

MISO  **MIAMI** SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR
THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI

GRAND SEASON GRAND SEASON FINALE FINALE

SUNDAY, MAY 3RD 2026 | 6:00 PM
KNIGHT CONCERT HALL | ADRIENNE ARSHT CENTER
EDUARDO MARTURET - CONDUCTOR



TATIANA GUIRIBITEY
NARRATOR



LUIS GOMEZ-IMBERT
DOUBLE BASS

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MISO  **MIAMI** SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR
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GRAND SEASON FINALE
SUNDAY, MAY 3RD 2026 | 06:00 PM
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PROGRAM

I

Benjamin Britten
Young Person's Guide to the Orchestra

Chick Corea (arr. Eduardo Marturet & Mika Lin George)
Concertino for Double Bass
(World Premiere) a 2026 MISO Commission

I. Ivory Tower

II. Lonely People

III. Still Life

IV. Marionette

V. Butterfly

VI. Vision

II

Johannes Brahms
Symphony No. 2 in D major, op. 73

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso (quasi andantino)

IV. Allegro con spirito

TATIANA GUIRIBITEY - NARRATOR
LUIS GOMEZ-IMBERT - DOUBLE BASS
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EDUARDO MARTURET



Eduardo Marturet enjoys an active career on three continents; he is the Music Director and CEO 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.

Marturet has performed with some of the world's most celebrated soloists across a wide range of musical genres, such as Mstislav Rostropovich, Maria João Pires, Barbara Hendricks, Jean-Pierre Rampal, Maurice André, Paul Badura-Skoda, Jaap Van Zweden, Byron Janis, Salvatore Accardo, Aldo Ciccolini, Ivo Pogorelich, Philippe Entremont, Evelyn Glennie, Fazil Say, Alirio Diaz and Angel Romero.

He has also crossed into the worlds of jazz and popular music, conducting with greats like Arturo Sandoval, as well as iconic performers Dione Warwick, Gloria Estefan, Cheo Feliciano, Carlos Santana, The Wailers and Rita Moreno. His versatility and artistry have made him a sought-after conductor on the global stage, bridging the classical and contemporary music worlds with grace and innovation.

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. Currently, he maintains a strong connection with the Venezuelan National Youth

Orchestra movement (EL SISTEMA), providing guidance and support to underprivileged children. In January 2025 he was named Honorary Artistic Director of the Orquesta Sinfónica Simón Bolívar by Music Director Gustavo Dudamel and El Sistema's Executive Director, Eduardo Mendez.

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.

In 1987, he received Official of the Order of Orange Nassau, by Queen Beatrix from the Netherlands.

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 CEO of the Miami Symphony Orchestra, during his 20 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 multitudinary event, with more than 10,000 people present at the Peacock Park in Coconut Grove.

Recordings

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.

Eduardo Marturet has renewed his contract with the Miami Symphony Orchestra until 2032.

STRATEGIC ALLEGIANCES

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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Gustavo Dudamel

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Christie Julien

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TRUMPET

Francisco Flores

SAXOPHONE

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VIOLIN I

1) Daniel Andai – Concertmaster,
Romel Fuenmayor – Assistant
Concertmaster
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Ramírez
3) Riuben Frometa, Williams
Naranjo
4) Bethany Xiques, Ruzanna
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1) Tarcisio Barreto – Associate
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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.

THE 2026 MISO GOLDEN BATON AWARD GOES TO THE MIAMI DESIGN DISTRICT



The Miami Design District is a creative neighborhood with unmatched access to world-class dining, shopping, art, events, and inspiration. The District is rooted in retail and includes more than 200 brands, including flagship stores for Chanel, Balenciaga, Hermès, Fendi, Dior, Cartier, Louis Vuitton, and more – making it the ultimate destination for fashion fanatics. But clothing isn't the only thing on display in the District; at every turn, shoppers are surrounded by award-winning architectural projects like our Museum Garage, which IPMI recognized as the “Best Design of a Mixed or Multi-Use Parking & Transportation Facility.”

In addition to design showrooms like Poliform and Holly Hunt, the cultural institution ICA Miami resides within the neighborhood. For a less structured visit, feel free to roam the neighborhood and enjoy the seasonal public art interwoven into the District's pedestrian-friendly pathways.



The District is also a dining destination that serves as home to world-renowned chefs – and even a few Michelin stars. Looking for a casual midday bite to eat? Wrangle your friends and check out Tacombi or the Mia Market food hall. For a special occasion or night out, look no further than one of our buzzy hotspots like Cote, Michael's Genuine Food, Swan, ZZ's Club, L'Atelier de Joël Robuchon, or Le Jardinier. And when the Miami heat makes ice cream a must, the artisanal options on hand in the district will give you the cooldown you need. Between luxury fashion, cutting-edge architecture, 24/7 access to the arts, and world-class dining, the Miami Design District is proud to act as the city's cultural epicenter.

Miami Design District Associates is a partnership between Dacra, founded by Craig Robins, and L Catterton Real Estate, a global real estate development and investment fund that was established in 2016 by Catterton, LVMH, and Groupe Arnault. The partnership has cultivated a unique community in Miami where creativity flourishes.

For the First Time in Its History, The Miami Symphony Orchestra and its Music Director & CEO, Maestro Eduardo Marturet, present the 2026 MISO Golden Baton Award to an Institution Instead of an Individual — Honoring the Miami Design District

A Historic Recognition Celebrating the Cultural Home of MISO, The Official Symphony Orchestra of the City of Miami

Miami, FL – The Miami Symphony Orchestra (MISO), under the leadership of its Music Director & CEO, Maestro Eduardo Marturet, will present its Grand Season Finale on Sunday, May 3, 2026, at 6:00 PM at the Knight Concert Hall of the Adrienne Arsht Center for the Performing Arts—an evening distinguished by a powerful tribute to one of Miami’s most influential cultural institutions: the Miami Design District.

At the heart of this landmark event, MISO will present its prestigious 2026 MISO Golden Baton Award to the Miami Design District in recognition of its extraordinary contribution to the arts and its transformative role in shaping Miami as a global cultural capital.

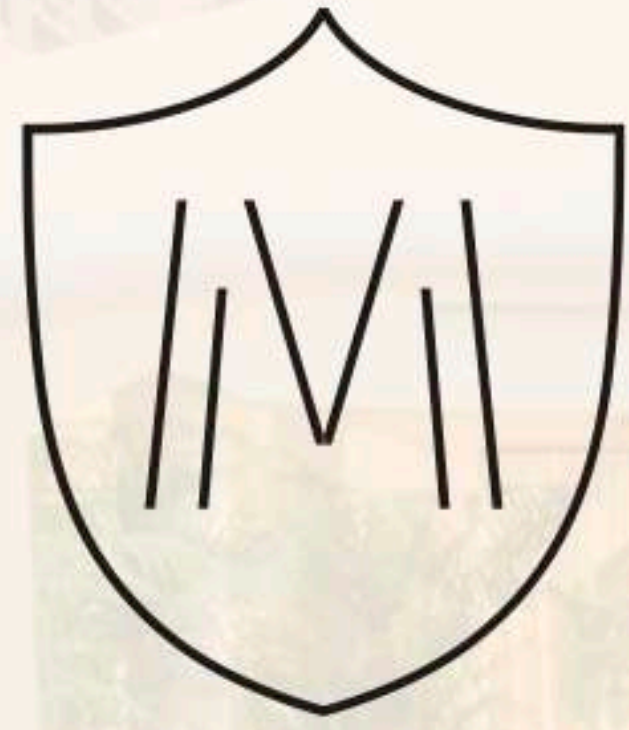
For the first time in the history of the MISO Golden Baton Award, this prestigious recognition will be presented to an institution rather than to an individual—making this tribute to the Miami Design District a truly historic milestone. As the cultural home of MISO, The Official Symphony Orchestra of the City of Miami, the District represents a natural and deeply meaningful recipient of this distinction.

More than a destination, the Miami Design District has redefined the intersection of art, design, fashion, and innovation, creating a dynamic environment where creativity thrives and cultural dialogue flourishes. Through its visionary leadership and ongoing commitment to artistic excellence, the District has elevated Miami’s international profile and fostered a vibrant ecosystem that supports artists, institutions, and the broader community.

“The Miami Design District represents the very essence of what makes our city unique—bold creativity, forward-thinking vision, and a deep commitment to the arts,” said Maestro Eduardo Marturet. “Presenting the Golden Baton Award to the District is a celebration of a partnership that continues to inspire and shape the cultural identity of Miami.”

The MISO Golden Baton Award, one of MISO’s highest honors, recognizes individuals and institutions whose leadership and dedication have made a lasting impact on the arts. The Miami Design District stands as a shining example of this mission, serving as a catalyst for cultural growth and a platform where artistic expression and innovation converge.





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The Moore stands with The Miami Symphony Orchestra as it celebrates two decades under Maestro Eduardo Marturet. Together, we honor the shared pursuit of cultural dialogue and artistic legacy that defines Miami's creative landscape.

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TATIANA GUIRIBITEY



Taty Guiribitey, affectionately known as “La Mamilover,” is a Cuban philanthropist based in Miami whose humanitarian work has impacted vulnerable communities in the Dominican Republic, the U.S., and Europe. As President of the Guiribitey Family Foundation and board member of the Adam Smith Center, she has led initiatives focused on education, health, and children’s welfare, supporting organizations such as Angels for Humanity, St. Jude, Nicklaus Children’s Hospital, and Maestro Cares. Known for blending fashion, art, and philanthropy, she has received numerous accolades, including the 2025 MISO Golden Baton Award, the Rockstar Award, and the Orion Cannes Personality of the Year. Her perseverance, generosity, and influence continue to inspire others to believe in personal growth and the power of doing good.

LUIS GÓMEZ - IMBERT



Luis Gómez-Imbert born in Caracas, Venezuela is a very active double bassist. Luis Gómez-Imbert studied double bass with Je' Bradetich, Bertram Turetzky, Gary Karr, Frantisek Posta, David Walter and Edgar Meyer among others. He graduated Summa Cum Laude from Northwestern University in 1988.

Gómez-Imbert has also studied the orchestral literature with Warren Benfield and Joseph Guastafeste of the Chicago Symphony Orchestra, Edwin Barker of the Boston Symphony Orchestra; and Harold Robinson of the Philadelphia Orchestra.

Soon after graduating, he was presented along with his former professor Gary Karr on an ABC Good Morning America broadcast in the summer of 1988. Since then he has toured extensively through the Americas and Europe as a double bass soloist. Gómez-Imbert has played along with famous bassists such as Je' Bradetich, Bertram Turetzky, Lucas Drew, with whom he premiered a concert for two basses in Venezuela and subsequently performed it at the Double Bass World Convention held at Indiana University in 1994.

Luis Gómez -Imbert is also active in several professional musical organizations from the South Florida area and regularly participates in chamber music concerts. He has been associated to the Atlantic Classical Orchestra as principal bass under the baton of Stewart Robertson. Gómez-Imbert has been an advocate for the performance of new works and many of them have been dedicated to him or composed at his request. Several of those were performed in North and South America, as well as in Europe, where he has been invited to play in different new music festivals in France, Austria, Italy, Spain and in the Americas. Mr. Gomez-Imbert was appointed as principal bass for the Miami Symphony Orchestra since 2013 by Maestro Eduardo Marturet.

He has premiered pieces from composers such as Celestial Voices by Orlando Jacinto Garcia, Alexandro Rodriguez, Juan Francisco Sanz, Domingo Sanchez-Bor, Roberto Cedeño, Mauricio Rodriguez and many more. He will play the world premiere of Love and Betrayal in March 2017 with the Miami Symphony. This concerto is based on the themes for the opera Carmen by Bizet.

Gómez-Imbert has recorded for the Lyric and OO labels. One of those recording was awarded the Contemporary Record Society's "1992 New Recording of the Year" by a panel that included famous composers George Crumb and Milton Babbitt, as well as virtuoso cellist Yo Yo Ma.

Luis Gómez-Imbert joined the music faculty of Florida International University in the fall of 1994 as professor of Double Bass Studies and director of the FIU New Music Ensemble. His innovative teaching and performing style found an ideal venue to teach a varied group of American and international students, many of whom have performed in numerous professional musical ensembles throughout the South Florida area, as well as internationally. Recently, Mr.Gómez-Imbert premiered Love and Betrayal, a double bass double concerto along Chi-Chi Nwanoku and the Miami Symphony under the direction of Eduardo Marturet. The work composed by cuban composer Mauricio Rodriguez was performed March 19, 2017 at the Arsht Center in Miami and it was well-received by the audience in attendance that day. Additionally, Mr. Gomez-Imbert has premiered double bass concertos along side Je' Bradetich, Bertram Turetzky, Dr. Lucas Drew and Yung-Chia Wei.

Currently, Luis Gomez-Imbert is quite active teaching and using technology both at Florida International University and also with his private language project: Babelia and a video recording project of new music written for double bass projected to be launched Fall 2018.

The Babelia language project in partnership with Aisha Linke and a great team of developers will launch during Summer of 2019. It is a very ambitious interactive project designed to teach German, French, Italian, Spanish and English to language learner throughout the world with the use of technology and animation.

CARLOS CUEVAS



Carlos Cuevas' music career spans 4 decades. His experience as pianist, keyboardist, composer, arranger, and producer has allowed him to explore virtually every musical avenue and to be equally at home on-stage and in the studio.

Carlos holds a Bachelor of Music from the University of North Texas and a Master of Music from The Aaron Copland School of Music at Queens College, The City University of New York, where he was the recipient of the prestigious Sir Roland Hanna Memorial Jazz Award.

His versatility has been put to work with the likes of NEA Jazz Master, Hubert Laws (for whom Carlos has performed with for the last 23 years), Bette Midler, Engelbert Humperdinck, The Los Angeles Symphonic Jazz Orchestra, and New York's Philharmonic Orchestra of the Americas, to name a few. His arranging skills are also in high demand. Carlos has composed and arranged music for a wide variety of styles and ensembles that range anywhere from small group to big band and symphony orchestra.

As a leader, Carlos has released two albums. "DEPICTION" and "UNINHIBITED REALM". Both albums have been praised by Downbeat, Keyboard, Modern Drummer, & Músico Pro magazines, as well as The Los Angeles Jazz Scene, and CDBaby.com.

Carlos makes his home in New York City where he has performed at prestigious venues such as Carnegie Hall and Jazz at Lincoln Center. He is a sought-after arranger, studio musician, producer, and educator. For more info, go to www.carloscuevas.net

Reviews:

"Accomplished and inventive, pianist Carlos Cuevas combines classical technique with a robust sense of drive and melody on Depiction."

-John Ephland, DOWNBEAT MAGAZINE

"Cuevas possesses gifts as a pianist and composer, which he Marshalls to concoct and execute complex music that nonetheless demands almost nothing of the listener."

-Robert Doerschuk, DOWNBEAT MAGAZINE

"Carlos' Depiction has a distinct voice and noteworthy depth."

-Michael Gallant, KEYBOARD MAGAZINE

"We said it before and we'll say it again - Carlos is one to watch."

-Michael Gallant, KEYBOARD MAGAZINE

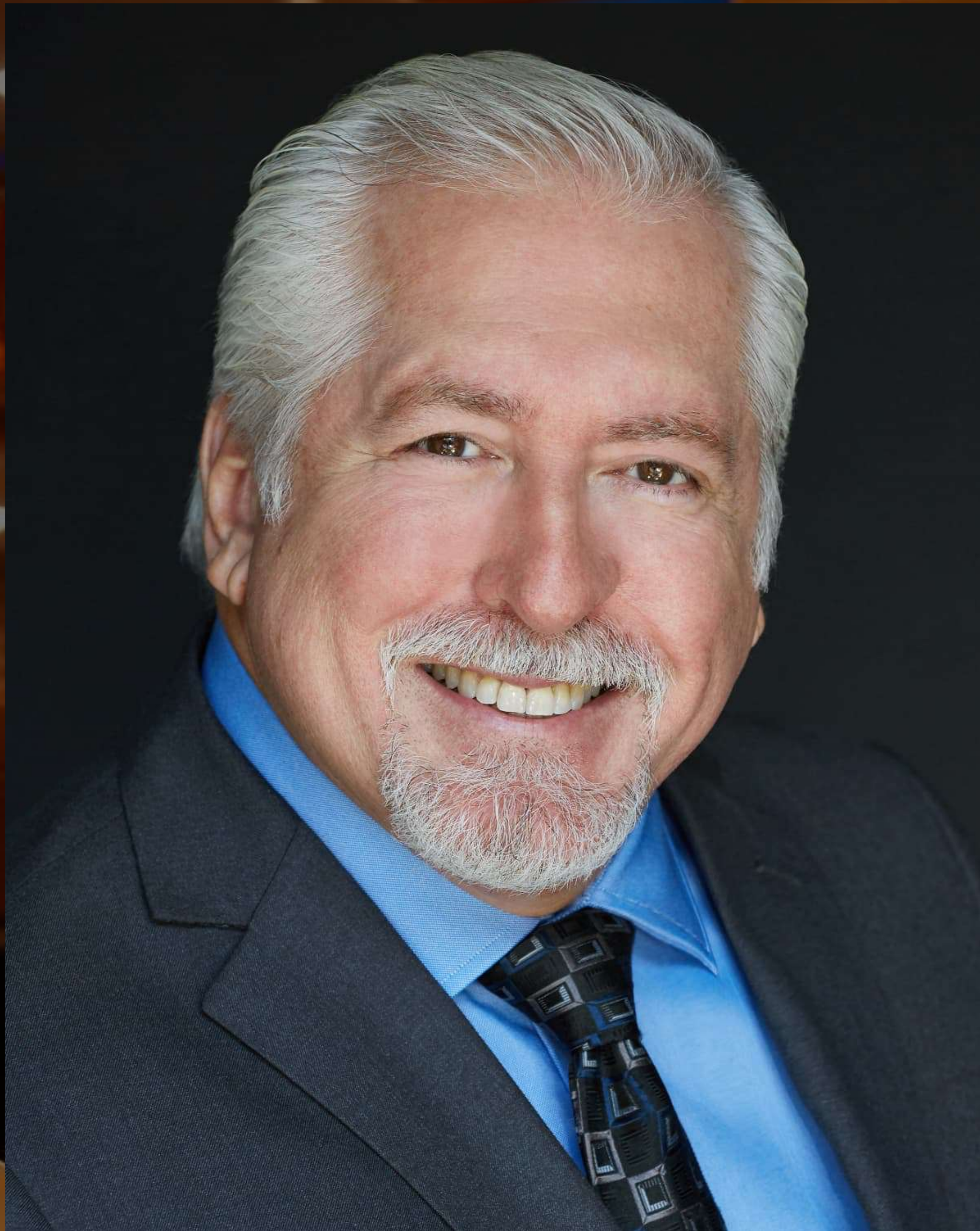
"Pianist Carlos Cuevas' Depiction heralds a noteworthy up-and-comer."

-Jeff Potter, MODERN DRUMMER MAGAZINE

"A fine jazz pianist and composer, Cuevas expands on his classical influences here."

-Jeff Potter, MODERN DRUMMER MAGAZINE

ROBERTO ESCOBAR

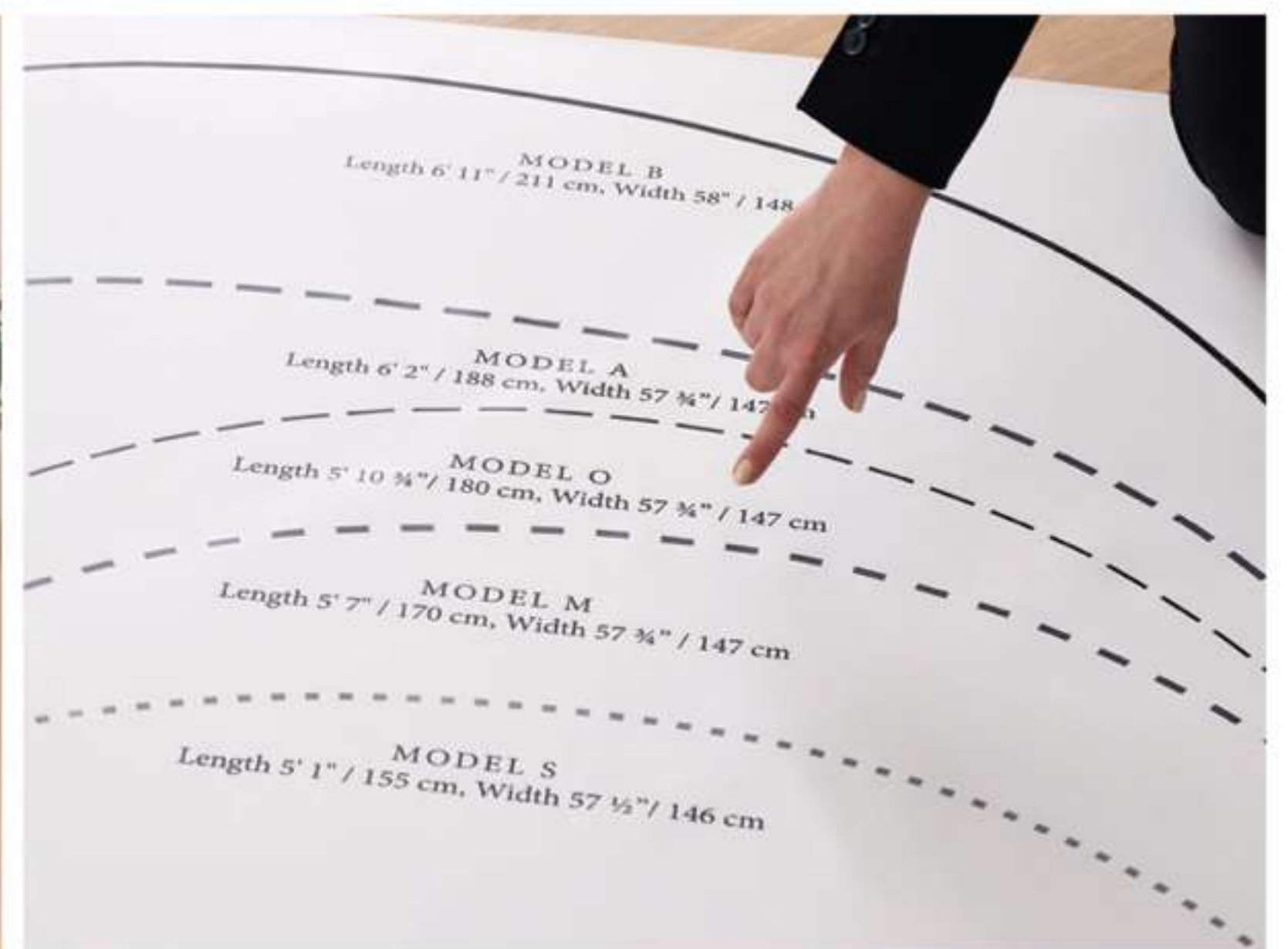


Roberto Escobar, is a renowned Cuban born actor with over 38 years of professional acting experience. He has worked in over 40 films, including *Transporter 2*, *Plantados*, *My Father the Hero*, *The Perez Family*, *Change of Heart* and many more. Among his credits are international hit series, such as *Bloodline*, *Bad Monkey*, *Magic City*, *Burn Notice*, *Silvana Sin Lana* and *El Señor de los Cielos*. His outstanding performances have gained Roberto various awards and nominations such as the INTE award for best supporting actor as Coronel Santana in *Amantes Del Desierto*. The ACCA for best comedic actor for the sitcom *Corte Tropical* and an ALMA nomination for Pedro Montero in the BBC's, *Nostromo*, in which he worked alongside Oscar winner Colin Firth.



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PROGRAM NOTES

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra, Op. 34 (1945) (Variations and Fugue on a Theme of Henry Purcell)

Composed in 1945 for an educational film introducing orchestral instruments, *The Young Person's Guide to the Orchestra* has become one of the most beloved and enduring works in the concert repertoire. With brilliance, clarity, and wit, Benjamin Britten transforms a teaching tool into a vibrant and virtuosic showcase of the symphony orchestra.

The work is built on a noble theme by the Baroque composer Henry Purcell, drawn from his incidental music to *Abdelazer*. Britten first presents this theme in full orchestral grandeur before embarking on a series of variations, each highlighting a different section of the orchestra.

The journey begins with the woodwinds—flute, oboe, clarinet, and bassoon—each instrument stepping into the spotlight with its own distinct color and personality. The strings follow, from the brilliance of the violins to the rich depth of the cellos and double basses, demonstrating their expressive range. Brass instruments then enter with bold, commanding energy, while the percussion section adds rhythmic vitality and dramatic flair.

Each variation not only showcases individual instruments but also reveals Britten's exceptional orchestration, allowing listeners to hear how the orchestra functions both as a collection of unique voices and as a unified whole.

The work culminates in a dazzling fugue, a form rooted in Baroque tradition, where a lively theme is passed rapidly between instruments in intricate counterpoint. As the fugue builds in intensity and complexity, the original Purcell theme returns triumphantly in the full orchestra, bringing the piece to a thrilling and majestic conclusion.

Accessible yet sophisticated, educational yet deeply musical, *The Young Person's Guide to the Orchestra* remains a brilliant celebration of orchestral color and craftsmanship. It invites audiences of all ages to listen more closely, discovering the individuality of each instrument while experiencing the extraordinary power of the orchestra as a whole.

PROGRAM NOTES

Chick Corea (1941–2021)

**Double Bass Concerto
Arranged for Double Bass and Orchestra
by Eduardo Marturet and Mika George**

Few artists have shaped the landscape of modern music as profoundly as Chick Corea. A visionary pianist and composer, Corea moved seamlessly between jazz, classical, and avant-garde traditions, creating a body of work defined by rhythmic vitality, harmonic richness, and boundless imagination.

This Double Bass Concerto—presented here in a special arrangement for symphony orchestra by Maestro Eduardo Marturet and Assistant Conductor Mika George—embodies that spirit of musical fusion. Reimagined for the concert stage, the work places the double bass at the forefront, transforming an instrument often associated with harmonic support into a virtuosic and expressive solo voice.

The concerto draws on Corea's signature language: syncopated rhythms, lyrical improvisatory lines, and a vibrant dialogue between soloist and ensemble. Throughout the work, the bass navigates a wide expressive range—from warm, singing melodies to agile, rhythmically driven passages—highlighting both its technical possibilities and its deeply human voice.

Marturet and George's orchestral arrangement expands the palette of the original material, weaving the colors of the symphony orchestra into Corea's jazz-inspired framework. The result is a dynamic conversation between genres, where classical structure meets the spontaneity and freedom of jazz. Orchestral textures alternate between shimmering transparency and full, rhythmic propulsion, supporting and challenging the soloist in equal measure.

At its core, this concerto is a celebration of collaboration and musical dialogue—between soloist and orchestra, between jazz and classical traditions, and between past and present. It reflects a distinctly contemporary vision of the concerto form: one that embraces diversity of style, cultural exchange, and the evolving voice of today's symphonic stage.

In bringing this work to life, The Miami Symphony Orchestra continues its commitment to innovation and to presenting music that resonates with the vibrant, multicultural identity of Miami—where boundaries blur and new artistic possibilities emerge.

PROGRAM NOTES

Johannes Brahms (1833–1897)

Symphony No. 2 in D major, Op. 73 (1877)

Composed during the summer of 1877 in the idyllic lakeside town of Pörtschach, Austria, Brahms's Symphony No. 2 reflects a striking contrast to the intensity and long gestation of his First Symphony. Where the First was often described as stormy and monumental, the Second unfolds with warmth, lyricism, and an almost pastoral serenity—earning it the affectionate nickname of Brahms's "Pastoral Symphony."

Yet beneath its sunlit surface lies the composer's characteristic depth and complexity. Brahms himself jokingly warned friends that the symphony was so melancholic that "you will not be able to bear it," a remark that hints at the subtle shadows woven into its otherwise radiant texture.

The symphony opens with a gentle and flowing theme introduced by the cellos and basses, setting a tone of natural ease. Throughout the first movement, Brahms masterfully balances expansiveness with structural discipline, allowing melodies to evolve organically while maintaining a firm architectural framework.

The second movement (*Adagio non troppo*) moves into more introspective territory. Rich, dark sonorities and long lyrical lines create a sense of quiet contemplation, revealing Brahms's gift for emotional nuance. This is followed by a graceful third movement (*Allegretto grazioso*), which offers a lighter, almost dance-like character, full of charm and delicate rhythmic play.

The finale bursts forth with joyful energy. What begins with a sense of restraint quickly blossoms into a triumphant and exuberant conclusion, as Brahms unleashes a radiant cascade of sound. The symphony closes in a spirit of unambiguous optimism, a rare and exhilarating moment in Brahms's orchestral output.

Premiered in Vienna later that same year, the work was immediately embraced by audiences and critics alike, solidifying Brahms's place as one of the great symphonists of the Romantic era. Today, Symphony No. 2 remains beloved for its balance of lyric beauty, emotional depth, and masterful craftsmanship—an enduring testament to Brahms's ability to fuse classical form with profound expressive warmth.



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