed Elegy for orchestra entitled Llaqui (Sorrow) composed in 1964 by Chilean Leon Schidlowsky, received an intense performance. The many experiments of sound contained in this work as well as the programmatic content did not fail to impress the audience.

The end of the concert was a temptingly perfumed, but forceful performance of Ravel's La Valse.

It would be desirable if we were to see Izquierdo soon in this country again and then for a longer time. What he has accomplished in this short time with the Residentie Orchestra is of a unique quality elevating attendance at his performances to something much more than habitual behavior.