



**GUSTAVO DUDAMEL  
WITH THE LOS ANGELES PHILHARMONIC  
PRESS ACCLAIM (2009-2010)**

**U.S. Tour (May 10-22, 2010):**

**New York Times** - May 23, 2010

"...Mr. Dudamel conducted with an assurance that made even the oddest twists seem a convincing alternative vision, and the Los Angeles players responded to his kinetic podium technique with a beautifully burnished, perfectly balanced performance... the Mahler – and an account of the Intermezzo from Puccini's 'Manon Lescaut,' offered as an encore – left no doubt that [the orchestra] was in superb shape..."

**Baltimore Sun** - May 19, 2010

"...there's an awful lot of substance behind the Dudamel juggernaut, and it was on display Monday night at the Kennedy Center, where the Washington Performing Arts Society presented Dudamel and the LA Phil. The conductor, who has yet to hit 30, sure knows how to put an exciting edge into music-making, how to ensure that the players give their all to each and every measure...it was also impossible to miss the expressive thrust from the ensemble, especially the huge surge of power behind fortissimo passages. Fittingly, the program opened with a big work by Bernstein, his Symphony No. 2, "The Age of Anxiety." Dudamel seemed thoroughly at home with the diverse stylistic elements in the score, from the jazzy to the Mahlerian... In many ways, the real test of Dudamel's abilities came after intermission, when he turned to Tchaikovsky's "Pathetique." It takes considerable imagination to make such standard fare come alive in compelling fashion, rather than just let the familiar, beloved tunes carry the day on their own...This was visceral stuff...much was gained from the conductor's urgent approach and his appreciation for the poetic richness in this noble work..."

**Washington Post** - May 19, 2010

"...[Dudamel and the orchestra] offered one of the most involving and compelling performances of Tchaikovsky's "Pathetique" symphony I've ever heard. This was music played by someone who loves music, someone who had an idea where he was going with the piece; and the orchestra opened its collective heart and went right along with him. Perfect? No. Gorgeous? Yes. The big question about Dudamel has been how he would fare when given the responsibility of charting his own artistic course, and Monday's concert showed someone who appeared to be moving in the right direction...The music was alive to the tips of the players' fingers...the musicians are playing for someone who is all about size and scope and heart..."

**Chicago Sun Times** - May 16, 2010

"...There's no question that, hype or no hype, Gustavo Dudamel, the 29-year-old conducting sensation from Venezuela, is a major ambassador for classical music in the still new century. Crowds cheer him, young people recognize him, he attracts new audiences and he inspires aspiring musicians...There is no doubt that Dudamel lives in music and that he is highly intelligent and articulate about both music and life..."

**Classical Review - May 15, 2010**

"...the L.A. Phil is playing with remarkable fire under its new music director. Rarely does one see an American ensemble bring such physical intensity to their playing with string players swaying to the music...with an unbridled excitement that was as thrilling to watch as it was to hear...on the whole the Philharmonic is clearly a bravura ensemble that is playing with a new sense of discovery under their charismatic young maestro..."

**Arizona Republic - May 13, 2010**

"...If every concert were like the one the Los Angeles Philharmonic gave us this week, symphony seats would be as hard to come by as tickets for Game 7 between the Yankees and Red Sox. I mean the concert was thrilling...The audience went wild, whistling, yelping, and applauding..."

**Los Angeles Times - Culture Monster Blog - May 11, 2010**

"...Following the orchestra's performance, the habitually staid San Francisco classical music audience behaved as if its favorite baseball team had just scored a home run. Nearly every attendee in the packed 2,700-seat auditorium rose to his or her feet at the end of the concert..."

**Walt Disney Concert Hall - May 6-8, 2010:**

**Los Angeles Times - May 7, 2010**

"...His conducting of the 'Pathetique,' on Tchaikovsky's 170th birthday, was not only engaged but hyper-engaged. It was surely his greatest performance of the season. I'm sorry to break the news, ye orchestras of America. But the 'Eat-Your-Heart-Out' tour, as Dudamel devotees here have taken to calling it, is back on track and no doubt unstoppable..."

**Walt Disney Concert Hall - Americas and Americans Festival - April 22-23, 2010:**

**American Record Guide - July/August 2010**

"...Dudamel lit up the bursts of sound with a dazzling light. In fact, his conducting here showed how fast he is growing as an interpreter: he found the heart of the lingering passages..."

**Los Angeles Times - May 5, 2010**

"...Dudamel's conducting was infectious..."

**Orange County Register - May 2, 2010**

"...Orchestras often seem to be trying too hard these days to be relevant, but this concert was brought off with such flair that any objection was moot...Dudamel is opening up local audiences to heretofore neglected Latin American repertoire. So far, so great."

**Los Angeles Times - April 23, 2010**

"...Thursday night, Gustavo Dudamel conducted Leonard Bernstein's 'Age of Anxiety' Symphony without undo angst at Walt Disney Concert Hall. The happiest conductor in America has come home...Bernstein thought big. And Dudamel played him big. He conducted with the vigor of the young Bernstein and the rapture of the old Bernstein..."

**Orange County Register - April 23, 2010**

"...this was a grand performance...Dudamel seemed to hold the whole package together with a warm but concise lyricism, pressing the emotional excesses only so far. The orchestra sounded terrific, especially the committed strings...Dudamel again showed his sensitive, detailed command of accompaniment..."

**Pasadena Star-News/San Gabriel Valley Tribune/Whittier Daily News - April 23, 2010**

"...Dudamel managed the balances expertly, caressing the long lines with ardor, and the orchestra played elegantly throughout. It was, in a word, stunning..."

**Walt Disney Concert Hall – West Coast Left Coast Festival – November 27-29, 2009:**

**Musical America - November 30, 2009**

"...The results [Esa-Pekka Salonen's LA Variations] were both engaging and unexpected, with Dudamel emphasizing a previously unnoticed haunting quality in the music...Adams' latest piece, 'City Noir,' written for and premiered by the Philharmonic to inaugurate Dudamel's tenure in October, received a lively, assured performance by Dudamel and the huge orchestra...Dudamel doesn't return until the end of April, for the orchestra's next festival, "Americas and Americans," this one of his own devising. It's an occasion to look forward to."

**Walt Disney Concert Hall – November 12-15, 2009:**

**Los Angeles Times - November 13, 2009**

"...This beloved two-movement torso sounded so sonically fleshy and alive that it would have been hard to imagine fleshing it out further with realizations of the final two movements...Dudamel's performance was terrific...The sketches supply great tunes, exciting rhythmic passages and an orchestral exuberance, all of which Dudamel made arrestingly vivid. He also supplied a pulsating vibrancy to Berio's sonically juicy passages..."

**Walt Disney Concert Hall – November 5-8, 2009:**

**Los Angeles Times - November 6, 2009**

"...Gustavo Dudamel is back in town, and Thursday night he conducted a magnificently theatrical performance of Verdi's Requiem that felt like his first real concert as music director of the Los Angeles Philharmonic...Thursday, Dudamel already seemed an old Verdi hand. He led the grand and intricate 90-minute score for four vocal soloists, chorus and orchestra from memory. He gave a wonderful Italianate shape to Verdi's vocal writing. He found the source of the Los Angeles Master Chorale's radiance. He achieved remarkable expressive and vividly dramatic playing from the orchestra...it was almost spooky how Dudamel managed to tap into the robust, burnished Giulini L.A. sound...He went for richness over detail..."

**Orange County Register - November 6, 2009**

"...it was quite a concert. This was only Dudamel's second go at Verdi's Requiem in his career, but he already seems to have the massive work under his skin... It was as if Dudamel had taken the chains off the musicians. Everyone was playing out, singing out, shouting out. The looseness allowed expression, flexibility, warmth. It unleashed energy. It unleashed lyricism...Broad strokes were matched by telling details...The famous opening of the "Dies Irae" truly frightened, the conductor getting airborne. With trumpets spaced around the hall, the "Tuba Mirum" became a coup de theatre. The "Lacrymosa" swelled to a glorious outpouring. The "Sanctus" vaulted exuberantly...a memorable Verdi Requiem. Hard to ask for more..."

### **Walt Disney Concert Hall – October 9, 2009:**

**San Francisco Examiner** - October 12, 2009

“...it was one of the most exciting evenings in a concert hall I’ve experienced...Dudamel and the orchestra gave such a vivid account [of Mahler Symphony No. 1] it was like discovering the pleasures of the composer all over again...It was thrilling to hear (and feel) the music performed with such gusto...Dudamel and the orchestra received an ovation the volume of which I have only heard at a rock concert...There is something special and unique taking place at Disney Hall right now and if you can experience it in person I encourage you to do so...”

**Los Angeles Times** - October 10, 2009

“...the sheer intensity was astonishing...We’re in for a quite a ride.”

### **2009/10 Inaugural Gala at Walt Disney Concert Hall - October 9, 2009:**

**Strings Magazine** - January 2010

“...In addition to his charismatic presence and muscular musical power, the 28-year-old Dudamel...turned out to be a thoughtful musician with a unique ability as a conductor to seamlessly morph instrumental lines while maintaining a thrilling aura of new discovery that should appeal to classical newbies as well as seasoned listeners...”

**The Financial Times** - October 13, 2009

“...Dudamel conducted with an eloquent restraint that should serve him well in the years to come.”

**Musical America** - October 13, 2009

“...Mahler’s Symphony No. 1, a veritable party piece of Dudamel’s...garnered far more enthusiasm, in the form of a ten-minute ovation. It was well earned, an authoritative reading ripe with interpretive felicities...Dudamel never let momentum flag in playing of compelling transparency. In the second movement, he risked accents that might have emerged mannered in less competent hands, but his conviction and control justified this departure from convention. The third movement, too, lingered, this time over overtly ethnic strains, with vivid, satisfying results. Yet in many ways all this was prelude to a rip-roaring finale that somehow balanced visceral thrill against sound architectural underpinnings. Not surprisingly in an interpretation this uninhibited...shook Disney Hall to its rafters...”

**Pasadena Star-News/San Gabriel Valley Tribune/Whittier Daily News** - October 11, 2009

“...the performance (which he conducted from memory) was titanic – for the portentous off-stage horn calls of the opening movement, to the monumental crescendos that bring the symphony to its towering conclusion...what began in shadowy stillness exploded into radiant sunlight.”

**New York Times** - October 10, 2009

“...this was an exceptional and exciting concert by any standard...Mr. Dudamel, gyrating and in control at every moment, drew a cranked-up yet subtly colored performance of this challenging score from his eager players. He seemed so assured dispatching this metrically fractured work that I was fully drawn into the music, confident that a pro was on the podium. Like Mr. Dudamel’s Beethoven Ninth at the Hollywood Bowl, the Mahler performance was not what you might expect from a young conductor. For all the sheer energy of the music-making, here was a probing, rigorous and richly characterized interpretation, which Mr. Dudamel conducted from memory...”

**Wall Street Journal** - October 10, 2009

"...[Mahler's Symphony No. 1 was] a blaring crowd pleaser to be sure, but in Mr. Dudamel's hands this well-known symphony, which he led without a score, became something more; a fresh and supple work...The payoff predictably came in the finale, which the conductor layered precisely, gradually increasing tension until what began intensely turned heaven storming...What impressed me most was Mr. Dudamel's ability to shade dynamics...to judge from what we've heard so far, Mr. Dudamel seems ready for his close-up."

**Los Angeles Times** - October 9, 2009

"...Dudamel led everything with confidence and urgency..." -

**Orange County Register** - October 9, 2009

"Dudamel always seems to bring his 'A' game...His enthusiasm is a given...He is a great motivator and he's got taste...He rides the wave of musical impulses and expression, but he doesn't wallow in it, doesn't swoon. Every signal has a reason. He growls, he sings, he jabs fists, stabs fingers...Tempos were beautifully calibrated, many on the slow side to underline either serenity or power. Lovely rubatos, tender lyricism and sculpted phrasing were brought to bear at every turn, but the music never bogged down with these inflections, the long line, the intention, always evident. The big climaxes were refreshingly brisk, almost curt, whipped up, not overblown."

**Huffington Post** - October 9, 2009

"...this young maestro senses, seizes on and communicates every scintilla of its pastoral joy, lugubrious shtetl memory, piquant nostalgia and sky-touching exhilaration which is not to say that he slights delicacy or subtlety. It's all there. And it's there because he's in constant contact with the musicians. As though to say, 'I'm on the ride of my life and I'm taking you with me. We're on this ride together...'"

**Hollywood Bowl - ¡Bienvenido Gustavo! - October 3, 2009:**

**Gramophone Magazine** - December, 2009

"...everything Dudamel conducts he touches with magic, that it appears to be a dream collaboration between this young superstar musician with unlimited potential and LA's proud classical orchestra that deserves superstar billing...Confounding the critics, Dudamel turned out to be a serious, introspective young musician (although he still knew when to turn up the heat). At the Bowl, for more than 18,000 lucky lottery-winners, he explored Beethoven's Ninth...the results were fresh and spiritually illuminating. In the Mahler, Dudamel showed a boyish delight in the innocence and beauty of its sentimental rural melodies as well as in its chirping woodwinds in the introduction and outlandishly heavy accents in the *Scherzo*...For all those who want to assure the future of classical music, Gustavo Dudamel and the Los Angeles Philharmonic represent a brilliant ray of hope and dreams."

**New York Times** - October 5, 2009

"...That Mr. Dudamel, who made his American debut conducting the Philharmonic at the Hollywood Bowl in 2005, has already had an enormous impact on the cultural life of this city was clear when he made his first appearance of the night, conducting the YOLA Expo Center Youth Orchestra...[with the Los Angeles Philharmonic] This was not the Beethoven's Ninth some might have expected from a young dynamo. The tempos were restrained. Even in the scherzo, he strove for an organic steady pace. The slow movement had breadth and quiet intensity. And the finale, the choristers fired with enthusiasm, was exhilarating..."

**Musical America** - October 5, 2009

"...It was an auspicious start, the conductor injecting freshness and fervor into a symphony heard almost too often...Dudamel invested the music with uncommon lyric beauty and tender pacing...There is much to celebrate about this gifted musician's arrival here."

**Los Angeles Times** - October 4, 2009

"...the Dude pulled it off. Joy reigned. On Saturday, Gustavo Dudamel concluded '¡Bienvenido Gustavo!' – the 28-year-old Venezuelan conductor's first concert as L.A. Philharmonic's music director – with a Beethoven Ninth to be remembered...Dudamel tested the limits. He took the final measures faster than reasonable but just short of impossible...It felt at that moment, like the greatest show on earth."

**Orange County Register** - October 4, 2009

"...The kid's got talent, no question...The finale thrilled as it should, Dudamel in easy command of its oratory, the ebb and flow of it perfectly calibrated. Perhaps most remarkable was the conductor's consistent concentration and attentiveness throughout the symphony. No coasting here..."