



Grand Season Opening

Sunday October 23rd, 2016 at 6:00 pm

Adrienne Arsht Center - Knight Concert Hall



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Strategic Alliances is a program comprised of artists and organizations closely involved with The Miami Symphony Orchestra (MISO). With primary interests in establishing strong artistic and institutional relationships with MISO, the artists and organizations forming the Strategic Alliances share an artistic vision to support MISO's potential for enormous growth. The synergy created between the alliances and The Miami Symphony Orchestra is limitless.

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Philippe Entremont
Giancarlo Guerrero
Alondra de la Parra

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Lola Astanova
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Francisco Flores

CLARINET

Alexander Fiterstein

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DOUBLE BASS

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COMPOSER

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Joaquin De Haro

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JAN 15TH MISO IN THE PARKS JAN 28TH & 29TH LOVE AND BETRAYAL
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TOMÁS P. REGALADO
 MAYOR

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When a city has an institution like the Miami Symphony Orchestra (MISO) it is a great privilege, because it is constantly contributing to the cultural enrichment of society.

Over the past 10 years, MISO has accepted the task of spreading culture, and has done so with great ingenuity and creativity, as no other orchestra in the world has dared to do. In our community MISO has touched a chord and is constantly feeding the heart and soul of our citizens and visitors, placing Miami in the list of the few cities that have the privilege of having an own orchestra and a full Season.

But it is important to note that Miami has and maintains that privilege because she has earned it and deserve it. A singular and diverse orchestra as Miami Symphony Orchestra only could exist in a unique city as Miami, a multicultural special place that combines diversity, traditions and people, like no other city in the world.

In recent years the orchestra has grown a lot and has offered much to the city, presenting and incorporating top of the world musicians and performances. That great leap has happened under the direction of the Maestro Eduardo Marturet, who has integrated and has increased the acceptance of all kind of musical arts genders in our multicultural society.

MISO is a bulwark of our community that has combined the richness of classical music with the joy of popular music, outstanding performances, fashion, spirituals, social and cultural values, bringing entertainment to all the county and integrating all genres, tastes, trends and ages through the magic of music, making us grow as individuals and community.

As we celebrate the orchestra 28th anniversary and 10 years under the baton of Maestro Marturet, we extend our thanks not only to the great musicians and their super Director, but to hundreds of people and organizations that with their contributions and support make it possible for Miami Symphony Orchestra to operate, every year. Also and especially we give thanks to thousands of citizens and visitors that every season come to the presentations in our wonderful city.

In this new anniversary of the institution and for the cycle of performances that just begins in October 23rd with The Grand Opening Season, we are pleased to continue supporting this wonderful organization and supporting MISO, as a cornerstone of the values and cultural growth in our beautiful city.

We take this opportunity to invite all our readers, friends and contributors to continue to support this great institution and continue to build on the unique privilege offered to us as Miami's citizens, that is to have our own MISO that strives each day to combine our roots and rhythms, trends and community values in each presentation, with the fundamental principles and classical harmonies as every great First World orchestra.

Sincerely,

Tomás Regalado



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Credit: Eduardo Segovia

Eduardo Marturet enjoys an active career on three continents. As the Music Director and Conductor of The Miami Symphony Orchestra, he remains deeply involved in the musical life of his native Venezuela and continues to guest conduct actively in Europe. A Steinway Artist, he has made more than 40 CDs that range from a Brahms orchestral cycle to surveys of Latin America's greatest orchestral composers.

European orchestras with which he has had an active guest conducting relationship include Berliner Symphoniker, European Community Chamber Orchestra, Staatsphilharmonie Rheinland-Pfalz, RAI Symphony Orchestra, Danish Radio Symphony, Royal Flemish Philharmonique, Nordwestdeutsche Philharmonie, Gelders Orkest, Bohemian Chamber Philharmonic, Budapest Radio Symphony, Brabant Orkest, and Concertgebouw Chamber Orchestra in Amsterdam. In 2001, he led the Berliner Symphoniker on a 12-concert tour of major South American cities including Caracas, Sao Paulo, Cordoba, Montevideo and Buenos Aires. A documentary of the tour was broadcast through the region by DirecTV.

Born in Caracas, Marturet studied in Cambridge, England where he became firmly rooted in the European tradition, obtaining a degree in Piano, Percussion, Conducting, and Composition. In 1979, he returned to Venezuela with a permanent position with the Orquesta Filarmónica de Caracas as Associate Conductor and later as

Artistic Director to the Orquesta Sinfónica Venezuela, where he served in that position until 1995. Presently, he maintains close contact with the Venezuelan National Youth Orchestra movement, giving advice and support in aid of poor children.

With the opening of the Teresa Carreño Theatre in Caracas in 1984, Marturet became its first Music Director. After three years of bringing challenging and original productions to the stage, he resigned from the Theatre to dedicate himself entirely to an international career, conducting in Italy, Greece, France, Spain, England, Denmark, Holland, Korea, Norway, Sweden, Germany, Czechoslovakia, Belgium, Canada and the United States.

He made his Asian debut with the Seoul Philharmonic in 2003, a year when he also opened the Chorin Summer Festival in Berlin and made his debut with the Buenos Aires Philharmonic in Argentina and the Florida Philharmonic in Miami.

In 2006, received a Latin Grammy nomination for "Encantamento" in the category of Best Classical Album conducting the Berliner Symphoniker.

In March 2012 the flag of the United States was flown over the U.S. Capitol in honor of Eduardo Marturet, together with the Medal of Merit of the U.S. Congress in recognition for his outstanding and invaluable service to the community.

GRAND SEASON OPENING

Sunday, October 23rd, 2016 at 6:00 pm

**ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS
OF MIAMI DADE COUNTY**

John S. and James L. Knight Concert Hall

PART I

Maurice Ravel - **Bolero**

Florencia Di Concilio - **Piano Concerto No. 2**

(World Premiere)

Moderato - Adagio - Allegro

a MISO 2016 commission

PART II

Nikolai Rimsky-Korsakov - **Scheherazade**

The Story of Sinbad the Sailor

The Kalendar Prince

The Young Prince and the Young Princess

The Festival at Baghdad, The Sea, Shipwreck on a Rock, Conclusion



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Daniel Andai - Solo Violin
Athina Klioumi - Narrator
Eduardo Marturet - Conductor



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Susan DeGooyer
Rene Miska

Oboe

Veroslav Taskov
Joey Wendal
Paul Chinen

Clarinet

Demian Martinez
Andres Candamil
Jose Oliveira

Bassoon

Christina Bonatakis
Marc Slakoff
Carlos Garcia

French Horn

Audrey Flores
Amanda Moscowitz
Matt Marshall
Mileidy Gonzalez
Karely Torrez

Trumpet

Bruno Lourensetto
Matthew Shefcik
Kissis Muñoz
Fadeev Sanjudo

Trombone

John Kricker
Mayerlin Carrero
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Dexter Dwight
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Harp

Kristina Finch

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Concertmaster
Romel Fuenmayor -
Assistant Concertmaster

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Gregory Carreño
Jill Sheer
Luisa Duarte
Susan Siman
Susan Santana
Yasmay Marquez
Wendy Ocando
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Viola

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Laura Bueno
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Michelle Sanchez

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Uruguayan born and Italian national, pianist and composer Florencia Di Concilio resides in Paris and has become an established figure in film music. Among several new film soundtracks, she signed the score for River Phoenix last film *Dark Blood*, posthumously completed and premiered in the Official Selection of the 2013 Berlin International Film Festival. An active composer of concert music, Florencia Di Concilio's piano concerto, commissioned and premiered by the Montevideo Philharmonic received raving reviews from the national press and was described as a memorable evening, in which Florencia Di Concilio's extraordinary talent met the audience's full recognition and standing ovation (El Pais).

The piano concerto received its USA March 2013. Over the past few years Florencia Di Concilio has composed the original soundtrack for more than 30 award winning feature films and documentaries for cinema and television (ARTE, BBC, HBO, Sundance, Canal +, etc), working with a wide range of directors such as George Sluizer, Hedy Honigmann, Peter Wintonick, Angus MacQueen, Tanaz Eshaghian, Marc and Nick Francis, or Gonzalo Arijon, with whom she frequently collaborates.

Florencia Di Concilio's versatile film scoring work has received critical praise from the New York Times, Variety, Entertainment Weekly, the L.A. Times, and has been released by Universal Records. About her score for multi award winner film *Stranded*, Kenneth Turan from the Los Angeles Times wrote, in addition to doing the interviews, *Stranded* director had other ways of making his narrative especially effective, starting with utilizing the film delicate, otherworldly score by composer Florencia Di Concilio to add a disturbing air to the proceedings. - About *Dark Blood*, Variety writes, "Florencia Di Concilio's guitar-heavy score enhances the film's moods". Comfortable in both instrumental and electronic composition and performance, Florencia Di Concilio frequently receives commissions from dance companies, soloists, music ensembles, and visual artists, such



as Dutch artist Ilse, Frech, Brazilian countertenor Jose Lemos, Argentinean bandoneonist Victor Villena, pianists Enrique Graf,

Ciro Fodere, and Javier Bezzato, guitarist Marco Sartor, the acclaimed CobosMika contemporary dance company in a piece premiered at the Mercat de les Flors in Barcelona, or celebrated French artist Camille Henrot in a piece commissioned by the French national museum Jeu de Paume. Florencia Di Concilio holds piano, composition, and orchestration degrees from the New England conservatory in Boston, the College of Charleston, and the Conservatoire Supérieur de Paris. As a classical pianist, Florencia has won top prizes at national and international competitions as well as extensively performing as a soloist and chamber musician. Florencia Di Concilio has served as guest lecturer, panelist, and has conducted music workshops at the Netherlands Film and Television

Academy, the Sundance Festival, the Rencontres Internationales du Documentaire de Montreal, and the Brighton Film Festival. Invited by the French Embassy, along with the Peruvian Ministry of Culture,

Florencia conducted a workshop in Lima in fall 2013. Florencia has just finished the scores for CHAMELEON, directed by Ryan Mullins (Canada), and BIKES vs CARS directed by Fredrik Gertten (Sweden). She is currently working on the soundtracks for BILLIONAIRE directed by Edgar Honetschlaeger (Austria), and ROCIO, directed by Laura Bari (Argentina / Canada). In June 2015, Enrique Graf will premiere Florencia Di Concilio's Piano Etudes at the DiMenna Center in New York City, and Gustavo Nuñez, principal bassoonist of the Royal Concertgebouw Orchestra, will premiere Florencia's bassoon concerto, commissioned by the Miami Symphony Orchestra for their 2016 season. Florencia Di Concilio recently signed a long term publishing agreement with Bosworth Music / the Music Sales Group and has been announced Composer in Residence of the Miami Symphony Orchestra. Florencia is represented by Annette Gentz Music & Film Arts in Berlin.

CONCERTO FOR PIANO AND ORCHESTRA

BY FLORENCIA DI CONCILIO

We may speak different languages with their respective syntaxes and vocabularies, yet, in a more or lesser degree, our native accent will always tint our discourse.

I do not see any conceptual difference between spoken language and music.

Tonight's piece, my second piano concerto, is written in traditional classical idiom and follows the standard concerto structure. Considering Jazz to be today's savant music, and taking into account my own origins -Italian immigrants in the Río de la Plata, Opera meets Tango-, I hold respectively harmonic richness and lyricism as key elements in my composing.

Cultural heritage will always play a major role in our identities and in our artistic expression, not as a limitation, but rather as a unique prism through which our creations shine on.

With this in mind, my artistic quest is not that of creating a whole new musical system or idiom, but rather to continue developing our rich, western musical heritage, letting freely and effortlessly flow throughout each score my own roots, personal aesthetic preferences, and innate color.

Florencia Di Concilio

http://annetgantz.com/florencia-di-concilio_en.html

<http://www.bosworthcreative.com/#/writers/>

<http://fr.musicsalescreative.com/#/writers/>



a MISO 2016 commission



RAVEL'S BOLERO

MAURICE RAVEL (1875-1937)

Boléro, composed 1928

The year 1928 saw Ravel at the height of his popularity. Recently returned from a wildly successful North American tour, he set about a commission from actress, dancer, and arts patron Ida Rubinstein. Rubinstein originally asked for orchestrations of Isaac Albéniz's piano suite *Iberia*, but someone had beaten Ravel to it. Undeterred, he decided instead to write original material for Rubinstein's ballet.

Sitting at the piano while on holiday with a friend, Ravel pecked out a tune and asked, "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." That simple melody would become the main theme of *Boléro*. Ravel originally entitled the work *Fandango* after the Spanish partner dance, but ultimately turned to the bolero, a similar dance in triple time. Born in the Basque Country to a mother raised in Spain, he would also find inspiration in his maternal heritage and the factories he visited in his youth with his father, an engineer.

The program written for the premiere performance included a scenario conceived by Rubinstein and choreographer Bronislava Nijinska:

"Inside a tavern in Spain, people dance beneath the brass lamp hung from the ceiling. [Responding] to the cheers to join in, the female dancer has leapt onto the long table and her steps become more and more animated."

Ravel too felt the need to elaborate on the music prior to its performance: in an interview with the English newspaper the *Daily Telegraph* in 1931 he claimed to have "issued a warning to the effect that what I had written was a piece lasting seventeen

minutes and consisting wholly of orchestral tissue without music—of one very long, gradual *crescendo*." The piece, unlike many instrumental works, contains neither contrapuntal writing nor a shred of thematic development.

The work opens with a solitary snare drum playing the bolero rhythm while a sparse, plucked string accompaniment hints at the piece's tonality. Solo flute intones the melody first, followed by clarinet, then bassoon, and so on. Ravel includes saxophones and jazz-inflected brass in his orchestration, perhaps inspired by his trips to the jazz clubs of Harlem with George Gershwin, composer of *Rhapsody in Blue* and the opera *Porgy and Bess*. He brings about his "gradual *crescendo*" by slowly adding more and more instruments to the mix; in the original Durand edition, it is not until page nineteen of the score—nearly a third of the way through—that any instrument gets louder than *mezzo piano*. Chromatic inflections impart a sensual exoticism to the melody, but

Boléro remains staunchly in C major for the vast majority of the piece. A startling modulation into E major in the final bars adds a harmonic tension that proves unsustainable: in the last moments of the work, the orchestra lurches back into C major with raucous cymbal crashes and sloppy *glissandi* before finally collapsing.

©Andrew McIntyre 2016



RIMSKY-KORSAKOV'S SCHEHERAZADE

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Scheherazade, Op. 35, composed 1888

With the rise of nationalism in the eighteenth and nineteenth centuries came an increased desire to promote national pride and identity in its diverse manifestations, including music. "The Five" (also known as "The Mighty Handful"), a coterie of late-nineteenth century Russian composers known for advocating Russian musical nationalism, also used their craft to depict that which was *not* Russian. Rimsky-Korsakov, the master orchestrator famous for the *Russian Easter Festival Overture* and the thrilling *Capriccio espagnole*, turned to the stories of the *One Thousand and One Nights* for his programmatic *Scheherazade*.

Commonly known as the *Arabian Nights*, according to legend these stories are the collected tales of the princess Scheherazade, whose cruel husband, the sultan Schariar, notoriously murdered each of his brides after their wedding nights. Scheherazade cunningly avoids this fate by telling her husband a new story every evening. Each tale she leaves unfinished, leaving her husband no choice but to spare her so she could finish the previous night's story. Eventually the sultan decides to spare Scheherazade's life for good, and they remain happily married to the end of their days.

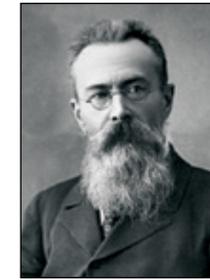
In his autobiography *My Musical Life*, Rimsky-Korsakov reflected on *Scheherazade*, stating that he "had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of oriental character." Looking back on its composition, the composer claimed that he had initially intended the piece to be more ambiguous, and that only at the insistence of one of his former students did he add titles to each movement. The ostensible leitmotifs in this work are not used to identify specific characters—unlike those of Richard Wagner—but are instead "nothing but purely musical material." This thematic mutability does

not extend to Scheherazade, whose theme Rimsky-Korsakov consistently scored for solo violin.

The first movement introduces the sultan with a belligerent brass fanfare, followed by the beguiling voice of Scheherazade. Triplet figures in this movement call to mind the nautical voyages (and frequent shipwrecks) of the sailor Sinbad. The third movement, titled "The Young Prince and the Young Princess," tells of two genies who are each in love with the titular nobility. The genies place the prince and princess in a contest to see which person finds the other more beautiful; in true fairy-tale fashion, they fall in love with one another and, after a series of misadventures and separations, live happily ever after. In the fourth and last movement, the themes of the first three movements are brought back, making for a rousing finale that ends in tranquility, like the last words of a bedtime story.

Following the composer's death, the famed Ballets Russes premiered a ballet adaptation starring Vaslav Nijinsky and, curiously enough, Ida Rubinstein, who almost two decades later would dance the premiere of Ravel's *Boléro*. Rimsky-Korsakov wrote that his intention for the piece was to "direct but slightly the listener's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of the individual listener." Whether or not we listen to this piece as highly programmatic or more generally as "Oriental...fairy-tale wonders," the exotic timbres, lush harmonies, and chromatically-inflected melodies of *Scheherazade* make this work a thrilling part of the standard repertoire.

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As the First Prize winner of the XIV Bartok-Kabalevsky-Prokofieff International Competition, Ciro Fodere is a pianist with a variety of musical interests. His latest performances have been described as “masterful, electric, by turns fiery and lyrical” by The Post and Courier, and as “technical sheen articulation, alert dynamic shading, and an imaginative approach” by The Miami Herald, which also raves “edge-of-the-seat thrilling.”

Besides soloing with both major orchestras in Uruguay, and making his debut at age 14 with the Philharmonic of Montevideo, Fodere has been a soloist three times with the Charleston Symphony Orchestra under the direction of Ignat Solzhenitsyn and David Stahl. Other orchestras include the Philharmonic of Extremadura and the New World Symphony, where his most recent performance of Rachmaninov’s Rhapsody on a Theme of Paganini, under the direction of Alasdair Neale, was acclaimed by the audience and major newspapers in Miami. He has performed Rachmaninov’s Third Concerto with the Carnegie Mellon Philharmonic, Mozart’s Concerto No. 13 in Sendai, Japan, and the Gershwin Piano Concerto with the Charleston Symphony.

His competition successes consist of receiving First Prize twice at the Pennsylvania State and the Eastern Division Music Teacher’s Competition. He was First Laureates at the Southeastern Competition in the U.S., the Association of the Student’s of Music, and Jeunesses Musicales in Uruguay.

He has also won the Concerto Competitions at Carnegie Mellon University and at New World Symphony, and received the Liberace Foundation for the Performing and Creative Arts Award.

An avid chamber musician, Fodere has performed at the Londrina Music Festival, International Piano Series, and the Trujillo Music Festival. As an enthusiast of the Pittsburgh Concert Society, where he won the PNC Bank Prize, Fodere’s performances were broadcasted on the South Carolina and Pennsylvania Public Radio and television stations. Appearing in many cultural radio and television shows in Uruguay and Argentina, he delivered a live television performance at the Jose Iturbi International Piano Competition in Spain.

Mr. Fodere is currently the piano professor at the New World School of the Arts, and a member of the SOBE Chamber Ensemble. He received a full scholarship at the College of Charleston for his undergraduate degree, and a full assistantship at Carnegie Mellon University for his Master and Artist Diplomas, where he studied with Enrique Graf and Earl Wild. He completed his four-year fellowship at the New World Symphony, an organization that featured him regularly in chamber music and orchestral performances in Miami. He has also participated with members of the New World Symphony in Santa Cecilia, Rome, Perugia and Carnegie Hall in New York, and has accompanied world-renowned musicians like Joshua Bell and Renée Fleming.

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Credit: Lucrecia Diaz

Hailed as an “Exemplary Leader” by the New York Times for leading members of the New York Philharmonic and the Manhattan School of Music in Carnegie Hall, violinist Daniel Andai has shared his versatile artistry as a soloist, recitalist, chamber musician, concertmaster, conductor and recording artist in major concert venues in over 50 countries across five continents, the Middle East, the Caribbean and over 30 United States. He is a prizewinner of national and international competitions and has soloed with orchestras around the world.

Daniel Andai is concertmaster, frequent soloist and guest conductor of The Miami Symphony Orchestra. He was also concertmaster and frequent soloist of the Philharmonic Orchestra of the Americas in New York with whom he recorded multiple Billboard rated SONY Classical CD's, made numerous televised solo appearances and was featured on AeroMexico's inflight entertainment systems. These recordings are continuously aired over the radio worldwide.

He has held concertmaster positions with orchestras in Mexico, Brazil, Switzerland, and France, performed in the sections of the New York Philharmonic and the Miyazaki Festival Orchestra in Japan, and worked closely with members of major string quartets and symphony, opera and ballet orchestras around the world.

Daniel Andai is the Dean of Music at the New World School of the Arts in Miami, Florida and the Artistic Director of the Killington Music Festival in Vermont. Previously, Dr. Andai was the violin professor and The Marialice Shivers Endowed Chair in Fine Arts at the University of Texas in Edinburg after having served on faculties at Miami-Dade College and New World School of the Arts. He holds degrees from the University of Miami, the Manhattan School of Music and Lynn University.

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Credit: Sharon Levy

Born in Berlin, Germany, from Greek origin with a “Venezuelan soul”, Athina Klioumi was already performing theater by age five, and did her first television commercial at the age of 12. That same year she won a modeling competition in Egypt, and continued working while studying microbiology in Germany.

As she developed her modeling and acting career, she worked as a top model for international brands such as L’oreal, Revlon, Max Factor, Nivea, Schwarzkopf, Cutty Sark, Old Parr and several international designers like Angel Sanchez in Venezuela. In 1990, she was the recipient of “The Most Beautiful Face in the World” award in Miami, where she started taking acting classes and began to work in film. She has performed in several video clips and short films, soap operas and feature films like “Besame Mucho” by Philippe Toledano, and “Miranda” by Diego Risquez.

She is heavily involved in the Miami fashion scene, and writes her own column for newspapers (AthinaDivina) and her own blog www.athinaklioumi.com on topics of lifestyle, fashion, house, beauty and esoteric themes. Athina speaks fluent German, Spanish, English, Greek, French and Arabic, and lives between Miami and Caracas with her husband, conductor and composer Eduardo Marturet.

As an ambassador for The Miami Symphony Orchestra (MISO), she has worked behind and in front of the camera, and has appeared several times as a host and as a narrator. In Venezuela, the United States, Europe, and other countries. She supports her husband and MISO in helping develop young musicians and guest artists for performances and other charity events.

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