



GUSTAVO DUDAMEL

Press Acclaim

With the Los Angeles Philharmonic:

Los Angeles Times - May 20, 2013

"Mozart's opera is wonderfully performed in an L.A. Philharmonic production that even involves architect Jean Nouvel and designer Azzedine Alaïa. Jean Nouvel, the French architect, is credited with creating 'installations' for the Los Angeles Philharmonic production of Mozart's *The Marriage of Figaro*, although 'transformations' would be more accurate. Azzedine Alaïa designed the striking costumes. The result is a stunningly high style and wonderfully performed French 'Figaro' that customized Walt Disney Concert Hall on Friday night in more ways than one. ... This is the Dudamel's first 'Figaro.' ...he is light and, much of the time, swift. He is sensitive to his singers and to Mozart's lyricism. The orchestra, particularly in the solo playing, was exquisite."

Orange County Register - May 19, 2013

"...Dudamel is a wonderful Mozartian. In this 'Figaro,' he balanced rhythmic vigor with serene lyricism, robust accent with delicate detail, brisk momentum with easy flow. The Philharmonic matched his energy and suavity. One heard things anew. ...sit back, close your eyes, and bask in the glory of this music. You won't hear much better Mozart than this."

San Francisco Classical Voice - May 20, 2013

"...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."

Associated Press - July 18, 2011

"As for Dudamel and his orchestra, it was a treat to hear Puccini's score [*Turandot*] played with such verve and elegance. Dudamel revealed in the Orientalisms (Puccini used xylophones and Chinese gongs in his orchestration) and in the many quicksilver shifts in tempo and dynamics. The dramatic climaxes that end each act resounded with awe-inspiring power in the night air. But he also brought out some unexpectedly delicate harmonies in the strings that accompany the three ministers as they lament the pastoral lives they left behind to live at court. That scene can often seem like a tedious marking of time before *Turandot's* arrival, but under Dudamel's baton it became an interlude to treasure."

Los Angeles Times - July 18, 2011

"Dudamel's first *Turandot* was an exuberant show... It was a concert performance, outdoors [Hollywood Bowl]. Amplification was aggressive, and Dudamel went in for big musical effects. Puccini's old China was in bizarre and brilliant bloom, with the glitter of a big percussion section and with brass choirs on both sides of the stage for antiphonal effects, which the loud speakers honored...Dudamel's most impressive accomplishment was to bring the best out of everyone. He rarely lingered, nor did he see this as an occasion to single out the opera's most sophisticated atmospheric passages. He concentrated his enthusiasm, instead, on making the cast, the occasion and the opera seem special."

Pasadena Star-News - July 18, 2011

"Throughout the first half of its 90-year history, Hollywood Bowl regularly produced a number of significant opera evenings and in the past two years, Gustavo Dudamel has done his best to revive that tradition. Last season it was with Bizet's *Carmen*. Last night it was Puccini's final opera, *Turandot*... The Los Angeles Philharmonic played splendidly;...Dudamel conducted a sweeping, galvanizing performance of Puccini's final opera..."

Los Angeles Times - December 1, 2008

"...(Dudamel) wins over orchestras and audiences through the expression of an irresistible life force...[He] is a deep and serious interpreter..."

Bloomberg.com - December 3, 2008

"...On that podium stood a musical phenomenon like none other on the planet. You saw it in the hands, the eyes, the aura..."

Orange County Register - December 5, 2008

"...Dudamel is a conducting virtuoso...he is a very talented and perceptive musician..."

Los Angeles Times - January 6, 2007

"...Dudamel, who is 25, will be around for a long while. He is, as I am certain everyone in Disney instantly realized, a phenomenon...He most resembles a young Carlos Kleiber without the craziness. Like Kleiber, Dudamel does not appear to be leading the orchestra or even interacting with it. He *is* the orchestra, or is at least as one with it."

With the Simón Bolívar Youth Orchestra of Venezuela:

The New Yorker - December 3, 2007

"...the Simón Bolívar Youth Orchestra of Venezuela gives a glimpse of a possible future: one in which classical music becomes a more diverse and popular art without any loss of distinction...Dudamel gives an uncannily clear beat to the orchestra; he shapes the music with a natural intelligence; and, above all, he communicates his ideas with a zeal that even hardened professionals find irresistible...Dudamel achieved the most sensual and vital performance of Bartók's *Concerto for Orchestra* that I've ever heard..."

Philadelphia Inquirer - November 15, 2007

"...The event marked more than the decisive emergence of a young conductor and an interesting ensemble now making claim to international prominence...the concerts may represent a new chapter in orchestra history—as did Leopold Stokowski's Philadelphia Orchestra string sound and Georg Solti's marvelously eruptive Chicago Symphony...Dudamel has many moments of genius, in which instincts, energy and

analytical insight into the music fuse into an expression that makes the music sound fresh-minted but with an etched-in-stone monumentality..."

***Boston Globe* - November 9, 2007**

"...Viewed in person, his [Dudamel's] has a searing intensity when called for but also a fantastic dexterity that allows him to keep this huge orchestra's many gears on track with more success than anyone could expect...Every gesture was organic to the music at hand...The playing had a blazing heat at key moments in the Bartók and in the finale of Beethoven's Seventh Symphony, but also remarkable clarity..."

***The Independent (UK)* - August 21, 2007**

"...Gustavo Dudamel...is a shining example of opportunity unlocking gifts...Really, it was humbling."

***The Telegraph (UK)* - August 20, 2007**

"...He [Dudamel] is musical in every fibre of his body, and his Shostakovich was as profound and patient as his Mexican and Argentine second half was sparky and uninhibited. Music-making this joyous is in a class of its own..."

With the Gothenburg Symphony Orchestra:

***The Telegraph (UK)* - August 14, 2008**

"...Gustavo Dudamel, the young Venezuelan conductor, used his exuberant, persuasive conducting style to coax a seductive beat from the orchestra and to control the rhythmic clapping in the audience. This festive moment came at the end of a serious programme that had demonstrated the genuine rapport that has built up between Dudamel and the Gothenburg players during his year as music director..."

With the New York Philharmonic:

***The New York Times* - December 1, 2007**

"... [Dudamel] delivered teeming, impassioned and supremely confident performances...Clearly, the Philharmonic players were inspired by the boundless joy and intensity of his music-making...Mr. Dudamel has a powerfully intuitive feeling for color and character in music. In the second half of the program, conducting Prokofiev's Fifth Symphony, he conveyed the music's startling shifts between Neo-Classical formalism, ironic humor and barbaric power...His performance of the Adagio, taken at a slower, weightier tempo than usual, was elemental and mesmerizing..."

With the Vienna Philharmonic Orchestra:

***Tages-Anzeiger (Germany)* - September 12, 2007**

"With remarkable certainty he organized the Vienna Philharmonic in this by no means simple piano concerto, in which he then developed the power and the line thoroughly. In Mahler's First Symphony, Dudamel found himself to be even more in his element...Dudamel conducted from memory, sovereign here as well, leaving the piece free to flow, keeping the elegance of the score in mind...One can say, and not as a matter of course, that even though he was catapulted overnight onto the great podiums, this performance was no child's play." (Translation from German)

With the Philharmonia Orchestra:

The Guardian (UK) - June 9, 2008

"It is the mark of truly exceptional conductors that they can transform the most familiar pieces into something richly different, so that the routine becomes extraordinary. When he conducted the Simón Bolívar Youth Orchestra at last year's Proms, London concert-goers heard Gustavo Dudamel work that kind of alchemical magic...But here, making a guest appearance at the Philharmonia, he did the same thing with Shostakovich's Fifth Symphony. What characterized Dudamel's account of this most familiar of Shostakovich's works was its thoughtfulness...Dudamel is special indeed—there's no doubt about it."

With the San Francisco Symphony:

Orange County Register - March 29, 2008

"...[Gustavo Dudamel] is a musician of our times...[Dudamel] left no expressive stone unturned ..."

The Mahler Conducting Competition, Bamberger Symphoniker:

Financial Times - May 13, 2004

"[Dudamel conducted a]...blazing Mahler Fifth. From the opening trumpet fanfares, which he had painstakingly shaped in rehearsal, one sensed a real performance was in store. The huge orchestral eruption after the funeral march, frightening but superbly played and balanced, still reverberates in the mind. The Adagietto was ruminative yet pulsated, and the last movement was breathtaking in its exhilaration. Wherever Dudamel turns up next, it will be worth the voyage."