

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

# Grand SEASON OPENING

ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL

CATHERIN MEZA - SOPRANO

(IN COLLABORATION WITH FLORIDA GRAND OPERA)

ANNA LITVINENKO - VIOLONCELLO

EDUARDO MARTURET - CONDUCTOR

SUNDAY  
NOVEMBER  
16<sup>TH</sup> 2025  
6:00 PM





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

**2025-2026 SEASON**

# GRAND SEASON OPENING

ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL  
SUNDAY | NOVEMBER 16TH, 2025 | 6:00 PM

## PROGRAM

Richard Wagner  
**Tristan & Isolde Prelude and Liebestod**

Antonin Dvorak  
**Concerto for Violoncello and Orchestra in B minor op.104**  
*I. Allegro*  
*II. Adagio ma non troppo*  
*III. Finale: Allegro moderato*

***MISTERY PIECE***  
**?**

## INTERMISSION

Sergei Rachmaninoff  
**Symphony N°2, in E minor op.27**  
*I. Largo - Allegro moderato*  
*II. Allegro molto*  
*III. Adagio*  
*IV. Allegro vivace*

**CATHERIN MEZA - SOPRANO**  
(In collaboration with Florida Grand Opera)  
**ANNA LITVINENKO - VIOLONCELLO**  
**EDUARDO MARTURET - CONDUCTOR**



# 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.

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.



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

**SEASON 2025-2026**

**“Celebrating 20 years of Maestro Marturet with MISO”**

At the Adrienne Arsht Center - Knight Concert Hall

NOV 16

GRAND SEASON OPENING

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# 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.

## CONDUCTORS

Gustavo Dudamel  
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Elio Villafranca

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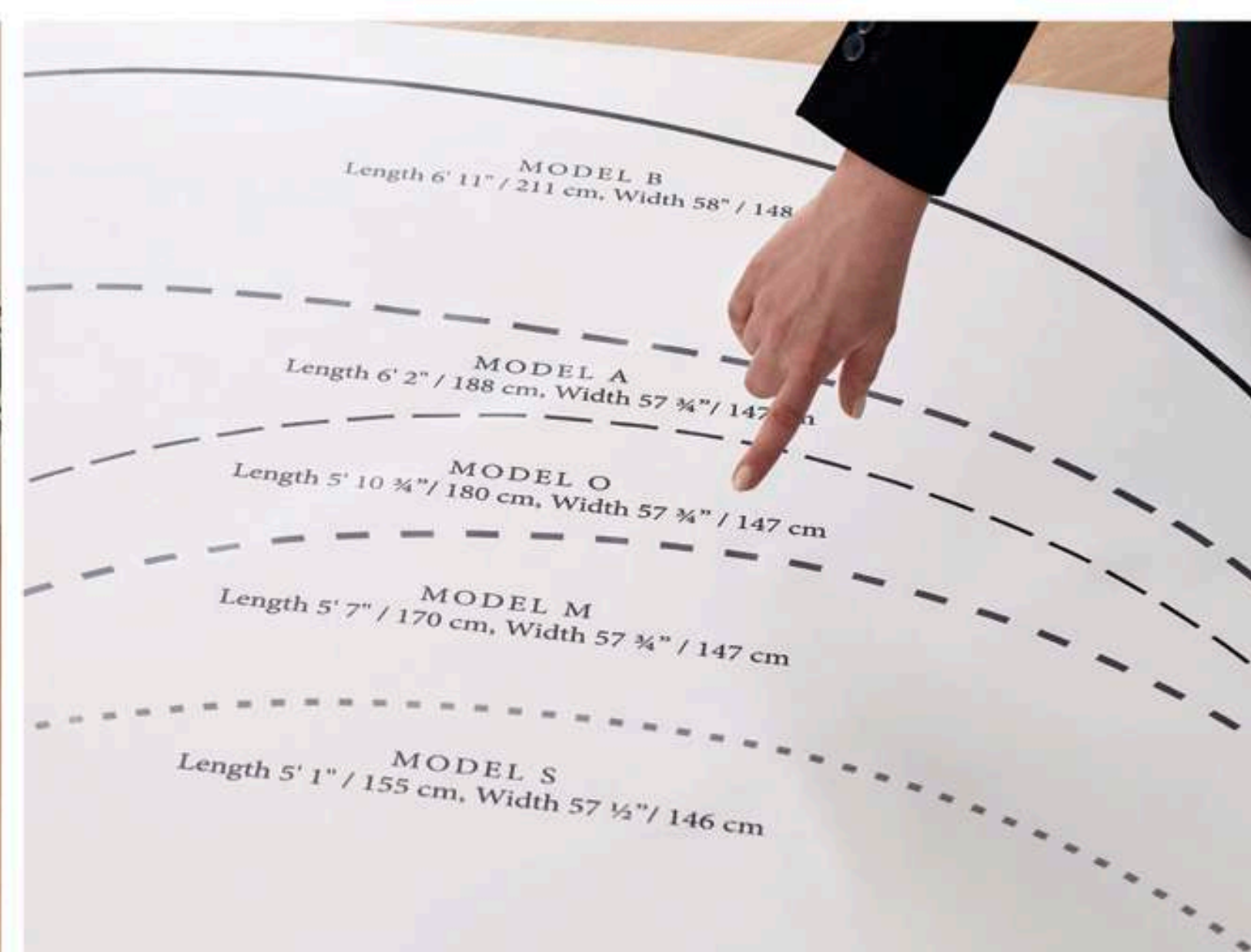
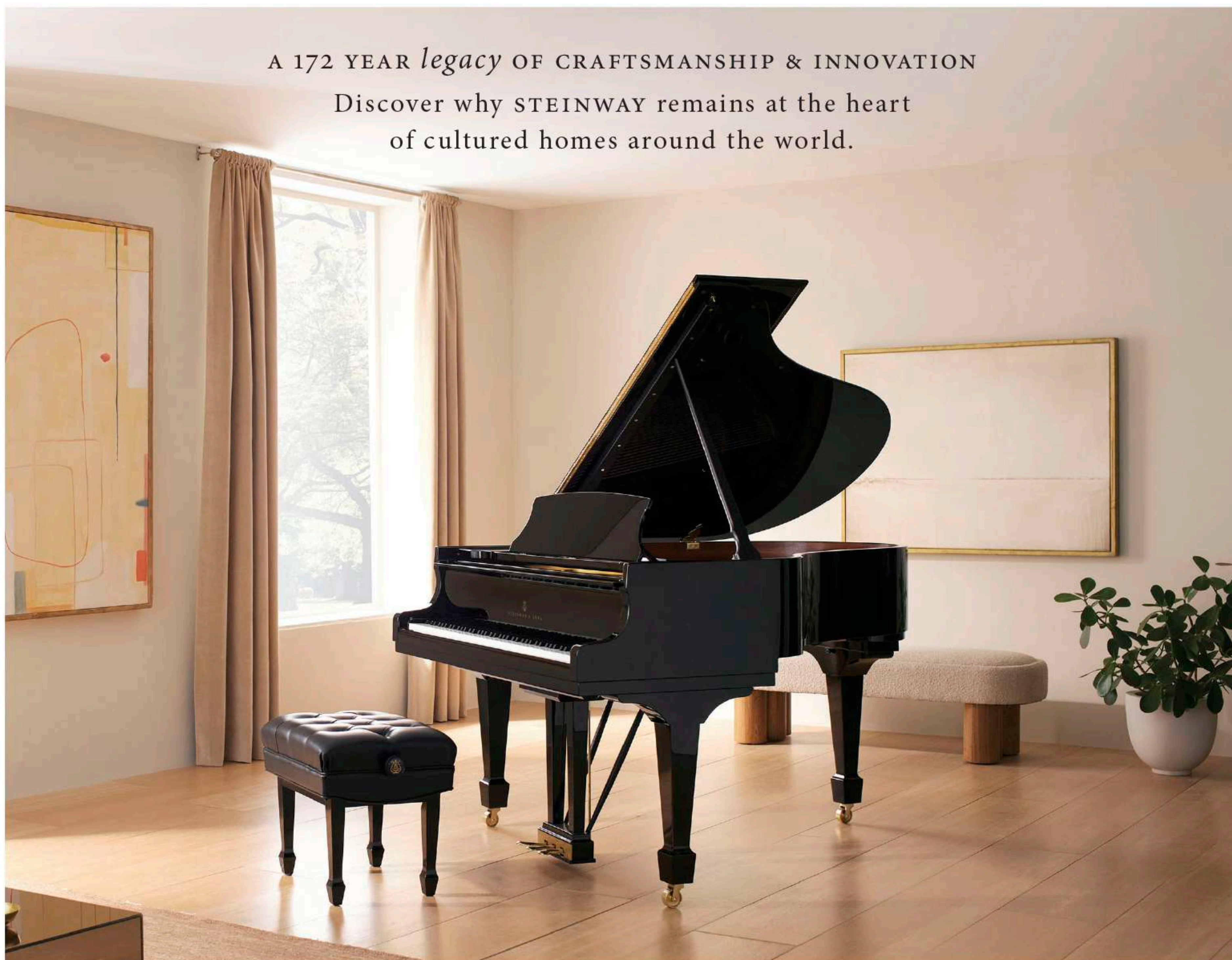


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THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI

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1)Daniel Andai – Concertmaster,  
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Concertmaster  
2)Ollantay Velásquez, Gabriela  
Ramírez  
3)Riuben Frometa, Williams  
Naranjo  
4)Bethany Xiques, Manuela  
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6) Nathan Clifford, Ruzanna  
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1)Tarcisio Barreto – Associate  
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3)Israel Méndez, Mariel Quintana  
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Alberto Zilberstein - Acting  
Assistant Principal  
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3)Michelle Sanchez, Jose Guibert  
4) Manuel Frias, Kamilah Brown

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3) Mateo Sam



# 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.



# CATHERIN MEZA



Catherin Meza is a recent graduate of Florida International University (FIU), where she earned her Master of Music in vocal Performance. A Miami native, she previously completed her Bachelor of Music in Vocal Performance at FIU in July 2023. Her passion for music began in the church, where she was introduced to a wide variety of genres, including pop and gospel. In 2019, she began classical voice training under the direction of Karen Nagy. She then continued her studies with Professor Robert B. Dundas, under whose mentorship she completed both her undergraduate and graduate degrees.

Catherin has participated in masterclasses with acclaimed sopranos Patricia Kacette and Amy Owens, and has been involved in music festivals, including the Brunetti Festival in Spain, performing with The Wertheim Camerata as a soloist and choir member. During the 2023 and 2024 spring breaks, she joined intensive masterclasses with the Santa Fe Opera and performed in concert with the Young voices of Santa Fe Opera. She was also selected as a member of Florida Grand Opera's inaugural class of CANTO, a program designed to support and develop emerging opera talent.

On stage, Catherin has portrayed leading roles with the FIU Opera Theater, including Savitri in Holst's Savitri, Dido in Purcell's Dido and Aeneas, and Estelle in Weisgall's The Stronger. She also appeared in the premiere of the zarzuela La Ruta de Don Quijote in Alicante, Spain, performing the roles of Countess Trifaldi and the innkeeper's daughter. In the summer of 2025, Catherin performed the role of Mimi in Puccini's La Bohème at the Vienna Summer Music Festival.

Catherin is currently a Studio Artist with Florida Grand Opera for the 2025-2026 season, where she will appear as Madeleine in Kevin Puts' Silent Night.





# Silent Night

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<sup>11</sup> The Pulitzer Prize–winning opera by Kevin Puts tells the true story of the 1914 Christmas truce — a moment when music and humanity triumphed over war. Don't miss this powerful and moving production that reminds us of our shared hope and compassion, even in the darkest times.



# ANNA LITVINENKO



Anna Litvinenko is a Cuban-Ukrainian, Miami-raised cellist who captivates audiences with her presence, imagination, and sincerity. Her sound is filled with conviction yet reveals her love for the more intimate and fragile moments in music. Now based in the Netherlands, her musical life drifts between the world of Western classical music and the broader creative scene—spanning solo, chamber music, and early music to interdisciplinary performances and improvised music.

Since a young age, Anna's talent and dedication have brought her to many of the world's finest stages. As a soloist, she has performed with Vienna's Radio Symphony Orchestra, the Odessa Philharmonic, the Miami Symphony Orchestra, the Orquesta Sinfónica Juvenil Teresa Carreño, and the New World Symphony, among many others. Her work as a chamber musician has taken her to venues such as Amsterdam's Concertgebouw, Bozar, the John F. Kennedy Center, and Wigmore Hall. She has also been invited to perform at international festivals and concert series including the Arizona Friends of Chamber Music Series, the Gaudeamus Festival, the International Festival of Krakow Composers, MOOT at the Brighton Fringe, and the Orlando Festival. Some highlights include the premiere of Lawrence Wilde's Cello Concerto at Carnegie Hall, as well as performances of Beethoven's Triple Concerto at the Arte Solidale Festival and Seung-Won Oh's Concerto for cello and voice with the Ensemble Academy. On a more regular basis, she can be found performing with her close chamber partners—the Chekhov Trio and pianist Danilo Mascetti—musical relationships she has cultivated over the years.

Anna's career also very much moves between historically informed performance and the creative and interdisciplinary spheres—two spaces that continually inspire and enrich one another. From 2022 to 2024, she performed regularly with the Netherlands Bach Society as a Young Bach Fellow, and from time to time plays with period ensembles like the Orchestra of the Eighteenth Century and Holland Baroque in the Netherlands, and Art Cantorum in Montevideo. Her work also frequently crosses into other art forms, from collaborations with poets and visual artists to projects in dance and theater. Much of her early exploration took place with her trio Kalea, composing and improvising through folk, classical, and experimental music. She has composed and performed for a choreography in the Nederlands Dans Theater's Switch '20. Anna is also an integral part of the Dutch National Opera & Ballet's production Frieda Belinfante, and last autumn she took part in B.O.X.'s (Baroque Orchestration X) artistic residency to explore the artistic boundaries between early music and her creative work. She is currently pursuing a specialized master's degree at the Conservatoire Royal de Bruxelles, focusing on the chordal harmonization of basso continuo to strengthen her foundation in harmony, counterpoint, and improvisation.

Anna's musical personality has been greatly influenced by her teachers, and by the many cities and cultures that broadened her sense of what a musical life can be. She is a graduate of The Juilliard School, where she studied with Joel Krosnick and the Royal College of Music in London, where she worked with Richard Lester. A Fulbright Grant then brought her to the Koninklijk Conservatorium in The Hague, where she immersed herself in historically informed performance and the historical cello with Lucia Swarts. An important part of her musical path, however, began at home with her parents—her pianist mother, Sahily Cánovas, and her cellist father, Konstantin Litvinenko, with whom she studied until she graduated high school. Her years in Miami were especially formative: already at the age of twelve, she became the first member of the Miami Symphony Orchestra's Outstanding Young Artist program, joining the orchestra's cello section under the direction of Eduardo Marturet. She also attended New World School of the Arts where she studied with Aaron Merritt. Returning as a soloist with the Miami Symphony Orchestra marks a particularly meaningful moment in her career.

All of Anna's studies were made possible through the generous support of the Jack Kent Cooke Foundation, the Jerome L. Greene Fellowship, the Rose Williams Scholarship, the Holland Scholarship, and the KC's Excellence Scholarships. Anna is also the recipient of Juilliard's John Erskine Prize, the KC's Fock Medaille, Amsterdam Cello Biënnale's Start in Splendor Prize, From the Top's Jack Kent

Cooke Young Artist Award, and the Third Prize at the Sphinx Competition. Anna is also a 2012 YoungArts winner, which gave her the opportunity to work with Joshua Bell and Bill T. Jones, among many other distinguished artists.



# PROGRAM NOTES

## RICHARD WAGNER (1813–1883) TRISTAN AND ISOLDE – PRELUDE & LIEBESTOD

*Softly and gently, how he smiles,  
how his eyes fondly open —  
do you see it, friends?  
Do you not see it?  
Ever brighter, how he shines,  
haloed with stars, rising high?  
Do you not see it?  
How his heart so bravely swells,  
how it proudly beats within his breast?  
How his lips, so sweet and tender,  
breathe softly forth their gentle sigh —  
Friends, do you not see and feel it?*

*Do I alone hear this melody,  
so wondrously soft and tender,  
its blissful lament, its loving message,  
softly forgiving as it sounds,  
echoing within me,  
resounding around me?*

*Shall I breathe it, shall I listen?  
Shall I sip it, plunge within it,  
sweetly in fragrances dissolve?  
In the surging sea of rapture,  
in the billowing sound,  
in the universal breath of the world —  
to drown, to founder, unconscious —  
supreme bliss!*

Richard Wagner (1813–1883) was one of the most influential composers of the late Romantic period, renowned for his operas, innovative harmonies, and the use of leitmotifs—musical themes associated with characters, ideas, or emotions.

Tristan and Isolde, premiered in 1865, is based on the medieval legend of Tristan and Isolde, a story of intense and forbidden love. The opera explores the psychological depth of the characters, their desire, conflict, and ultimately, tragic fate. While the full opera lasts several hours, orchestras often present selected highlights in concert settings.

### Prelude

The Prelude is the instrumental opening of the opera. It introduces the famous Tristan Chord, a groundbreaking harmonic structure that generates tension without immediate resolution. This chord reflects the longing and conflict at the heart of the protagonists' doomed love.

### Liebestod (“Death of Love”)

The Liebestod is the opera's final moment, sung by Isolde, representing the lovers' union in death. It is one of the most emotionally powerful passages in the operatic repertoire, and its sublime orchestration and harmonic richness make it a favorite in concert performances.

### Prelude and Liebestod Together

Performing these two excerpts together provides a complete emotional arc: the Prelude introduces the tension and forbidden desire, and the Liebestod delivers the cathartic and transcendent resolution of Tristan and Isolde's love.

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# PROGRAM NOTES

## ANTONÍN DVOŘÁK (1841–1904) CELLO CONCERTO IN B MINOR, OP. 104, B. 191 (1894–1895)

Dvořák's B-minor Cello Concerto is both the capstone of his American years and one of the most eloquent love letters ever written for the instrument. Composed in New York between November 8, 1894 and February 9, 1895—then revised in May–June 1895—it blends symphonic breadth with a solo voice that sings, pleads, and ultimately consoles. The work crowns a long skepticism Dvořák had about the cello's balance with orchestra; here he solves it by writing a truly symphonic concerto in which the soloist is first among equals rather than a decorative virtuoso.

The concerto opens with an unusually expansive orchestral exposition that lays out two memorable themes: a taut, forward-pushing idea and a more lyrical, “sung” melody introduced by the horn. When the cello enters, it does so not with bravura display but with a rapt, improvisatory transformation of the material. Throughout the movement Dvořák integrates the solo line into the orchestral argument—classic sonata-form drama animated by rhythmic spring and rich woodwind writing. (Typical performance time for the whole concerto is about 40 minutes; scoring is full late-Romantic orchestra with triangle reserved for the finale.)

The slow movement (*Adagio ma non troppo*) is the emotional heart. Here Dvořák quietly quotes his own song “*Lasst mich allein*” (Op. 82, No. 1)—a favorite of his sister-in-law (and earlier muse) Josefina, whose illness and death shadowed the concerto's composition. The allusion lends the movement its confiding, intimate tone and frames the concerto as something more than public rhetoric: it is personal remembrance.

The finale begins as an energetic Czech-tinged rondo, alternately robust and tender. Yet after the customary fireworks, the music withdraws into a luminous epilogue added during Dvořák's 1895 revisions, when news of Josefina's death reached him. In this hushed coda the cello recalls the “*Lasst mich allein*” theme one last time, as if offering a benediction, before the concerto gathers itself for a brief, affirmative blaze in B major. The ending's inward turn—famously protected by the composer against a proposed bravura cadenza from the intended soloist, Hanuš Wihan—gives the piece its unique balance of public triumph and private farewell.

Dvořák dedicated the concerto to Wihan, but circumstances led to a different first performance. The premiere took place at London's Queen's Hall on March 19, 1896, with Leo Stern as soloist and the composer on the podium for the Philharmonic Society—an immediate success that helped secure the work's standing as the most beloved cello concerto in the repertory.

### Instrumentation

2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons; 3 horns, 2 trumpets, 3 trombones, tuba; timpani, triangle (finale only); strings; solo cello.

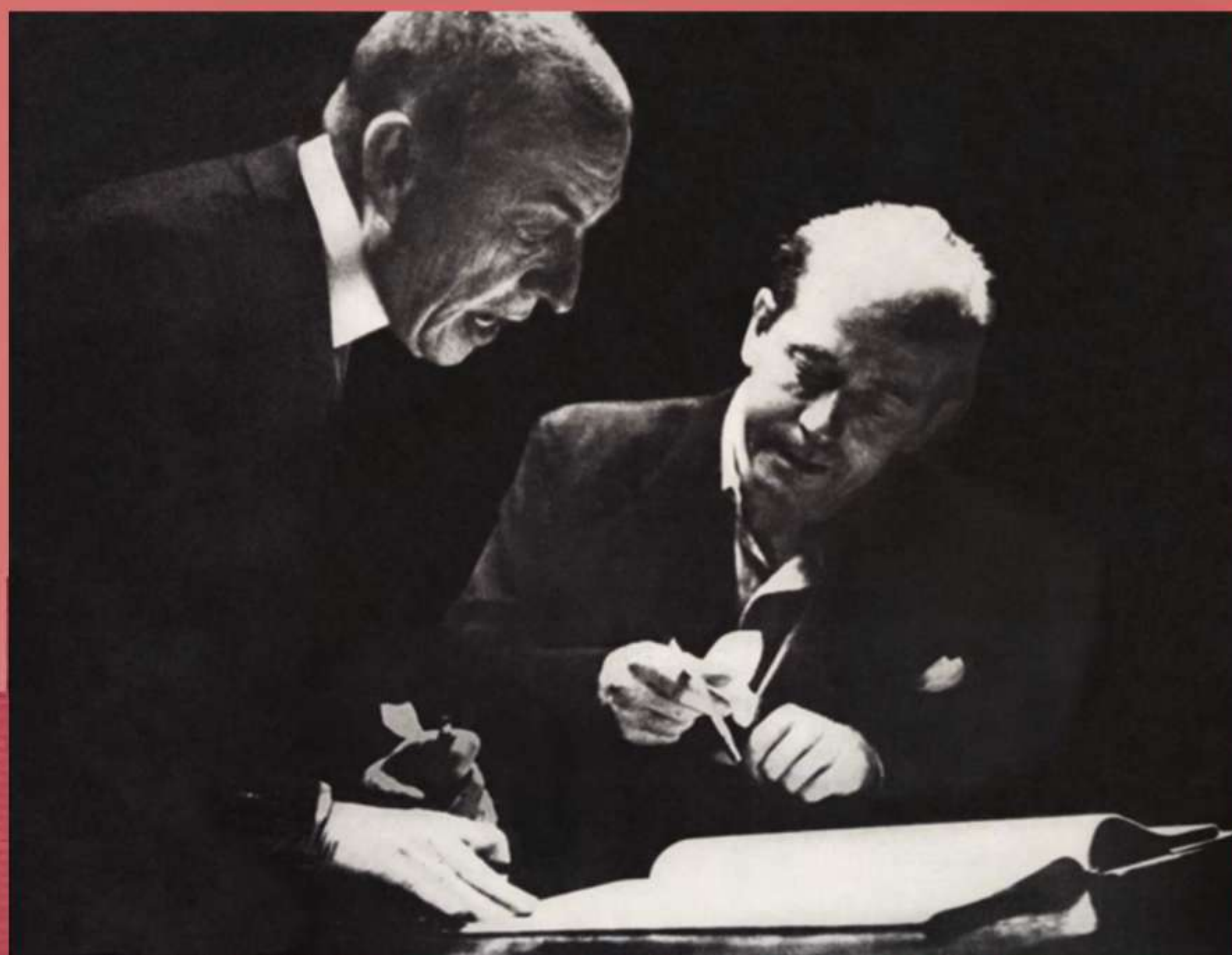
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Wichita Symphony Orchestra



# PROGRAM NOTES

## SERGEI RACHMANINOFF SYMPHONY NO. 2 IN E MINOR, OP. 27 (1906–1907)



*Eugene Ormandi and Sergei Rachmaninov*

Few works in the orchestral repertoire carry such a clear imprint of an artist's emotional survival as Rachmaninoff's Symphony No. 2. Before this symphony, there was a man who genuinely believed he might never compose again. The catastrophic premiere of his First Symphony in 1897 did more than wound his professional confidence. It plunged him into a profound depression marked by self-doubt, insomnia, and long periods of creative paralysis. Friends later recalled that he moved through life "like a shadow," unable to write even a few measures without tearing them up. For a composer whose identity was inseparable from music, this silence felt like an existential collapse.

Desperate to regain the ability to work, he began daily sessions with Dr. Nikolai Dahl, a neurologist and amateur musician who used a mix of psychotherapy and hypnotic suggestion. Dahl would repeat phrases such as "You will write your concerto. You will work with great ease. The music will flow freely." Gradually, something inside Rachmaninoff began to unlock. His recovery became one of the most famous in music history, culminating in the Piano Concerto No. 2, which he gratefully dedicated to Dahl. But privately, he wondered: Was this healing temporary? Could he truly return to the large-scale symphonic world that had traumatized him?

Symphony No. 2 is the answer to that question, and it comes from a place of remarkable vulnerability. Retreating with his family to Dresden in 1906, far from the political unrest and pressures of Moscow, Rachmaninoff began the slow process of rebuilding his symphonic voice. He revised obsessively, struggled with the opening movement, and nearly abandoned it more than once. Yet he kept going. And what emerged was not a defensive, cautious score, but an astonishingly generous one: broad, lyrical, deeply human. It is the work of someone who fought his way back to music and found, to his surprise, even greater emotional depth waiting for him.



# PROGRAM NOTES

## THE MUSIC

### I. Largo – Allegro moderato

The symphony begins in darkness, with a low-string motto that feels like a memory resurfacing. It grows slowly, hesitantly, as if testing its own strength. When the Allegro finally arrives, the music opens into long, soaring lines—Rachmaninoff rediscovering his voice in real time.

### II. Allegro molto (Scherzo)

Energetic and propulsive, the scherzo carries flashes of triumph but also shadows, including a subtle hint of the Dies irae chant that haunted many of his works. It is a movement where confidence wrestles with doubt.

### III. Adagio

One of the most beloved slow movements in the orchestral repertoire. The clarinet's opening phrase feels like someone speaking honestly for the first time after years of silence. The lush string writing that follows is tender, luminous, and intensely personal—a moment of emotional clarity that still stops audiences cold.

### IV. Allegro vivace

The finale gathers everything the symphony has wrestled with and transforms it into joy. Here Rachmaninoff sounds fully alive, fully himself. Motifs return brighter, faster, freer. The work closes not with triumphant arrogance but with the unmistakable warmth of a man who has found his way back to the world.

## A SYMPHONY OF SURVIVAL

Symphony No. 2 in its core, is the deeply human story of a man who fought his way back from silence.

His slow return to music through therapy with Dr. Nikolai Dahl became one of the great recoveries in musical history. But Symphony No. 2 marks something even more fragile and courageous: his belief that he could trust himself again. Retreating to Dresden in 1906, far from criticism and upheaval, he rebuilt his musical voice with patience and vulnerability. The opening movement emerges from the shadows in low strings, like a soul relearning how to breathe. The melodies grow longer, warmer, more certain. The Adagio opens its heart completely. By the finale, the music rises with unmistakable emotional clarity, not triumphant but profoundly alive.

Rachmaninoff knew exactly what he had poured into this score. Years later, when conductor Eugene Ormandy restored the symphony to its full, uncut form, refusing the common practice of trimming its length, Rachmaninoff wrote to him with deep personal gratitude: "Thank you for playing my Second Symphony complete. To make cuts in it is like cutting out pieces of my own heart."

It was not a metaphor. After surviving humiliation, depression, and the fear that he might never compose again, this symphony was his proof that healing was possible. Every bar represented a step back toward himself.

That is why Symphony No. 2 still resonates so powerfully today. It is not simply a masterpiece of the late Romantic tradition; it is a testament to resilience. It reminds us that beauty can be forged in the very moments when hope seems most distant, and that sometimes the greatest works of art are born not out of triumph, but out of the quiet, courageous decision to try again.

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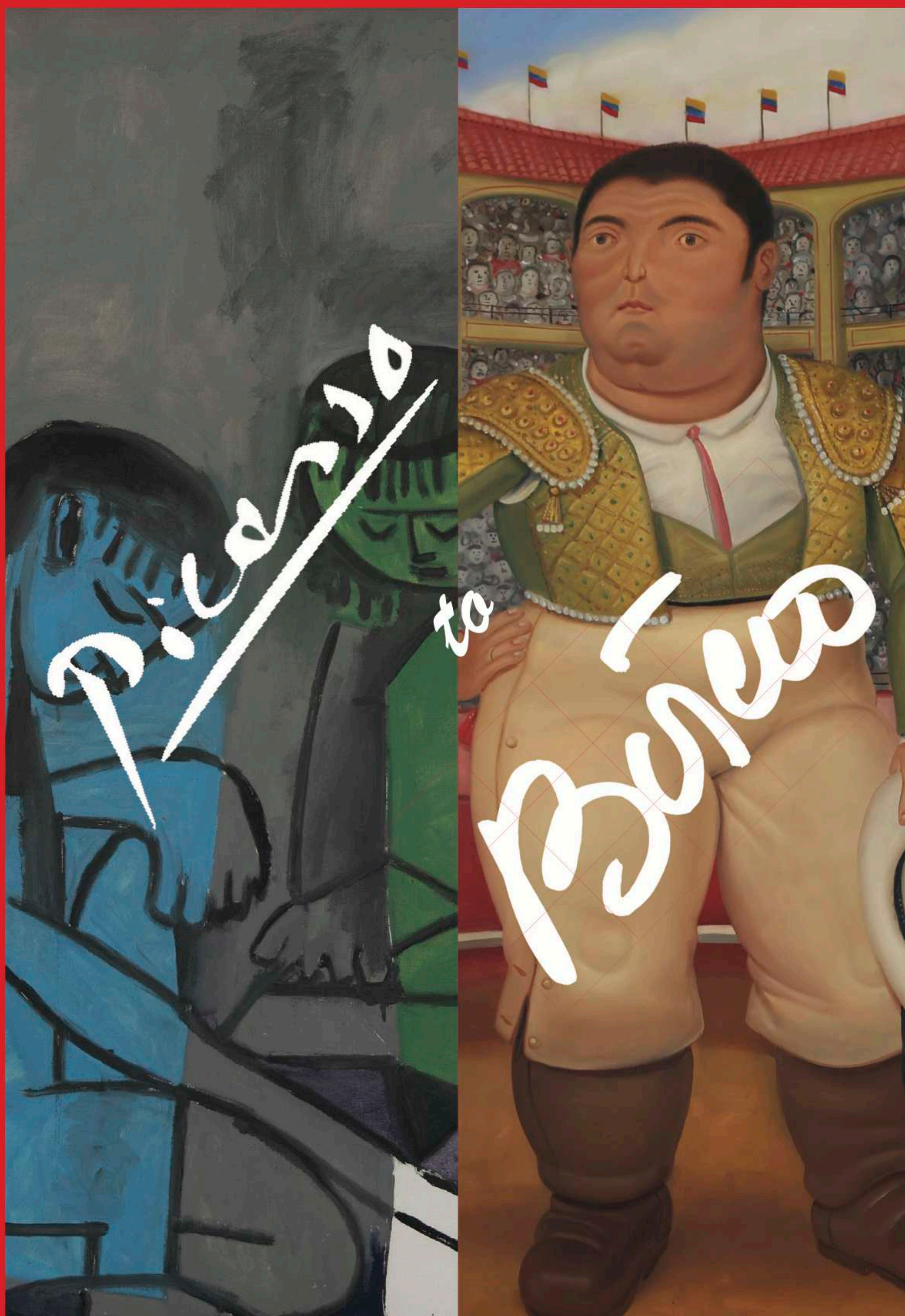
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THE MIAMI SYMPHONY ORCHESTRA (MISO), LED BY ITS MUSIC DIRECTOR AND CEO, MAESTRO EDUARDO MARTURET, AND THE BOARD OF DIRECTORS, ANNOUNCED TODAY THE APPOINTMENT OF THE LEGENDARY

# EMILIO ESTEFAN AS ITS NEW CHAIRMAN

Miami, Florida, February 5, 2025 - The Miami Symphony Orchestra (MISO), led by its Music Director and CEO, Maestro Eduardo Marturet, and the Board of Directors, announced today the appointment of the legendary Emilio Estefan as its new Chairman. This historic collaboration marks the beginning of an exciting new era for MISO, as the world-renowned producer, composer, and entrepreneur brings his unparalleled expertise, vision, and passion for the arts to the orchestra.

The official announcement was made by Miami-Dade County Mayor Daniella Levine Cava at a press conference held at MISO Headquarters in the Miami Design District. Mayor Levine Cava expressed her excitement, stating, "It is a moment of great pride for Miami-Dade County to welcome Emilio Estefan as the new Chairman of The Miami Symphony Orchestra."



Under Maestro Marturet's leadership, MISO has become one of South Florida's most prominent cultural institutions, enriching the community through exceptional performances and innovative programming. With Emilio Estefan taking on the role of Chairman, MISO is poised to expand its artistic reach, enhance community engagement, and create transformative musical experiences for audiences both locally and internationally.

"I am honored to join The Miami Symphony Orchestra as Chairman in this new chapter," said Emilio Estefan. "Music is the heartbeat of our culture, and sometimes it's challenging to garner support. I am here for the Orchestra. I look forward to continuing to work alongside Maestro Marturet and the incredible MISO team to build on this legacy and create new opportunities for the orchestra and our community."

In addition to celebrating Emilio Estefan's appointment, MISO proudly honored Rafael Diaz-Balart as Chairman Emeritus for his 31 years of dedicated service to the orchestra. His unwavering support and leadership have been instrumental in MISO's growth and continued excellence in the arts.

As Chairman, Estefan will prioritize expanding MISO's outreach programs, developing strategic partnerships, and ensuring the orchestra's continued success as a beacon of artistic excellence in Miami and beyond.



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inspired by the highly successful model of “El Sistema” from Venezuela



Almost two years ago, on August 26, 2021, the Miami Symphony Orchestra and its Music Director & Conductor Eduardo Marturet announced the new partnership with “EL SISTEMA” from Venezuela, to create a new and innovative music education platform never seen before in South Florida. Eduardo Marturet, MISO Music Director & Conductor, and the family of the late and loved Maestro Jose Antonio Abreu, along with Eduardo Méndez, Executive Director of EL SISTEMA from Venezuela, named the program: “EL SISTEMA - MISO Music Education Program José A. Abreu” honoring the creator of one of the most innovative and effective learning programs in the history of music. The Miami Symphony Orchestra is the only organization officially appointed by EL SISTEMA/VENEZUELA to further expand this unique music education program in South Florida.

We have started the EL SISTEMA program with our new partnership with Shelton Academy, available to all children of the City of Doral. Shelton will become the first school to be part of EL SISTEMA program in South Florida, and aspire to open more locations in South Florida in the coming years.

Don't miss this chance to be part of the new generation of musicians, following in the footsteps of an inspiring tradition!

## Enrollment Now Open

For more information and to sign up, visit  
[sheltonafterschool.com](http://sheltonafterschool.com)



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