



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

European Tour (January 21 – February 5, 2011)

“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)

"The Venezuelan had to return to the stage four times for curtain calls, bringing the National Auditorium audience to its feet and at the complete disposal of his extraordinary mastership and that of the Los Angeles Philharmonic."

El Nacional (English translation)

"[Dudamel] counted on the complicity of an orchestra of the highest of caliber such as the Los Angeles Philharmonic (with balanced sound, beautiful sonorousness and the confident intervention of each soloist) and showed that he controlled it with authority through management of rhythm and sonorous design."

Jornal Público (English translation)

Walt Disney Concert Hall (October 22, 2010) Charles Dutoit, conductor – Berlioz' Romeo and Juliet

"The clarity, here, was wonderful. The winds were pungent. The brass had point and presence. The strings were taut. The percussion (almost as much as in Messiaen) meant business. Berlioz is both profligate in his application of orchestral color and vigilant against overstatement. Much of the score's character comes from solos and ever-shifting small ensembles. The orchestral nimbleness was striking."

Los Angeles Times

Hollywood Bowl (August 1, 2010) Gustavo Dudamel, conductor – Bizet's Carmen

“At the opera’s end, Don José argues with and then stabs Carmen. The tenor didn’t have a knife in this concert performance. But Dudamel wielded his baton like one. The amplification was cranked up, orchestral detail came through loud and clear. The L.A. Philharmonic, as it had all night, sizzled. Carmen’s wasn’t the only breath taken away.”

Los Angeles Times

U.S. Tour (May 10-22, 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.”

The New York Times

“...Dudamel and the orchestra also 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.”

Washington Post

“...it was also impossible to miss the expressive thrust from the ensemble, especially the huge surge of power behind fortissimo passages.”

Baltimore Sun

“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 Suns and the Lakers.”

Arizona Republic

“It’s clear from the bravura performances Friday night at Symphony Center that the out-going Salonen has not only bequeathed a polished, highly virtuosic ensemble to his young colleague, but that the LA 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.”

Classical Review

“...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...”

Los Angeles Times – Culture Monster Blog

Walt Disney Concert Hall (April 22, 2010) Gustavo Dudamel, conductor - Bernstein’s Symphony No. 2, *Age of Anxiety*

“...this was a grand performance. It made as convincing a case for the work as any we’ve heard. We were fortunate to have as piano soloist Jean-Yves Thibaudet, who dispatched his duties with a

combination of nonchalant wizardry, unstrained quietude and crisp drama. 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.”

Orange County Register

“Dudamel and the orchestra argued the most persuasive case possible for this eclectic work. The orchestra’s playing in the rhythmic sections was razor-sharp in its precision, many principal soloists brought elegance to their moments in the spotlight, and the whole thing ended with a glorious homage to Aaron Copland by way of Mahler’s Symphony No. 3.”

Pasadena Star-News

Walt Disney Concert Hall (January 29, 2010) – Vasily Petrenko, conductor – Tchaikovsky’s Manfred Symphony

“The Philharmonic managed the music’s almost bipolar mood swings seamlessly. Every transition felt natural as one gorgeous melody after another unfolded. In less inspired hands, the work’s longish finale can be a problem. Tchaikovsky inserted a fugue that can be a stodgy drag, but Petrenko sustained momentum, building to Manfred’s apotheosis, conjuring another surprise when the Disney Hall organ kicked in. Some critics have said it’s too much; here it sounded spine-chillingly right.”

Los Angeles Times