

MIS
MIAMI SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR
THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI



GRAND SEASON FINALE

ADRIENNE ARSHT CENTER
KNIGHT CONCERT HALL

SUNDAY APRIL 21ST

6:00 PM

KJ MCDONALD
VIOLIN

EDUARDO MARTURET
CONDUCTOR



THE MIAMI SYMPHONY ORCHESTRA
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OF THE CITY OF MIAMI





GRAND SEASON FINALE

ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL
SUNDAY, APRIL 21ST, 6:00 PM

PROGRAM

I

Anton Webern (arr. Eduardo Marturet)
Langsamer Satz

Felix Mendelssohn

Violin Concerto in E minor Op. 64

I. Allegro molto appassionato

II. Andante

III. Allegretto non troppo - Allegro molto vivace

II

Jean Sibelius

Symphony No. 7 in C major Op. 105

in one movement

MYSTERY PIECE?

KJ MCDONALD - VIOLIN

EDUARDO MARTURET - CONDUCTOR

EDUARDO MARTURET



Eduardo Marturet enjoys an active career on three continents; he is the Music Director and Conductor of The Miami Symphony Orchestra and continues to guest conduct actively in Europe. He has made more than 60 CDs that range from the Brahms complete symphonic 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, sponsored by Deutsche Bank, of major South American cities including Caracas, Sao Paulo, Cordoba, Montevideo, Buenos Aires, Mexico City and Monterrey. 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, Composition and Conducting which he studied with Brian Thomas, Franco Ferrara and John Carewe.

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

Since 2006 he has been the Music Director and Conductor of the Miami Symphony Orchestra, during his 18 year tenure Maestro Marturet has taken MISO into the world-class professional symphony of Miami developing a unique classical-crossover repertoire in alliance with great producers such as Emilio Estefan, Rudy Perez and Burt Bacharach.

In October 2012, he was named one of the "100 most influential latinos in Miami". The ceremony was performed by Fusionarte Association, Pan-American Foundation and Televisa publishing. This same year, in March, the flag of the United States was flown over the U.S. Capitol in honor of Eduardo Marturet, who received the Medal of Merit of the U.S. Congress in recognition for his outstanding and invaluable service to the community.

In 2014, Maestro Eduardo Marturet was selected as a Steinway Artist, a distinguished list of musicians that includes classical pianists like Lang Lang, jazz stars like Diana Krall, pop icons like Billy Joel, and "immortals" like Irving Berlin, Cole Porter, Sergei Rachmaninoff, and Arthur Rubinstein. In 2018, The Miami Symphony Orchestra, under the direction of Maestro Marturet, paid homage to the memory of Zaha Hadid, ARCHITECT – ARTIST – THINKER (b. 1950 in Baghdad, Iraq; d. 2016 in Miami, USA) with the premiere of his composition @Zaha's Place, a meditation on sound and space.

In 2019, was inducted into the Genius 100 Visions Group, "an active and engaged community of 100 exceptionally imaginative and impactful human beings. Genius 100 brings accomplished and compassionate minds together to re-imagine the future – and to implement creative initiatives to improve it.

The organization is inspired by Albert Einstein's words: "A new type of thinking is essential if mankind is to survive and move toward higher levels," and it includes world renown luminaries like US Justice Ruth Bader Ginsburg, architect Frank Gehry, and conductor Zubin Mehta, all great visionaries [who] raise the bar on what is achievable within their fields. Collectively, in collaboration, they can make the impossible possible.

That same year, he conducted the recording session of the Miami Symphony Orchestra's soundtrack television series from Telemundo "La Reina del Sur" Season Two who won a 2020 International Emmy for Non-English Language US Primetime Program. The creation of the soundtrack for the series second season was the result of the partnership between himself, and Marcos Santana, President of Telemundo Global Studios, who was also Show-runner and Executive Producer of the series. Marturet was part of a historic event that took place on Sunday, Mar. 14, Einstein's birthday, when Astronaut Dr. Soichi Noguchi (JAXA, Japan Exploration Agency) was inducted as a Genius 100 Visionary. During this historic event, Planet 9, an opus Maestro Marturet composed exclusively to be performed in space, was performed for this occasion. Marturet and many other Genius 100 Visionaries took part in this once-in-a-lifetime experience. More recently, on July 4th, 2022, Mayor Francis Suárez from the City of Miami proclaimed MISO as the official symphony orchestra of the city of Miami. Marturet received the proclamation in a multitudinarian event, with more than 10,000 people present at the Peacock Park in Coconut Grove.

In addition to the 30 albums made with the Berliner Symphoniker, there are also those made with the Radio Budapest Symphony Orchestra, Brabant Orkest, the Amsterdam Concertgebouw Chamber Orchestra, the Bohemian Chamber Philharmonic, Stavanger Symphony, the Czech Chamber Philharmonic and the Miami Symphony Orchestra.

Eduardo Marturet has been a Steinway artist since 2014.

KJ MCDONALD



K.J. McDonald, violin (Santa Clarita, CA), received his B.M. and M.M. with Itzhak Perlman and Catherine Cho at the Juilliard School, where he received a Kovner Fellowship (a full ride scholarship only awarded to a select few students). He currently studies with Donald Weilerstein at the New England Conservatory with the Dean's scholarship. He has worked with composers Steve Reich, Thomas Ades, Alvin Singleton, Kaija Saariaho, Tan Dun, and John Adams, and regularly premieres and commissions music from upcoming composers in venues such as Alice Tully Hall. KJ McDonald has founded several string quartets and piano trios, and has worked with both present and past members of the Juilliard string quartet, members of the Cleveland Quartet, Joseph Kalichstein, Merry Peckham, and Kirsten Docter. KJ has a passion for pedagogy and has traveled the world teaching underprivileged children, including in Sal Paolo, Brazil. He has attended the Perlman Music Program, Yellow Barn, Lucerne, and IMS Prussia Cove music festivals.

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Strategic Alliances is a program comprised of artists and organizations close 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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THE MIAMI SYMPHONY ORCHESTRA

The Official Symphony Orchestra of the City of Miami

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ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL
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GRAND SEASON OPENING
NOVEMBER 3
6:00 PM

A MUSICAL ODYSSEY
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MAY 11
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A MISO

4TH

**OF JULY
CELEBRATION**

THE MIAMI SYMPHONY ORCHESTRA
THE OFFICIAL SYMPHONY ORCHESTRA
OF THE CITY OF MIAMI



**EDUARDO MARTURET
CONDUCTOR**

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**THURSDAY
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6:00 PM

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Mildred Gabriella Ibarra
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Trumpets:

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Harp:

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Violin I

- 1) Daniel Andai – **Concertmaster**,
Romel Fuenmayor – **Assistant Concertmaster**
- 2) Ollantay Velásquez, Gabriela Ramírez
- 3) Riuben Frometa, Katarzyna Cieslik
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- 6) Victoria Bramble, Esther Platt

Violin II

- 1) Anna D'Addona – **Acting Principal**,
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- 2) Luisa Duarte, Ruth Jauregui
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Viola

- 1) Joen Vazquez, **Guest Principal**,
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- 2) Fabiana Alvarez, Alberto Zilberstein
- 3) Adrian Gonzalez, Lauren Swartz
- 4) Manuel Frias, Genesis Lopez

Cello

- 1) Evgenia Mott – **Associate Principal**,
Loretta Pozo – **Acting Assistant Principal**
- 2) Carlos Carreño, Valentina Hernandez
- 3) Konstantin Litvinenko, Antuan Rios

Bass

- 1) Luis Gomez-Imbert – **Principal**,
Paola Garcia – **Assistant Principal**
- 2) José F. Montes, Pablo Camacho



DANIEL ANDAI

Hailed as an "Exemplary Leader" by the New York Times for leading members of New York Philharmonic and 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. He is a prizewinner of numerous competitions and soloed with orchestras around the world.

Daniel Andai is concertmaster and frequent soloist of the Miami Symphony Orchestra (MISO) since 2010, where he also made special appearances for Genius 100 visionaries performing on a Holocaust surviving violin as part of the Violins of Hope collection, as well as JAXA Astronaut Soichi Noguchi's private induction to the Genius 100 Visionary roster, courtesy of NASA, while he orbited Earth aboard the International Space Station. He was 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, and appeared as guest concertmaster with orchestras in Mexico, Brazil, Switzerland, and France, section violinist of New York Philharmonic and Miyazaki Festival Orchestra (Japan), and worked closely with members of major string quartets, symphony, opera, and ballet orchestras from around the world.

As an educator, he brings a multifaceted style of teaching, suited for students of all ages and skill.

Dr. Daniel Andai is Dean of the Music Division at New World School of the Arts (Miami, Florida) where he is the Chief Academic Officer, responsible for operating a music partnership between Miami Dade College, University of Florida, and Miami Dade County Public Schools. He is Artistic Director of Killington Music Festival (Killington, Vermont), Artistic Director and Principal Conductor of Alhambra Orchestra in Miami. Previously, he served as violin professor and Marialice Shivers Endowed Chair in Fine Arts at University of Texas in Edinburg and served on faculties at Miami-Dade College and New World School of the Arts, in addition to over 30 summer music festivals. During this time, he worked with some of the world's greatest classical and pop artists.

He has served on boards and advisory boards, been invited to serve as a panelist for Jeb and Columba Bush's Arts4Life organization and has performed for numerous world dignitaries, including Hilary Clinton, Donald Trump, Lech Walesa, Al Gore, Benjamin Netanyahu, among others. He has performed with countless recognized artists in the pop and classical fields.

Daniel Andai is an alumnus of University of Miami (DMA), Manhattan School of Music (PS & MM), Lynn University (BM), New World School of the Arts (HS), Miami Dade College and Killington Music Festival.

PROGRAM NOTES

Anton Webern (arr. Eduardo Marturet) - Langsamer Satz

The Langsamer Satz (literally "Slow Movement") dates from 1905 and was said to have been inspired by a hiking holiday in the mountains outside of Vienna Webern took with his future wife. He intended to write an entire quartet but put it aside after completing this one movement.

Langsamer Satz is a highly charged work, clearly rooted in post-Brahmsian romanticism and tonality. A medium length quartet movement, the Langsamer Satz expresses a plethora of emotions from yearning to dramatic turmoil to a tranquil peaceful denouement. It shows that Webern, like Schönberg and Berg, was capable of writing very fine music in a tonal idiom if he chose. (Carl Fisher, Carlfisher.com)

The arrangement of this piece made by Maestro Eduardo Marturet, premiered by the Miami Symphony Orchestra on March 21 2009, serves as a heartfelt tribute to a composer, who exhibited remarkable courage in breaking free from the confines of a rigid musical convention: Dodecaphonic Music. Webern found himself ensnared in the tumultuous currents of musical history, where adherence to this new compositional technique seemed imperative for validation as a true artist. He grappled with the belief that deviating from this prescribed path would mark him as an inadequate composer.

The repercussions of this musical upheaval were profound, creating a scandalous atmosphere fraught with chromatic disorder. Schoenberg, recognizing the need to restore order amidst the chaos, intervened. However, his efforts came at a cost, as they ushered in significant consequences for traditional tonality.

Yet, amidst the chaos and discord, Webern emerged as a beacon of innovation and resilience. He transcended the constraints of prevailing paradigms, crafting his own path forward with this piece. In a testament to his artistic evolution and defiance of convention, Webern composed "Langsamer Satz," a work that stands as a testament to his ability to navigate the turbulent waters of musical experimentation and emerge victorious, composing a clearly rooted post-Brahmsian romantic piece, where traditional harmony prevails.

It's intriguing to note that among Webern's repertoire, only two compositions stand out for their Romantic influences: "Langsamer Satz," which he composed in 1905, and the "Passacaglia for Orchestra," composed in 1908. These pieces offer a glimpse into a different facet of Webern's artistic expression, diverging from the structures of serialism that would later define much of his work.

Despite these occasional forays into Romanticism, Webern, alongside his contemporary Alban Berg, became one of the strongest composers of serialism.

Eduardo Marturet

PROGRAM NOTES

Felix Mendelssohn - Violin Concerto in E Minor, Op. 64

Concerto for violin and orchestra by Felix Mendelssohn, one of the most lyrical and flowing works of its type and one of the most frequently performed of all violin concerti. It premiered in Leipzig on March 13, 1845.

Mendelssohn, then conductor of the Leipzig Gewandhaus Orchestra, composed his concerto with violinist Ferdinand David, his concertmaster, in mind. The men had been good friends since they were teenagers. Although Mendelssohn had first mentioned writing a violin concerto in 1838, it was not completed until 1844. On the day of the premiere, David was the soloist, but Mendelssohn, who was ill, could not conduct his new work, so the orchestra was led instead by Mendelssohn's assistant, Danish conductor and composer Niels Gade.

Mendelssohn used the standard classical structures for the piece, but he made adaptations to better suit both his own tastes and the changing times. These changes include an almost instant introduction of the solo instrument and, until then unusual, a written-out solo cadenza; these were usually improvised by the soloist.

The turbulent first movement, "Allegro molto appassionato," is written in classic sonata form, having a variety of thematic expositions, a development, and recapitulation of the themes. Rather than bringing this movement to a defined close after the coda, Mendelssohn has a single bassoon playing a sustained tone provide the bridge to the overall restful mood of the second movement, "Andante," which is in ternary (ABA) form. Again eliminating the standard moments of silence between movements, Mendelssohn immediately starts the third movement, "Allegretto non Troppo—Allegro Molto Vivace," which he composed in hybrid sonata rondo form. He concludes with the sprightly, vibrant, even joyous music he seemed to create so effortlessly throughout his career.

Evidence from Mendelssohn's correspondence suggests that he connected the movements into an uninterrupted span of music because he, as a performer, found mid-composition applause to be distracting. It is in part because of Mendelssohn that the modern tradition of holding applause to the end of a work came to be standard practice.

Betsy Schwarm

PROGRAM NOTES

Jean Sibelius - Symphony No. 7 in C major, Op. 105

Sibelius originally intended his Seventh Symphony to be in three movements, but in the end fashioned it into a single movement. It is cast in four distinct sections, however: a substantial opening Adagio is followed by a scherzo-like section, and then another, larger scherzo (which may have been spawned by the "Hellenic Rondo" idea that Sibelius had originally spoken of in regard to this work), and finally a recall of materials from the Adagio section. Initially entitled "Fantasia Sinfonica," the work was subsequently restored to its status of symphony by the composer and would serve as his last foray in this genre.

The Seventh Symphony came as the climax of a lifetime's work for Sibelius. His ongoing search for new formal procedures that began with his Second Symphony reaches its acme in this sweeping, motivically concentrated and highly integrated work, containing elements of both sonata form and of rondo form. While many scholars have attempted to come up with different ways to classify the Seventh, it is a futile mental exercise to fit the work into traditional formal schemes, so complete is Sibelius' mastery of transition and control of simultaneous tempos.

The Adagio begins darkly, the strings rising from their bass range but soon reaching brighter terrain as motivic bits are assembled and the main thematic material begins to unfold. Soon a somewhat somber passage begins in the lower strings, building slowly and taking on an increasingly passionate manner, culminating in a powerfully epiphanic declaration, where strings soar and then trombones gloriously resound the symphony's main theme. The Adagio section ends in a relatively subdued and bright mood.

The scherzo-like section begins almost seamlessly, evolving subtly out of the Adagio's closing material. The tempo gradually quickens and the music works up a dark intensity, but the resulting mood is generally playful and light in the first half, but menacing in the latter portion, where churning strings incite the orchestra to a torrent that culminates in a recall of the Adagio's trombone theme, now given a more somber treatment. The ensuing section is playful and lighter, but also develops some tension in its middle portion. The scoring here is fairly light and the tempo markings, *Allegro molto moderato/Poco a poco meno moderato*, come across as leisurely, but not brisk or driven.

Early on, the final section features another statement of the trombone theme, which is now confident and overpowering in its sense of triumph. The music thereafter moves from an angelic, almost rapturous passage for mostly unaccompanied strings toward near-stasis, before finally building from quivering strings to a resounding, all-conquering conclusion. This symphony typically has a duration of between 20 and 25 minutes.

Robert Cummings
Allmusic.com



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