



LOS ANGELES PHILHARMONIC

Critical Acclaim

"The L.A. Phil still boasts the most varied and venturesome offerings of any major orchestra."

Los Angeles Times

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

"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

"If ever an orchestra was riding the crest of a wave, it is the Los Angeles Philharmonic."

The Times (London)

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

"Barok'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

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*

"...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)*, KNUSSSEN *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

Hollywood Bowl (August 9, 2012)

Gustavo Dudamel, conductor; Yuja Wang, piano

TCHAIKOVSKY Piano Concerto No. 1; Symphony No. 4

"What was most arresting about the symphony was not orchestral polish, but the sense of music being made as life being lived – for the here and now and also with a sense of higher purpose."

Los Angeles Times

Walt Disney Concert Hall (May 31, 2012)

Gustavo Dudamel, conductor

ADAMS *The Gospel According to the Other Mary*

"The orchestra had not been expecting Adams to deliver quite so vast a piece, and rehearsal time was limited. Under the circumstances, and, indeed, by any standard, they played magnificently; the brass section, in particular, deserves a medal for courage under fire...The LA Phil demonstrated once again why it is the most creative, and, therefore, the best, orchestra in America."

The New Yorker

Walt Disney Concert Hall (May 18, 2012)
Gustavo Dudamel, conductor
MOZART *Don Giovanni*

"Already the most adventurous major symphony orchestra in the country, it has set its sights on being the most adventurous opera company too, with an enviable portfolio of new and recent works."

The New York Times

"2012 Best Opera Performance: To Gustavo Dudamel, the Los Angeles Philharmonic and a dream cast for Mozart's 'Don Giovanni,' with a deliciously crumpled set by Frank Gehry."

Orange County Register

"The performance was highlighted...by the music. The orchestra played with supple buoyant brilliance throughout the entire three hours."

Pasadena Star-News

"...the orchestra under Dudamel sounded great...it was a brisk, well-detailed and outright inspiring performance from Dudamel and the orchestra."

Out West Arts

"...the orchestra, with all of its principals, performed flawlessly."

Culture Spot LA

Walt Disney Concert Hall (May 10, 2012)
Gustavo Dudamel, conductor; Alina Pogostkina, violin
MOZART Overture to *Le nozze di Figaro*; Posthorn Serenade, VASKS *Distant Light*

"If the concerto shone a rich spotlight on the Phil's strings, Mozart's 'Posthorn' Serenade was the chance for the Phil's wind section to take center stage...Dudamel led a propulsive reading of this 40-minute work and the entire orchestra was in top form throughout."

Pasadena Star-News

Walt Disney Concert Hall (May 3, 2012)
Sir Simon Rattle, conductor; Magdalena Kožená, mezzo-soprano
LIGETI *Atmosphères*, WAGNER Prelude to Act 1 of *Lohengrin*, MAHLER Rückert Lieder, BRUCKNER Symphony No. 9

"The Ligeti was rendered with a solidity of ensemble one rarely hears even in warhorses...The orchestra played with enviable precision...The work's diminuendo allowed Rattle to segue seamlessly into the Wagner...with the L.A. Philharmonic delivering some of its most ravishing playing in recent memory."

Musical America

"The L.A. Phil has become one of the world's proudest and hottest orchestras...the chemistry between Rattle [and the LA Phil] is still there. Thursday's concert ended with a gloriously grand performance of Bruckner's Ninth Symphony."

Los Angeles Times

"Rattle's leadership, combined with the L.A. Phil's powerful sound, made for a most illuminating and satisfying evening of music. Rattle brought out the best in this already fine orchestra. It was a pairing worthy of every superlative available."

Concertonet

Walt Disney Concert Hall (March 15, 2012)
Piatigorsky International Cello Festival
Neeme Järvi, conductor; Ralph Kirshbaum, cello
DVORÁK Carnival Overture; Cello Concerto, SHOSTAKOVICH Symphony No. 5

"The most impressive sounds in some ways were the quietest. Midway through the Largo, Shostakovich breaks out a clamor with quiet tremolos in the violins that sounded subdued and distant, yet so vital that they seemed to emanate from the walls...The stunning effect spoke well for the ability of veteran maestro Mr. Järvi and the players to trust one another, and for the ability of the hall to deliver the faintest of sounds."

The New York Times

"Järvi opened the concert with a Dvorak Carnival Overture whose outer sections ripped and roared as much as you might want, delivered with bracing clarity by the Philharmonic."

Los Angeles Times

Walt Disney Concert Hall (March 10, 2012)
Trey Anastasio with the Los Angeles Philharmonic

"...his debut performance with an orchestra in LA was a triumph...[a] very seriously musical performance that saw Anastasio himself often in awe of the musicians behind him."

The Hollywood Reporter

"the LA Phil breathed new life into these songs."

Neon Tommy

Walt Disney Concert Hall (February 23, 2012)
Charles Dutoit, conductor
STRAVINSKY Symphonies of Wind Instruments, DEBUSSY *La mer*, PROKOFIEV Suite from *Romeo and Juliet*

"...the orchestra's account of the suite was riveting – full of innocence and yearning, surging with passion. A different kind of elemental force was conjured, impulsive and emotional."

Los Angeles Times

Teresa Carreno Concert Hall, Caracas, Venezuela (February 18, 2012)
The Mahler Project
Gustavo Dudamel, conductor
MAHLER Symphony No. 8, "Symphony of a Thousand"

Best of 2012: "With the combined Los Angeles Philharmonic and Simon Bolivar Symphony, along with 1,200 (!) singers from every state in Venezuela onstage in Caracas, Gustavo Dudamel climaxed his unprecedented Mahler Project with what has to have been the most extravagant performance of Mahler's Eighth Symphony ever. For the month-long Mahler Project, an indefatigable Dudamel had conducted complete cycles of Mahler's nine symphonies first in Los Angeles and then in Caracas. By the end he reached this blockbuster of wonder. Deutsche Grammophon captured it on disc, making it the video of the year."

Los Angeles Times

Best of 2012: "Nothing I saw all year compared to my February visit to Caracas in the company of Deborah Borda, Gustavo Dudamel, the Los Angeles Philharmonic and a few bodyguards...Dudamel, a jovial maestro who turns serious on the podium, led the combined forces of the Phil and the Simon Bolivar orchestra plus uncountable kids in a glorious rendering of Mahler's 'Symphony of a Thousand.'"

Bloomberg

**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."

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 Prologue to *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 100th Anniversary Concert
Gustavo Dudamel, conductor; Johannes Moser, cello
ADAMS *Short Ride in a Fast Machine*; 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

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