



GUSTAVO DUDAMEL PRESS ACCLAIM

With the Los Angeles Philharmonic

Associated Press - July 18, 2011

“As for Dudamel and his orchestra, it was a treat to hear Puccini’s score 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.”

The 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...”

The 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...”

The Orange County Register - December 5, 2008

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

The 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...”

The 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 - August 21, 2007

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

The Telegraph - 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 (London) - 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

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 - 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.”(translated from German)

With the Philharmonia Orchestra

The Guardian - 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

The 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.”

Recordings with the Los Angeles Philharmonic

HECTOR BERLIOZ, Symphonie Fantastique (on i-tunes)

Allmusic.com

“Gustavo Dudamel won kudos worldwide for his extraordinary musicality, wide expressive range, astute technical mastery, and acute perception of what works in a score, and he has brought great vitality and excitement to his performances of the Romantic symphonic repertoire...one has to appreciate Dudamel's

artistic audacity and brilliance with the orchestra, which is completely inspired and utterly willing to play its collective heart out in this electrifying performance...the enthusiastic ovation at the end of this recording is totally warranted...”

BELA BARTÓK, Concerto for Orchestra (on i-tunes)

Classics Today.com

“...Dudamel effectively captures the music’s dynamism with muscular phrasing, pointed rhythms, and solid tempos...”

Recordings with the Simón Bolívar Youth Orchestra

TCHAIKOVSKY, The Tempest: Hamlet Fantasy – Overture; *Romeo and Juliet*

BBC Music Magazine - March 16, 2011

“...his is a special talent of the kind that can really make a difference. The ensemble precision of these performances is outstanding...a strong characterized non-routine performance of *Romeo and Juliet*.”

All Things Considered program on NPR - March 23, 2011

“...Music historians have always considered The Tempest second-rate Tchaikovsky. But great conductors reveal fresh ways to listen to a work they believe in, and Dudamel’s vivid and emotionally rewarding interpretation has opened my ears to the genius of this piece.”

RITE

BBC Music Magazine - August, 2010

“Dudamel not only gets [the SBYO] to deliver, but delivers something more: a Rite that develops thrilling momentum twice over, fast but without haste. It’s the outcome of well-judged pacing and an awareness that extremes of pace and weight have to be kept for real climaxes...The intensity is constant and unusual. In a unique and exhilarating sequence, La noche de los Mayas (Mayan Night) eventually takes the excitement a notch further...Dudamel draws you in with the big swaying chords at the start, before a winding melody oddly like Rachmaninov. But it’s the finale, with 11 percussionists in cadenza and then driving the whole orchestra on, that truly electrifies. Astonishing playing; astonishing music.”

TCHAIKOVSKY, Symphony No. 5; Francesca da Rimini

Plain Dealer (Cleveland) - March 27, 2009

“Gustavo Dudamel is the brightest shooting star on the conducting scene, which his new Tchaikovsky disc confirms to vibrant effect. The Fifth Symphony is trenchantly considered, its brooding and majestic episodes given equal weight through subtle phrasing and malleable tempos. Dudamel whips up an exciting frenzy in the finale and brings gripping dramatic urgency to ‘Francesca da Rimini.’ The Simón Bolívar Youth Orchestra of Venezuela sounds nothing like a youthful ensemble. The playing is magnificent. Grade: A”

The Daily Telegraph - February 23, 2009

“...The playing packs a passionate punch, the aching pangs of the first movement delivered with palpable anguish, the outbursts charged with hot-blooded fury...There is a naturalness to Dudamel’s phrasing and a well-developed palette. The symphony’s shift from darkness to light in the waltz is beautifully done...”

FIESTA

Gramophone Magazine - August 2008

“...The visceral impetus with which Dudamel plants firecrackers under his orchestra outplays anybody else...It’s that good, completely unheralded in fact...it’s the infectious hardcore Latin spirit that, once sampled, stays embedded in your imagination.”

Chicago Daily Herald - January 7, 2009

Named one of the “Top CDs of the Year”

“The 26-year-old Dudamel leads a program of music by composers from his native Venezuela and other Latin American countries, demonstrating why the Los Angeles Philharmonic was so eager to snap him up as its new music director. This is a wonderful calling card for the most charismatic and talented conductor of his generation.”

New York Times - Sunday, November 9, 2008

“the Simon Bolivar players match all comers in finesse and power, and outdo all in sheer exuberance...”

American Record Guide - November/December 2008

“If you like Latin American music, you will love this record. If you don’t, it may convert you. The music is full of life, incredibly rhythmic, and more colorful than an art gallery...The notes leap from the players’ pores...His beat is clear, gestures are to the point, and his hands transmit rhythm like a conjuror...This music is colorful, entertaining, and played with visceral enthusiasm and skill. It’s thrilling, really, and the sound is every bit as good...”

Gramophone Magazine Editor’s Choice - August 2008

“Dudamel’s charisma beats through every bar of this scintillating survey of Latin American music. His Venezuelan players, famously drawn from their country’s streets, where music has provided a route to a better life, throw everything into ‘their’ music. They play as if their hearts are fit to burst with pride as well as passion. And they sound magnificent, textures sharp and clean, driven on with rhythmic momentum...This is his first truly great album. I predict a smash hit...”

Gramophone Magazine - August 2008

“...The visceral impetus with which Dudamel plants firecrackers under his orchestra outplays anybody else – who has approached the piece...It’s that good, completely unheralded in fact...it’s the infectious hardcore Latin spirit that, once sampled, stays embedded in your imagination.”

Bloomberg.com - August 1, 2008

“...the amazing, 27-year-old Dudamel, who catches the throb of this mighty, slashing music and passes it on to the equally extraordinary youngsters of the Simón Bolívar Youth Orchestra...Dudamel has honed his youthful charges to a responsiveness, a sheen in the string tone, and ebullience in the winds and brass that elevate the Bolivar to a level far above any youth band in recent memory...Inherent in the new disc, therefore, are multiple levels of pride. Consider first the triumph of the young conductor and the orchestra he has developed out of the cream of Venezuela’s youthful talent. Consider then their music; the rhythms and orchestral colors of composers nurtured on these homelands, carving a musical language from beloved surroundings. Consider finally the man in charge, diminutive, dimpled, a phenomenally talented bearer of the message of rebirth for this whole business of classical music...”

Plain Dealer (Cleveland) - July 18, 2008

“...the dynamic young Venezuelan conductor Gustavo Dudamel and exceptional Simon Bolivar Youth Orchestra of Venezuela also catapult and caress music by compatriots Inocente Carreno, Antonio Estevez, Aldemaro Romero and Evencio Castellanos and Mexico’s Silvestre Revueltas and Arturo Márquez. It’s a wonderful earful. Grade: A”

San Francisco Chronicle - August 24, 2008

“...Dudamel’s instinct for high drama, diaphanous textures and incisive details is distinctive and unmistakable...Dudamel is constitutionally incapable of an unexciting performance.”

The Arizona Republic - August 3, 2008

“...He seems to inspire his musicians...And this album of music by Latin American composers could hardly be more infectious...If you ever tremble for the future of classical music, just listen to this CD and dance.”

MAHLER, Symphony No. 5

New York Times (online) - November 8, 2007

“...Mr. Dudamel’s interpretation and orchestra’s playing are both remarkable, mixing youthful energy with uncanny maturity...the overall quality of the playing is astonishing...”

San Francisco Chronicle - October 28, 2007

“Classical from the opening phrase, a rhythmically taut, tonally creamy trumpet call, this performance of Mahler’s Fifth Symphony signals a distinctive approach to a repertory staple. Again and again, under the baton of Gustavo Dudamel, the Simón Bolívar Youth Orchestra of Venezuela carves out fresh contours in the piece...Dudamel’s powers of interpretation and inspiration promise great things...”

Plain Dealer (Cleveland) - October 21, 2007

“...Here is a conductor with imagination, patience, daring and the ability to galvanize an orchestra. The five movements of the Fifth present enormous challenges for conductors of every age. Dudamel appears to be unruffled by the work’s emotional extremes or technical obstacles. He achieves superb contrasts of texture and color...The orchestra plays Mahler with exceptional control, finesse and power.”

BBC Music Magazine - August 2007

“...the gifted Dudamel has produced world-class levels of sophistication...”

Classic FM - August 2007

“DISC OF THE MONTH”

“...with Dudamel leading, [the orchestra] is capable of world-class performances...His version is ardent, fresh and beautifully shaped, with a yearning innocence that leaves you wanting more...”

BEETHOVEN, Symphonies Nos. 5&7

Los Angeles Times - August 27, 2007

“...There is energy in abundance, to be sure. Dudamel’s fingers are always working the emotional thermostat. The rhythmic vitality that comes through is as close as you can get to canning wildness...”

The Buffalo News - November 12, 2006

“...The story of Dudamel’s Youth Orchestra is like an inspirational movie...this recording is testament enough to the power of music...”

The Observer - September 17, 2006

“...there’s a rare freshness and dynamism here...Dudamel’s audacity pays off.”

The New York Times - August 27, 2006

“...The members of the Caracas-based Simón Bolívar Youth Orchestra combine youthful enthusiasm, technical finesse and mature profundity: a rare combination, and an ideal one to capture the urgency and optimism of Beethoven’s Fifth. From the work’s sinister opening motif through the lyrical second movement to the spirited final allegro, there is a refreshing sense of excitement...”

The Philadelphia Inquirer - August 27, 2006

“...This is model music-making...every phrase is played with an exciting, deeply internalized sense of ownership that adult orchestras would do well to emulate. Gustavo Dudamel is a significant talent.”

Chicago Tribune - August 18, 2006

“...If you think this orchestra and its firebrand maestro have nothing to add to the countless versions of these Beethoven warhorses that crowd the catalog, guess again. They perform both symphonies with tremendous intensity and commitment, as if their young lives would somehow be forfeit if they didn’t. Beethoven’s music clearly means the world to these players, and they embrace it as a shining symbol of their optimism, and hope for a better future than most kids of their generation are likely to know...”