



## LOS ANGELES PHILHARMONIC

### Critical Acclaim

"The most successful American orchestra." - *Los Angeles Times*

"It should be chiseled above the doors of every symphony hall: What an orchestra plays matters as much as how it plays, if not more so. By that measure a strong case can be made that the Los Angeles Philharmonic...is the most important orchestra in the country." - *The New York Times*

"If ever an orchestra was riding the crest of a wave, it is the Los Angeles Philharmonic."  
- *The Times (London)*

"...the most multi-faceted orchestra in the world and certainly the one putting the greatest emphasis on music of our time." - *Los Angeles Times*

"Under Salonen, the [Los Angeles] Philharmonic became the most interesting orchestra in America; under Dudamel, it shows no signs of relinquishing the title." - *The New Yorker*

Best Orchestras of 2012 – #1) Los Angeles Philharmonic Orchestra – "The most talked-about and widely-travelled US orch, carrying Brand Dudamel to all four corners of the earth, split a Mahler cycle between US and Venezuela, advanced tremendous outreach work across its own urban area."  
- Norman Lebrecht's *Slipped Disc*

"The L.A. Phil still boasts the most varied and venturesome offerings of any major orchestra."  
- *Los Angeles Times*

"At a time when many orchestras are offering 'safer,' crowd-pleasing repertoire picks online, it's refreshing to see the LA Phil coming out of the gate with programming that speaks to why it is at the forefront of American orchestras today." - *Billboard*

"'Blow bright' is the seventh work commissioned and performed by the L.A. Phil this fall [2013], the sixth given its world or U.S. premiere. It is also one of 10 works by living composers the orchestra has performed in the last 10 weeks. That's got to be some kind of record for a modern major symphony orchestra." - *Los Angeles Times*

**Walt Disney Concert Hall (January 18, 2014)**  
**Robin Ticciati, conductor; Emanuel Ax, piano**  
**LIGETI *Melodien*, SCHUMANN Symphony No. 1, "Spring", BRAHMS Piano Concerto No. 1**

"The L.A. Phil played with confident flair, with an intricately gauged sense of color."  
- *Los Angeles Times*

**Walt Disney Concert Hall (December 12, 2013)**  
**Gustavo Dudamel, conductor; Los Angeles Children's Chorus**  
**TCHAIKOVSKY *The Nutcracker* (complete)**

"This was an L.A. Phil 'Nutcracker' all the way. Dudamel took full advantage of his orchestra's flexibility and modern sound." - *Los Angeles Times*

**Walt Disney Concert Hall (December 5, 2013)**  
**Rafael Frühbeck de Burgos, conductor**  
**HAYDN Symphony No. 1; Symphony No. 100, "Military", RIMSKY-KORSAKOV**  
***Scheherazade***

"The L.A. Phil responded in fabulous form. Concertmaster Martin Chalifour conveyed the rapturous intensity of the many violin solos. The winds were wonderful...The brass brought chills down the spine." - *Los Angeles Times*

**Walt Disney Concert Hall (November 9, 2013)**  
**Manfred Honeck, conductor; Frank Peter Zimmermann, violin**  
**DVOŘÁK *Carnival Overture*; Violin Concerto; Symphony No. 8**

"Honeck found a way, leaping into Dvořák's "Carnival Overture" as if to celebrate the hall's existence with as boisterous and as exuberant a performance as you can imagine, getting a sharp response from the Phil on accents with sudden, swiping gestures. And it wasn't all fireworks and heat, for Honeck made the lyrical sections flow for maximum contrast." - *Los Angeles Times*

**Walt Disney Concert Hall (November 9, 2013)**  
**Bramwell Tovey, conductor; Alison Balsom, trumpet**  
**BRITTEN *The Young Person's Guide to the Orchestra*, Bramwell TOVEY *Songs of the Paradise Saloon*, SHOSTAKOVICH Symphony No. 5**

"...the L.A. Phil sounded exceptional...Tovey got such a big, fulfilling sound from the orchestra in this symphony that there was no countering a sense of enormous excitement." - *Los Angeles Times*

**Walt Disney Concert Hall (October 26, 2013)**  
**10<sup>TH</sup> ANNIVERSARY CELEBRATION**  
**Esa-Pekka Salonen, conductor; Leila Josefowicz, violin**  
**IVES *The Unanswered Question*, Esa-Pekka SALONEN Violin Concerto, SIBELIUS**  
**Symphony No. 5**

"Sibelius' Fifth Symphony ended the concert with answers for unasked questions. The performance was galvanic. Salonen regulated orchestral textures as though they were sonic rapids. Waves of

different viscosities overlapped and crashed. There was play in the middle movement, just as there is play in Salonen's own music. But it was the vastness of a great performance that overwhelmed. If I had to choose the most probing, most original, most personal, and most sonically tactile performance of any symphony I've heard this year, Salonen's Sibelius Fifth wins hands down."  
- *Los Angeles Times*

**Walt Disney Concert Hall (October 23, 2013)**  
**10<sup>TH</sup> ANNIVERSARY CELEBRATION - The Anniversary Concert**  
**Esa-Pekka Salonen, conductor; James Darrah, director**  
**ZAPPA 200 Motels (world premiere)**

"...the L.A. Phil nailed the score spectacularly." - *Los Angeles Times*

**Walt Disney Concert Hall (October 12, 2013)**  
**10<sup>TH</sup> ANNIVERSARY CELEBRATION**  
**Gustavo Dudamel, conductor; Leif Ove Andsnes, piano; Los Angeles Master Chorale**  
**BEETHOVEN *The Ruins of Athens* Overture, BEETHOVEN Piano Concerto No. 4, Brett DEAN**  
***The Last Days of Socrates* (U.S. premiere, LA Phil commission)**

"The performance sounded close to ideal." - *Los Angeles Times*

**Walt Disney Concert Hall (October 4, 2013)**  
**10<sup>th</sup> ANNIVERSARY CELEBRATION**  
**Gustavo Dudamel, conductor; Pedro Carneiro, percussion; Yefim Bronfman, piano**  
**LIEBERSON (Oliver Knussen realization) *Shing Kham* (world premiere, LA Phil**  
**commission), SCHUBERT Symphony No. 4, TCHAIKOVSKY Piano Concerto No. 1**

"Dudamel thought big. Sparks flew from keyboard to orchestra and back. It was a knockout."  
- *Los Angeles Times*

**Walt Disney Concert Hall (September 30, 2013)**  
**10<sup>th</sup> ANNIVERSARY CELEBRATION**  
**OPENING NIGHT CONCERT AND GALA:**  
**WALT DISNEY CONCERT HALL, THE FIRST TEN YEARS**  
**Gustavo Dudamel, conductor; Yo-Yo Ma, cello; Netia Jones, director and video**  
**installations**  
**CAGE '4'33", BACH Cello Suite No. 3, Prelude, TCHAIKOVSKY *Rococo Variations*, ADÈS**  
***These Premises are Alarmed*, MAHLER 3<sup>rd</sup> movement, Symphony No. 9, SAINT- SAËNS 4<sup>th</sup>**  
**movement, Symphony No. 3, "Organ"**

"...even Hollywood celebrities sat in awesome silence through John Cage's '4'33",' taking in the glory of a great and welcoming cultural space. Gustavo Dudamel ended with 'When You Wish Upon a Star.' Wish fulfilled." - *Los Angeles Times*

**Hollywood Bowl (August 11, 2013)**  
**Gustavo Dudamel, conductor**  
**VERDI *Aida***

"The Los Angeles Philharmonic and Master Chorale were thrilling and, once or twice, downright revelatory." - *Los Angeles Times*

"...the outstanding musicianship of this grandly conceived reading will linger long in the memory."  
- *Musical America*

**Hollywood Bowl (July 9, 2013)**  
**Bernard Labadie, conductor; Karina Gauvin, soprano; Ann Hallenberg, alto**  
**HAYDN Symphony No. 104, "London", PERGOLESI *Stabat mater***

"The performance by the Los Angeles Philharmonic, conducted by Bernard Labadie and with two emotionally pertinent vocal soloists, was stirring in its immediacy. I loved it." - *Los Angeles Times*

**Hollywood Bowl (July 9, 2013)**  
**Michael Tilson Thomas, conductor; Los Angeles Master Chorale**  
**MAHLER Symphony No. 2, "Resurrection"**

"[Tilson Thomas] inspired exceptionally fine playing. And he encouraged richly expressive solo playing throughout the band...giv[ing] the impression that Mahler's suffering is our individual suffering and that Mahler's ecstasy is shareable." - *Los Angeles Times*

**Segerstrom Center for the Arts (May 24, 2013)**  
**Gustavo Dudamel, conductor; Ariana Ghez, oboe; Michele Zukovsky, clarinet; Whitney Crockett, bassoon; Andrew Bain, horn**  
**PENDERECKI Ciaccona, MOZART Sinfonia concertante, K. 297b, MENDELSSOHN**  
**Symphony No. 5, "Reformation"**

"It was a splendid performance. Dudamel and the musicians dug into [Mendelssohn's Symphony] con gusto, as if it were an unquestioned masterpiece. They mined the breathless early Romantic expressiveness of it. They delved intensely into the sinewy counterpoint. They extolled the nobility of its higher thoughts and played robustly with its folksy inclinations." - *Orange County Register*

**Walt Disney Concert Hall (May 17, 2013)**  
**Gustavo Dudamel, conductor; Jean Nouvel, architect; Azzedine Alaïa, designer;**  
**Christopher Alden, director; Aaron Black, lighting design**  
**MOZART *The Marriage of Figaro***

"The orchestra, particularly in the solo playing, was exquisite." - *Los Angeles Times*

"...the LA Phil under the baton of Gustavo Dudamel played a beautifully sprung performance, in which Mozart's playful rhythms and quietly romantic melodies came to the fore." - *Musical America*

"And then there is Dudamel, whose ever-attentive conducting created a perfectly balanced confection of interweaving vocal and orchestra layers. The result was a *Marriage of Figaro* that

combined dramatic intensity and social commentary with music making at a level that could only be described as sublime." - *San Francisco Classical Voice*

"And when you're listening to Mozart played by the LA Phil, how could you possibly be disappointed?...another world-class performance from the orchestra..." - *Culture Spot LA*

"It was glorious in every respect: visually striking, dramatically compelling, and musically excellent." - *All is Yar*

**Walt Disney Concert Hall (April 28, 2013)**

**Lionel Bringuier, conductor; Jean-Yves Thibaudet, piano**

**MESSIAEN *Les offrandes oubliées*, SAINT-SAËNS Piano Concerto No. 5, RAVEL *Daphnis et Chloé* Suite No. 2; *La Valse***

"Color kept coming...Bringuier carefully let the details emerge. He also loves a good swell and loud climaxes, and the LA Phil, at its thick and lush best, let him have what he loves. The ecstatic final dance had an energy more often found in a frenzied, amplified dance club than a philharmonic society." - *Los Angeles Times*

**Walt Disney Concert Hall (April 14, 2013)**

**Susanna Mälkki, conductor; Leila Josefowicz, violin**

**Enno POPPE *Markt* (U.S. premiere), STRAVINSKY Violin Concerto, BRAHMS Symphony No. 4**

"Poppe's idea seems to have been to convey the chaos, colors and musical smells of a marketplace. The L.A. Phil did so in brilliant, wide-screen Technicolor. Surely this is what he wanted."  
- *Los Angeles Times*

**Walt Disney Concert Hall (March 7, 2013)**

**Barbican Centre, London (March 16, 2013)**

**Kultur und Kongresszentrum, Lucerne (March 20, 2013)**

**Salle Pleyel, Paris (March 23, 2013)**

**Avery Fisher Hall, New York (March 27, 2013)**

**Gustavo Dudamel, conductor**

**ADAMS *The Gospel According to the Other Mary***

"The orchestra sounds in fantastic shape: translucent yet punchy; precise but full of players who know how to phrase beautifully...And, most impressive of all, the Angelenos had the vision and the bravery to bring two entire concerts of pieces composed in the past six years – and deliver them with irresistible finesse and fervor. This was especially true of Saturday's epic offering: the European premiere of *The Gospel According to the Other Mary*." - *The Times*

"The orchestra under Dudamel plays the difficult score with wonderful spirit and grace."  
- *Associated Press*

"Under conductor Dudamel's direction, the score unfolded energetically and with musical polish."  
- *Musical America*

"The blazing and vibrant playing of the orchestra under Mr. Dudamel conveyed ownership of a score they should rightly be proud of." - *New York Times*

"The work's great ambitions have been realized. The L.A. Phil has shown yet again that it matters...The L.A. Phil sounded inspired from beginning to end." - *Orange County Register*

"A musical triumph at the very least." - *Mundoclasico.com*

"A self-effacing Dudamel and a sleek LA Phil seemed to have it all in the palms of their masterly hands." - *The Arts Desk*

"...there cannot be enough praise for the performance of Adams' sharp, gritty sound by the orchestra, led by Gustavo Dudamel, and the soloists." - *Tages Anzeiger (translated from German)*

"It's hard to imagine a better interpretation of the piece than the one delivered by the wonderful soloists, the rousing chorus and the brilliant Los Angeles Philharmonic under the fabulously meticulous and prudent Gustavo Dudamel." - *Kultur (translated from German)*

**Walt Disney Concert Hall (February 28, 2013)**  
**Barbican Centre, London (March 17, 2013)**  
**Kultur und Kongresszentrum, Lucerne (March 21, 2013)**  
**Salle Pleyel, Paris (March 24, 2013)**  
**Avery Fisher Hall, New York (March 28, 2013)**  
**Gustavo Dudamel, conductor**  
**VIVIER *Zipangu*, DEBUSSY *La Mer*, STRAVINSKY *The Firebird (complete)***

"You couldn't help but be impressed by the players' dexterity and Dudamel's commitment...The orchestral sound was ravishing from start to finish." - *The Guardian*

"The orchestra's playing had a miraculous sheen and lightness." - *The Telegraph*

"The orchestra sounded like a million bucks." - *Orange County Register*

**Barbican Centre, London (March 14, 2013)**  
**LA Phil New Music Group**  
**Gustavo Dudamel, conductor; John Adams, conductor; Joseph Pereira, percussion**  
**CHIN *Graffiti* (European premiere, LAPA co-commission with Barbican), PEREIRA**  
**Concerto for Percussion and Chamber Orchestra (European premiere), ADAMS *Son of Chamber Symphony***

"...everything about the performance under Dudamel was vivid and immaculate; musically it was a remarkable occasion." - *The Guardian*

"It was in the third piece, by the Korean composer Unsuk Chin, that a spell-binding imagination for strange sounds came together with real musical invention. Coaxed by the flexible baton of conductor Gustavo Dudamel, the players impressed with two very different sorts of virtuosity: slow transformations of colour in the entrancing melancholy slow movement, and divine lightness and wit in the third. No doubt about it, the LA Phil is a class act, which is bringing something new to town." - *The Daily Telegraph*

"...in scheduling such a programme, the LA musicians and their music director Gustavo Dudamel demonstrated the kind of bravery few other world-class orchestras possess...[the LA Phil's] New Music Group tackled three widely contrasting works with terrific assurance, bringing chilly London a tantalizing slice of LA's contemporary-music scene." - *Classicalsource.com*

**Walt Disney Concert Hall (January 18, 2013)**  
**Pablo Heras-Casado, conductor; Midori, violin**  
**KODÁLY *Háry János* Suite, EÖTVÖS Violin Concerto (world premiere, LA Phil commission), BARTÓK Concerto for Orchestra**

"Bartok's Concerto for Orchestra is an L.A. Phil specialty and Heras-Casado's performance was meticulous...He dazzles without calling attention to himself. What he did call attention to was the L.A. Phil. The Concerto for Orchestra is an orchestral showpiece, and the playing, section-to-section and individual-to-individual, was sophisticated, secure and unbeatable." - *Los Angeles Times*

"A very young and powerful-sounding Philharmonic maximized the brilliance of Eötvös's writing to the full, playing its part in pushing the soloist to the limit. They responded to Pablo Heras-Casado's precise, balletic urging with the consummate virtuosity and open-hearted generosity that is becoming their trademark." - *Strings*

**Walt Disney Concert Hall (December 13, 2012)**  
**Zubin Mehta, conductor**  
**MOZART Overture to *Don Giovanni*, HINDEMITH Symphony *Mathis der Maler*, DVORÁK Symphony No. 7**

"The orchestral sound revealed a burnished luster. String articulation was firm. The bass section (the bass was Mehta's instrument) felt bolted to the stage. The brass were golden. The winds smooth. Just as last week, when the orchestra remembered its gleaming old self under another former music director, Esa-Pekka Salonen, it now just as naturally returned to an earlier, Mehta era." - *Los Angeles Times*

**Walt Disney Concert Hall (November 30, 2012)**  
**Esa-Pekka Salonen, conductor**  
**BEETHOVEN *King Stephen* Overture; Symphony No. 2, LUTOSŁAWSKI Fanfare for Los Angeles Philharmonic; Symphony No. 1**

"Most extraordinary of all was the end. The somewhat conventional frenzy of the Finale got demolished by a bigger-still orchestral bomb, and then atmosphere clears into a vision of wonder. Have we died and gone to heaven?...Friday it was [Salonen's] orchestra once more, electrifying in sound and astonishingly able to turn on a dime." - *Los Angeles Times*

"In both the 'Fanfare' and the Symphony No. 1, Salonen and the Philharmonic sounded very much at home. This well planned and well played concert made us feel the same about this music. It's nothing to be scared of; Lutoslawski was one of us." - *Orange County Register*

**Walt Disney Concert Hall (November 23, 2012)**  
**Vasily Petrenko, conductor; Simon Trpčeski, piano**  
**NIELSEN *Maskarade* Overture, GRIEG Piano Concerto, SHOSTAKOVICH Symphony No. 10**

"The Shostakovich Tenth was equally consummate and full of character...It thrived on exceptional playing throughout the orchestra. That included a smooth soulfulness from the winds, a meaty but not overly dark string tone, a sense of refinement from the brass and finely toned muscle from the percussion." - *Los Angeles Times*

**Walt Disney Concert Hall (November 8, 2012)**  
**Rafael Frühbeck de Burgos, conductor**  
**BEETHOVEN Symphony No. 8, FALLA *La vida breve* (complete)**

"...instrumental colors splashed and created a spell... the LA Phil's way is the way to hear it."  
- *Los Angeles Times*

**Walt Disney Concert Hall (October 11, 2012)**  
**Gustavo Dudamel, conductor**  
**RAVEL *Mother Goose* (complete), KNUSSEN *Where the Wild Things Are* (with video)**

"The star of this performance was the orchestra and the wonderful variations of sound it produced within its subdued, but silken rendering of the French score." - *Opera Today*

"...the opera is also full of great delicacy in atmospheric sections, and they were especially well played, with Dudamel emphasizing texture over clarity." - *Los Angeles Times*

**Walt Disney Concert Hall (September 28, 2012)**  
**Gustavo Dudamel, conductor**  
**RAVEL *Pavane pour une infante défunte*, STUCKY Symphony (world premiere, LA Phil co-commission), STRAVINSKY *Le sacre du printemps***

"Everywhere, Dudamel's intent was manifest...The Philharmonic responded with impressive virtuosity and verve." - *Orange County Register*

"Dudamel asked for, and pretty much got, something approaching superhuman execution...It sounded splendid." - *Los Angeles Times*

**Walt Disney Concert Hall (September 27, 2012)**  
**Gustavo Dudamel, conductor; Dancers from American Ballet Theatre**  
**ADAMS *The Chairman Dances*, SAINT-SAËNS *The Swan*, STRAVINSKY *Apollo's Variation from Apollo*, TCHAIKOVSKY Selections from *Swan Lake*, BERNSTEIN Three Dance Episodes from *On the Town***

"Unlike the typically clichéd orchestra gala...the L.A. Phil's galas take chances...the L.A. Phil played with glowing, unforced brilliance...Dudamel and the L.A. Phil know how to put on a show, which is rare in the orchestra gala business." - *Los Angeles Times*

"...smartly conceived and beautifully performed..." - *International Review of Music*