



## LOS ANGELES PHILHARMONIC CRITICAL ACCLAIM

“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*

“...the Los Angeles Philharmonic tops the list of America’s premier orchestras and serves as a lesson in how to update an august cultural institution without cheapening its work.”

*The New York 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*

“And its ambitiously varied programming means that, on any given night, Walt Disney Concert Hall could be serving up Mozart, avant-garde 21st century classical music, ranchera or Afro-pop – as eclectic a line-up as you’ll find at any venue in town.”

*Los Angeles Times*

“...the Los Angeles Philharmonic changed the perception of what an American orchestra could be....”

*The New York Times*

“This may be perhaps the most versatile orchestra in the business. It is able to jump on deliriously difficult new music with rare speed, and it regularly plays early music...with sparkling ease.”

*Los Angeles Times*

### **Walt Disney Concert Hall (January 27, 2012)**

**The Mahler Project**

**Gustavo Dudamel, conductor**

**Mahler: Symphony No. 6**

“Dudamel tapped the L.A. Phil’s incomparable responsiveness for Mahlerian ferocity and ephemeral delicacy. The sound, whether needing booming bass or evanescent percussion, maintained extraordinary tactile immediacy. Mahler may have had Armageddon in sight in the Sixth, but he knew the world’s wonders, and the sheer vibrancy of the L.A. Phil’s instrumental dabs of color made this performance practically -- and unusually for the Sixth -- a celebration of life. Gorgeous lyricism sprang, seemingly out of nowhere. Cow bells rang invitingly from onstage and off, as if the lush mountainside beckoned.”

*The Los Angeles Times*

“The Philharmonic was again in top form throughout the evening.”

*Pasadena Star News*

### **Walt Disney Concert Hall (January 13, 2012)**

**The Mahler Project**

**Gustavo Dudamel, conductor**

**Mahler: Symphony No. 4; Songs of a Wayfarer**

“...the players were clearly primed on Friday, and the playing all evening was exquisite.”

*Los Angeles Times*

**Walt Disney Concert Hall (December 2, 2011)**

**Esa-Pekka Salonen, conductor; Peter Sellars, director**

**Shostakovich: *Orango* (world premiere), orchestration by Gerard McBurney; Symphony No. 4**

“Salonen and the L.A. Phil gave a gripping performance... The L.A. Phil was this evening, on every level, brilliant.”

*Los Angeles Times*

**Davies Symphony Hall (October 23 and 24, 2011)**

**SFSO's 100<sup>th</sup> Anniversary Concert**

**Gustavo Dudamel, conductor; Johannes Moser, cello**

**Adams: *Short Ride in a Fast Machine* and *Tromba Iontana*; Chapela: *MAGNETAR* (LAPA commission);**

**Prokofiev: Symphony No. 5; Benzecry: *Rituales Amerindios* ; Berlioz: *Symphonie fantastique***

“If they don’t have weather in Southern California, what was that ferocious storm that blew into Davies Symphony Hall this week? Well, it was the Los Angeles Philharmonic, giving a breathless and often torrential pair of concerts under its unstoppable young music director, Gustavo Dudamel. Some of us may take a little while to recover.”

*San Francisco Chronicle*

“Over the two nights, the LA Phil displayed wonderful ensemble playing.”

*SFist*

“It was marvelous. Performing Berlioz’s ‘Symphonie fantastique,’ the conductor and his players showed that technical clarity and emotional weight can be two sides of the same coin.”

*San Jose Mercury News*

**Walt Disney Concert Hall (October 20, 2011)**

**Gustavo Dudamel, conductor; Johannes Moser, cello**

**Adams: *Short Ride in a Fast Machine*; Chapela: *MAGNETAR* (world premiere, LAPA commission);**

**Prokofiev: Symphony No. 5**

“...the performance overall was luminous, not weighty. In the slow movement, the sweet and sour strings, colored by kaleidoscopic wind and harp and piano sonorities, seemed to open up into a vast sonic space. Here the L.A. Phil produced a musical magnetic field, evoking the vastness of the universe that not even Chapela’s electronic or spectral wizardry could match.”

*Los Angeles Times*

**Walt Disney Concert Hall (September 27, 2011)**

**2011/12 Season Opening Night**

**Gustavo Dudamel, conductor; Herbie Hancock, piano**

**Gershwin: *Cuban Overture*, *An American in Paris*, *Rhapsody in Blue*; Hancock: Improvisations on Gershwin**

“The L.A. Philharmonic is noted for its flexibility, and the solo riffs were jazzy, authentic and unselfconscious, all of which is a real rarity in the symphonic world.”

*Los Angeles Times*

**Hollywood Bowl (September 6, 2011)**

**Itzhak Perlman, conductor and violin**

**Beethoven: Two Romances, Symphonies Nos. 5 and 8**

“...the Los Angeles Philharmonic gave an especially strong and integrated performance – gave its all – when indisputably respected and beloved violinist Itzhak Perlman seized the podium in conductor mode, for a stirring all-Beethoven evening.”

*Los Angeles Times*

**Hollywood Bowl (July 21, 2011)**

**Rafael Frühbeck de Burgos, conductor; Tamara Mumford, mezzo-soprano**

**Falla: *El amor brujo*; Berlioz: *Symphonie fantastique***

“The L.A. Philharmonic sounded altogether besotted: solos – there are many – were bewitching.”

*Los Angeles Times*

**Hollywood Bowl (July 21, 2011)**

**Gustavo Dudamel, conductor**

**Strauss: Overture to *Die Fledermaus*, On the Beautiful Blue Danube; Bruch: Violin Concerto No. 1; Enescu: Romanian Rhapsody No. 1; Liszt: Hungarian Rhapsody No. 2**

“These were also fabulous performances by the L.A. Philharmonic. By keeping the orchestra on its, so to speak, toes – and the many small solo passages were, each, a mini-pleasure – there was a brilliance and sheen that asked each piece to be re-evaluated as fresh and vital music, as music for now.”

*Los Angeles Times*

**Hollywood Bowl (July 17, 2011)**

**Gustavo Dudamel, conductor**

**Puccini: *Turandot***

“As for Dudamel and his orchestra, it was a treat to hear Puccini’s score played with such verve and elegance... The dramatic climaxes that end each act resounded with awe-inspiring power in the night air.”

*Associated Press*

“The Los Angeles Philharmonic played splendidly; this early in the season the musicians are in top-notch form.”

*Pasadena Star-News*

**Hollywood Bowl (July 14, 2011)**

**Gustavo Dudamel, conductor; Lang Lang, piano**

**Borodin: Polovtsian Dances; Prokofiev: Piano Concerto No. 3; Mussorgsky/Ravel: Pictures at an Exhibition**

“But even in the concerto, my ear was constantly drawn away from the keyboard and to the orchestra, to the mellow clarinets, the many-colored string and brass sections, the richness and character that Dudamel enticed from the L.A. Philharmonic... The orchestra brought a degree of intensity that seldom seems feasible at the Bowl.”

*Los Angeles Times*

**Walt Disney Concert Hall (June 2, 2011)**

**Brahms Unbound**

**Gustavo Dudamel, conductor; Renaud Capuçon, violin; Gautier Capuçon, cello**

**Brahms: Symphony No. 4, Double Concerto**

“The orchestra played brilliantly. The Capuçon brothers were electrifying. The audience not only stood and cheered (audiences do that everywhere all the time), but people waved their hands exultantly in the air at the end, as if at a pop concert or sports event. For two hours Thursday night, sitting in Disney felt like sitting on top of the orchestra world.”

*Los Angeles Times*

**Walt Disney Concert Hall (May 19, 2011)**

**Brahms Unbound**

**Gustavo Dudamel, conductor; Glorious Percussion, percussion ensemble**

**Brahms: Symphony No. 2; Sofia Gubaidulina: *Glorious Percussion* (U.S. Premiere)**

“This is a symphony that the L.A. Philharmonic could probably play elegantly without rehearsal. But there was sometimes a grit to the strings, a rasp to the brass, as if the players were after something novel. Brahms can get thick, but here instrumental sections stood out with distinctive tints...The Finale was a brassy and exuberant Brahms, not just unbound, but unbounded.”

*Los Angeles Times*

**Walt Disney Concert Hall (May 12, 2011)**

**Brahms Unbound**

**Gustavo Dudamel, conductor; Leila Josefowicz, violin; Christin Schäfer, soprano; Matthias Goerne, baritone; Los Angeles Master Chorale, Grant Gershon, music director**

**Steven Mackey: *Beautiful Passing* (West Coast Premiere); Brahms: *A German Requiem***

“[Dudamel] actively brought out an inner pulse and lavished attention on details. He put weight on robust low instruments whenever he could...The Los Angeles Philharmonic and Master Chorale were excellent...many in Disney were deeply moved.”

*Los Angeles Times*

**European Tour (January 21 – February 5, 2011)**

**Gustavo Dudamel, conductor**

**Adams: *Slonimsky's Earbox*; Bernstein: Symphony No. 1, “Jeremiah;” Beethoven: Symphony No. 7; Mahler: Symphony No. 9**

“In Adams’ ‘Slonimsky’s Earbox,’ the LA players sounded immediately like an orchestra that meant business. This spiky, surging work is a great concert opener, pulsing with energy, demanding full commitment from the players and certainly getting it here in a performance that fizzed from bar one... The opening of the 1942 ‘Jeremiah’ Symphony is a real showcase, and the LA players were not found wanting, again with beautiful string tone, punctuated by crisp brass...Beethoven’s Seventh Symphony set off with stately progress, Dudamel bringing out the inner lines with winning clarity. There was a sure sense of shape, control of dynamics, in a fresh and energetic performance that was always kept within appropriate limits.”

*Musical America*

“The second half contained Beethoven’s seventh symphony...Tempi were brisk, which proved a breathtaking challenge for the orchestra’s large forces: they rose to it with unanimous adrenalin and finesse. Above all, musicians and Dudamel alike allowed Beethoven’s genius to speak for itself, with ferocious vitality. It sounds easy, but that is the hardest task of all.”

*The Observer (UK)*

“[The concert] opened with John Adams’s ‘Slonimsky’s Earbox,’ one of those roller-coaster orchestral show-pieces that Adams does so well. It showed off the Los Angeles Philharmonic’s extraordinary sound, big and powerful and with everything equally ‘in your face’. It was perfect for this piece, where each little detail looms equally large, like one of those Californian hyper-realist paintings.”

*Telegraph (UK)*

“The Los Angeles Philharmonic seemed to bring all the shiny surfaces of their spanking Disney concert hall with them to London. Their tour opener – John Adams’ ‘Slonimsky’s Earbox’ – was a Californian dazzler. Talk about arriving with a splash; or even a bigger splash.”

*The Independent (UK)*

“...the Beethoven was electrifying. Dudamel used almost unfashionably large forces by UK standards, but controlled them superbly throughout. Textural complexity was balanced by tremendous grace of phrasing and the instrumental solos were often exquisitely played. The slow movement, opening in a mood of profound sadness, gradually acquired a relentless momentum as it progressed that took it into troubling, curiously disconsolate emotional territory... It was impossible not to be swept away.”

*The Guardian (UK)*

“...the emotional impact of one of Mahler’s most piercing conceptions was articulated with a refinement and expressivity that touched the sublime.”

*The Guardian (UK)*