

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

**AT THE**

# PARK

**DORAL CENTRAL PARK - AMPHITHEATER**  
**EDUARDO MARTURET - CONDUCTOR**  
**SATURDAY, FEBRUARY 21<sup>ST</sup> 2026 | 5:30 PM**  
**3005 NW 92ND AVE, DORAL, FL 33172**





**MISO AT THE PARK**  
**DORAL CENTRAL PARK AMPHITHEATER**  
**Saturday, February 21st | 5:30pm**

**PROGRAM**

**Edward Grieg**

**In the Hall of the Mountain King, from Peer Gynt Suite N°1**

**Eduardo Marturet**

**Canto LLano**

**Brenda Navarrete - Vocalist**

**John Williams**

**Theme from Jurassic Park**

**Astor Piazzolla (arr. Eduardo Marturet)**

**Oblivion**

**Ed Calle - Saxophone**

**Rodner Padilla**

**Concerto for Electric Bass, III**

**Rodner Padilla - Electric Bass**

**C4 Trio - Venezuelan Ensemble**

**Inocente Carreño**

**Margariteña**

**Federico Vollmer (arr. Eduardo Marturet)**

**Jarro Mocho for solo Piano and Orchestra**

**Juan Diego Molina - Piano**

**Albita (arr. Abraham Urdaneta)**

**Fiesta Pa'los Rumberos**

**Tito Puente (arr. Tarcisio Barreto)**

**Oye Cómo Va**

**Brenda Navarrete - Vocalist**

**Arturo Marquez**

**Danzón N°2**

**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.

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.



# American Promise

SUNDAY, MARCH 8TH 2026 - 06:00 PM  
ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL

MAYOR EILEEN HIGGINS - NARRATOR  
EDUARDO MARTURET - CONDUCTOR

PROGRAM:

KAREN LEFRAK  
AMERICAN PROMISE  
(WORLD PREMIERE)

IN CELEBRATION OF THE 250TH ANNIVERSARY  
OF THE DECLARATION OF INDEPENDENCE

MARCOS CAMPOS SALAS  
AN AMERICAN IN MIAMI  
(WORLD PREMIERE)

A 2026 MISO COMMISSION  
DJ Khaled - Voice Over  
*"Celebrating Emilio Estefan Day"*

EDUARDO MARTURET  
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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 an 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**

## **PIANISTS**

**Christie Julien**

**Elio Villafranca**

## **TRUMPET**

**Francisco Flores**

## **SAXOPHONE**

**Eduardo Calle**

## **ELECTRIC BASS**

**Rodner Padilla**

## **VOCALISTS**

**Gail Seay**

**Martina Travieso**

**Nicos Papadiotis**

**Joaquina**

**Solange Merdinian**

**Sam Moore**

†

## **CHAMBER GROUP**

**Ensamble 7/4**

## **INSTITUTIONAL**

**Shelton Academy**

**"El Sistema" Venezuela (Cultural Exchange an Education)**

**Steinway & Sons Piano Gallery Miami**

**Miami Design District**

**Key Biscayne Presbyterian School**





**MISO**

**MIAMI SYMPHONY ORCHESTRA**  
**EDUARDO MARTURET CONDUCTOR**

THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI

# OUR STAFF

## BOARD OF DIRECTORS

Emilio Estefan\*, Chairman  
Rafael Diaz-Balart\*, Chairman Emeritus  
Robert Rodriguez\*, Vice-Chairman  
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Lisa Fleischman  
Jerry Haar  
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Eduardo Marturet\*  
Sofía Ochoa  
Kevin Ruiz  
Marcos Santana  
Stuart Webb  
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## ADMINISTRATION

### MUSIC DIRECTOR & CEO

Eduardo Marturet

### FINANCE AND ADMINISTRATIVE DIRECTOR

Maricarmen Tredunlo

### PRODUCTION DIRECTOR

Gabriela Landaeta

### OFFICE MANAGER

Sofía Lira

### PRODUCTION TEAM

Kelly Hernandez

Yaritzy Cabrera

Mariana Fermín

Paola García

Mika Lin George

José Rico

Kisbel Brito

### ASSISTANT TO THE MUSIC DIRECTOR

Gabriela Landaeta

### ASSISTANT CONDUCTOR

Mika Lin George

### ASSITANT TO PRODUCTION DIRECTOR

José Rico

### MISO GRANTS WRITERS

Pola Reydburd

Christina Gast

### CHORUS DIRECTOR

Maibel Troia

### CREATIVE DIRECTOR

Ventura Glez

### GRAPHIC DESIGNER

Mariana Fermin

### SOCIAL MEDIA TEAM

Mariana Fermin

Gabriela Landaeta

### HEAD OF MARKETING AND PR

Ingrid C. Callahan

### MARKETING COORDINATOR

María Gabriela Martinez

## SOUND AND PRODUCTION OFFICIAL COMPANY

Pete Diaz Productions

## MISO OFFICIAL SALON

Emilio Uribe

## AUDIO RECORDING

Vladimir Quintero

## SOUND ENGINEER

Vladimir Quintero

Javier Casas

## MIX AND MASTERING

Ricardo Landaeta

## VIDEO RECORDING

Optika Studios

Gabriel Cutiño

Robert Andai

Behind the Scenes Miami

## WEBDESIGNER

GL servicios web

## WEB MASTER

GL servicios web

## COMPOSERS-IN-RESIDENCE

Tarcisio Barreto

Alejandro Campos

Tulio Cremisini

Orlando Garcia

Andre Mehmani

Rodner Padilla

Mauricio J. Rodriguez

Marcos Campos-Salas

Robert Tindle

Eduardo Calle

## JUNIOR COMPOSER IN-RESIDENCE

Brandon Goldberg

## ACTOR-IN-RESIDENCE

Roberto Escobar

## ARTIST-IN-RESIDENCE

Fabiana Cruz

Sandra Muss

Casey Waterman

## DESIGNER-IN-RESIDENCE

Iacopo Capone Dumas

## MUSIC AUTISTIC PROJECT

Belkis Lovera

Daniela Safina

Maibel Troia

## MISO OFFICIAL

## PHOTOGRAPHERS

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Nick Garcia/ Blind Light Studio

Eduardo Hernandez

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THE  
**MOORE**  
MIAMI

# ROOTED IN ART & ——— DRIVEN BY EXCELLENCE

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.

MIAMI  
FLORIDA  
33137

4040  
NE 2ND  
AVENUE

# MIAMI SYMPHONY ORCHESTRA

## INTERNATIONAL ADVISORY COUNCIL

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Sam Robin  
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Mark B. Rosenberg

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Dimitra Cleopatra Douma  
George Gregory  
Takis Ismailos  
Carlo Maria Capone  
Eleni Fotopoulou  
Yiannis Hatzis  
Prince Misha IN. Al Faisal  
Al Saud  
Olympia Savidou

GOLDEN BATON AWARDS  
Judy Drucker 2014  
Mark B. Rosenberg 2015  
Michael Spring 2016  
Eduardo Padron 2017  
Emilio Estefan 2018  
Milly & Patrick Park 2019  
Monty Trainer 2021  
John Paulson 2024  
Tatiana Guiribitey 2025

The Miami Symphony Orchestra's 2025-2026 Concert Season is made possible thanks to the generous support of the following individual and corporate sponsors

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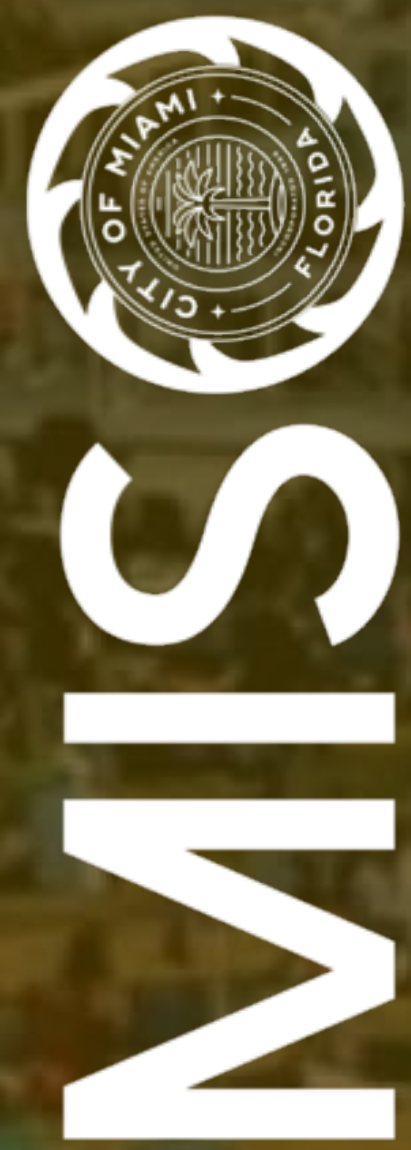
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**MIS**



**MIAMI SYMPHONY ORCHESTRA**  
**EDUARDO MARTURET CONDUCTOR**

# ORCHESTRA

THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI

## FLUTES

Carol Naveira-Nicholson  
Yaritzy Cabrera

## OBOES

Wes Nichols  
Edymar Urdaneta

## CLARINETS

Demian Martinez  
Andres Candamil

## SAXOPHONE

Ed Calle

## BASSONS

Fabiola Hoyo  
Marc Slakoff

## FRENCH HORNS

Carlos Briceño  
Anna Kucia  
Mileidy Gonzalez  
Judeny Lebron  
Ramon Valero

## TRUMPETS

Tarcisio Barreto D'Adonna  
Carlos Bianculli  
Luis Pulido

## TROMBONES

Jhon Kricker  
Fernando Sanabria  
Jhonder Salazar

## TUBA

Amalky Corredor

## TIMPANI

Tulio Cremisini

## PERCUSSION

Jennifer Jimenez  
Claudio Martinez  
Rick Urban

## LATIN PERCUSSION

Roberto Moreno

## HARP

Diana Rada

## PIANO

Manuel Gamez

## GUITAR

Hugo Fuguet

## DRUM SET

Kevin Amanto

## ELECTRIC BASS

Rodner Padilla

## VIOLIN I

1) Daniel Andai – Concertmaster,  
Romel Fuenmayor – Assistant  
Concertmaster  
2) Ollantay Velásquez, Gabriela  
Ramírez  
3) Riuben Frometa, Alessandro  
Capitano  
4) Wendy Ocando, Virgilio Vázquez

## VIOLIN II

1) Tarcisio Barreto – Associate  
Principal, Anna D'Adonna –  
Assistant Principal  
2) Silvina Parra, Mariel Quintana  
3) Maria C Armas, Julianna Parra

## VIOLA

1) Mariana Fermin Associate  
Principal, – Jesus Carnero Assistant  
Principal  
2) Alberto Zilberstein, Adrian  
González  
3) Manuel Frias

## CELLO

1) Carlos Carreño – Acting Principal,  
– Loretta Pozo Acting Assistant  
Principal  
2) Felipa Moncada, Benjamin Bush

## BASS

1) Luis Gomez-Imbert – Principal,  
Mateo Sam – Acting Assistant  
Principal

# 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.

# *Congratulations Jen Jimenez*

Principal Percussion, Miami Symphony Orchestra  
2026 GRAMMY® Honoree Recipient of the 2026 Music Educator Award™



The Miami Symphony Orchestra, and its Music Director & CEO proudly congratulate Jen Jimenez, Principal Percussion of the Miami Symphony Orchestra, on being named the recipient of the 2026 Music Educator Award™, presented by the Recording Academy and the GRAMMY Museum.

As a leading artist within MISO and an inspiring educator in our community, Jen embodies excellence both on stage and in the classroom. Her artistry as Principal Percussion brings power, precision, and brilliance to the orchestra, while her dedication to music education continues to shape and uplift the next generation of musicians.

This prestigious national honor recognizes educators who have made a lasting impact on students and communities through the transformative power of music. Jimenez and nine distinguished finalists will receive cash honorariums, with generous support and resources provided by the Chuck Lorre Family Foundation.

Her achievement reflects not only her extraordinary commitment to education and performance, but also the vibrant cultural spirit of Miami and the mission of the Miami Symphony Orchestra.

# BRENDA NAVARRETE



## **The Drum Speaks While the Soul Sings**

**Brenda Navarrete is a Cuban born percussionist, singer, rapper, vocal arranger, and music educator. She is not just an artist rather she is a communicator that connects roots with music, legacy and emotion.**

**Brenda plays bata, a double sided drum from Africa that is deeply linked with Yoruba traditions. She tells stories that bridge ancestry to contemporary life, while her voice and presence transports listeners to a magical musical space. Brenda doesn't just perform music, she lives, feels, and shares her legacy and music with passion that leaves a lasting impression and memory.**

**Educational Role: Sharing Art and Culture Brenda is also a dedicated mentor committed to the transmission of musical knowledge. Her educational work includes:**

- Afro-Cuban Percussion and Rhythm Workshops: An immersive experience with bata drums and other Cuban musical traditions, adapted to all skill levels.**

- Cultural Talks: Exploring Afro-Cuban roots in music through a combination of history, spirituality, and artistic practice.**

- Singing and Vocal Arrangement Classes: Designed for artists and students looking to develop their vocal technique and creative expression. Brenda believes in the power of music education to transform lives and connect communities, and her work as a teacher reflects this with passion and commitment.**

# ED CALLE



**Born in Venezuela of Spanish parents, Dr. Ed Calle is the 2015 Latin Grammy Award winner for Best Instrumental Album, a five-time Grammy nominee, 2016 Pepsi Music Award nominee for best jazz album, and one of the most recorded saxophonists in history. Ed is featured on more than 1,200 CDs and almost of 9,000 singles with recording royalty including Frank Sinatra, Celia Cruz, Arturo Sandoval, Natalie Cole, Michael Bolton, Cristina Aguilera, Tom Dowd, Phil Ramone, Juan Luis Guerra, Chick Corea, Michael Brecker, Gloria Estefan, Juanes, Greg Allman, Lenny Kravitz, The Bee Gees, George Clinton, David Byrne, Rhianna, David Bisbal, the Pet Shop Boys, Julio Iglesias, and Oscar DeLeon. Calle\* currently tours the globe as a featured soloist and with**

**his jazz ensemble\*, Mamblue\*, Arturo Sandoval\*, World Music 5, Miami Saxophone Quartet, Negroni's Trio\*, 14 Jazz Orchestra, & the South Florida Jazz Orchestra. Active in and recognized by his community, Dr. Calle's accolades include 2018 South Florida Music Hall of Fame Nominee,**

**www.facultyawards.org Best Professor Miami Dade College (2015), United Teachers of Dade Champion of Education for the Arts and Entertainment (2014), and King of Carnival Miami (2013).**

**Dr. Calle is a tenured Professor of Music Business at Miami Dade College and a frequent guest artist and lecturer at schools, colleges, and universities around the globe. Calle's research focuses on the application of relationships between two of his passions, music and mathematics.**

**Dr. Calle's published research explores the challenges facing American students learning math.**

**Ed lives in Miami with his wife Sari and their three children. Calle's latest live CD/DVD - Ed Calle & Rick Margitza Live at the Open Stage Club - will be released globally on April 10, 2018. This unprecedented gathering of internationally acclaimed artists features longtime colleagues Calle**

**& Margitza along with Chuck Bergeron, John Hart, John Yarling, and The Miami Saxophone Quartet.**

# RODNER PADILLA



**Rodner Padilla is a five-time Latin Grammy Awards winner, widely recognized as one of the most expressive and innovative electric bassists to emerge from Latin America. Born in Punto Fijo, Venezuela, Padilla has forged a distinctive artistic voice that seamlessly blends jazz, Latin jazz, Venezuelan folk traditions, and contemporary music with exceptional virtuosity and depth.**

**With a career spanning more than 25 years, Padilla has made a profound impact as a performer, composer, arranger, and producer. He is a core member of the internationally celebrated Venezuelan ensemble C4 Trío, whose bold fusion of traditional Venezuelan music with modern and global influences has captivated audiences across the Americas and Europe, earning critical acclaim and multiple awards.**

**Equally at home on the symphonic stage and in contemporary settings, Padilla has collaborated with leading artists across genres and has become a sought-after creative force in recordings, live performances, and new music projects. Now based in Miami, his work continues to bridge cultures and musical languages, championing artistic freedom and innovation while honoring his Latin American roots.**

**Padilla's expanding catalog includes concert works, jazz compositions, and cross-genre collaborations, affirming his place as a vital voice in today's global music landscape.**

# C4 TRÍO



**C4 Trío is an internationally acclaimed Venezuelan ensemble recognized for redefining traditional Venezuelan music through bold innovation and exceptional virtuosity. Rooted in the country's folk traditions—centered on the iconic cuatro venezolano—the group expands this musical heritage by incorporating elements of jazz, classical, pop, and world music, creating a sound that is both deeply authentic and strikingly modern.**

**The ensemble is formed by Jorge Glem, Edward Ramírez, Héctor Molina, and Rodner Padilla (bass). Together, they bring extraordinary technical command and creative energy to the stage, transforming traditional forms into vibrant contemporary expressions.**

**Winners of multiple Latin Grammy Awards, C4 Trío has performed at major festivals and concert halls throughout the Americas and Europe. Their music embodies artistic freedom, collaboration, and cultural pride—presenting Venezuelan music as a living, evolving art form that continues to resonate with audiences around the world.**

# JUAN DIEGO MOLINA



**Juan Diego Molina is a dynamic young pianist whose expressive playing and nuanced musicality have quickly distinguished him on the classical stage. A passionate interpreter of the core piano repertoire, he has been featured in performances that include works by Chopin and other foundational composers, demonstrating both technical command and emotional depth.**

**Molina's artistry reflects a deep engagement with the piano's rich expressive possibilities, bringing clarity, sensitivity, and individual insight to every piece he performs. His performances are noted for their refined touch, thoughtful phrasing, and an innate musical instinct that resonates with audiences of all backgrounds.**

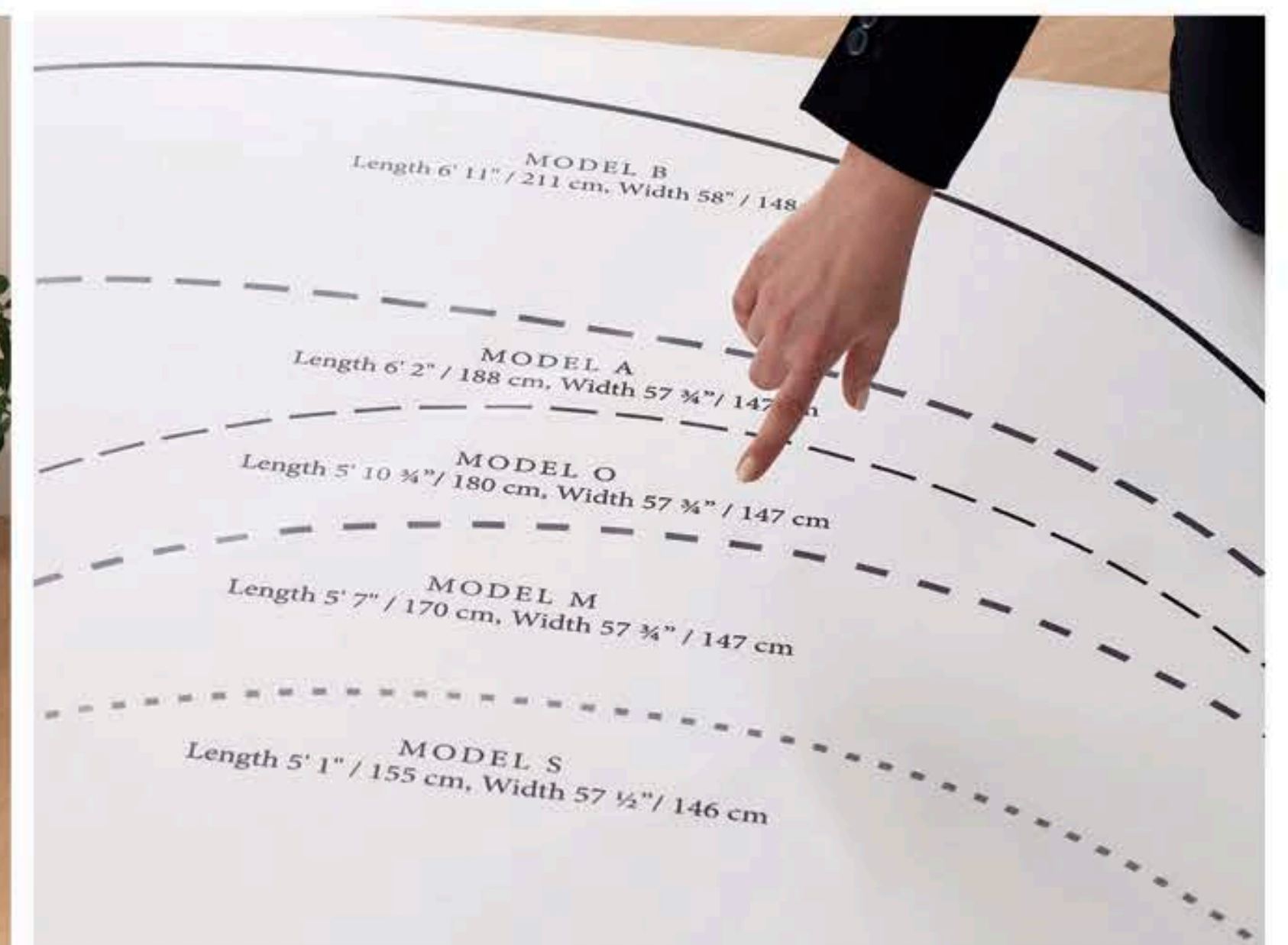
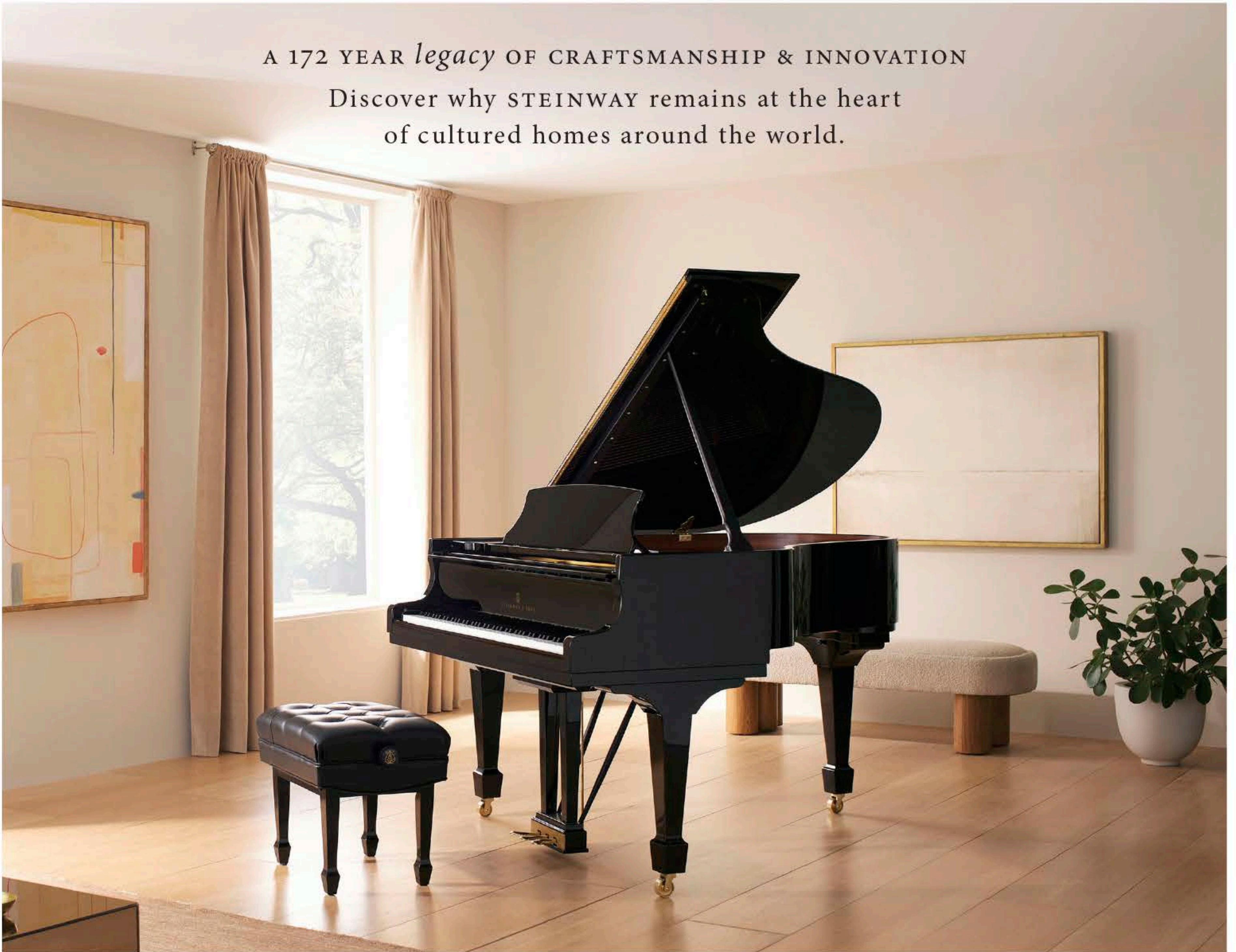
**Committed to artistic growth and the continued exploration of repertoire spanning from classical staples to contemporary works, Juan Diego Molina represents a new generation of pianists poised to make a meaningful contribution to the concert world.**



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# PROGRAM NOTES

## **Canto LLano** **Eduardo Marturet**

**Canto LLano, written for British recorder player Evelyn Nallen, was composed in 1976 in Cambridge, England, for any melodic instrument and tape delay (today known as digital delay), or any combination of melodic instruments. That same year, the piece was premiered by the composer himself on marimba. Since then, the work has been performed in numerous configurations—including recorder, solo guitar, guitar duo, voice and ensemble, and full orchestra.**

**Over the decades, Canto LLano has been heard in major artistic and cultural centers around the world, including New York, Sydney, Amsterdam, Caracas, Rome, Stuttgart, London’s Wigmore Hall, as well as Odesa, Buenos Aires, San Francisco, Rome, and Berlin, reflecting the work’s wide resonance across musical traditions and audiences.**

**On February 1st, Canto LLano is performed by the Miami Symphony Orchestra at the Adrienne Arsht Center, offering a symphonic realization of this contemplative and expansive work.**

**Critical response has long highlighted the piece’s quiet power and evocative atmosphere. As noted by Malcolm Hayes in *The Sunday Telegraph* (London, May 31, 1987):**

**“In particular lingers in the memory – the Venezuelan composer Eduardo Marturet’s Canto LLano for recorder and tape delay system. This is a beautiful little modal phrase accumulating, overlapping and finally winging away into the distance.”**

**The contrapuntal nature of Canto LLano allows for free transcription across instrumental combinations without altering the essence of the work. Its musical language is deeply descriptive, evoking the immensity of the Venezuelan plains (llanos), the infinite and the abstract. This vast sonic landscape is further enriched by the work’s dual meaning: Canto LLano as both a reference to open plains and to cantus planus, or Gregorian chant—suggesting quiet spirituality, suspended time, and contemplative stillness.**

# PROGRAM NOTES

## **Concerto for Electric Bass and Orchestra Rodner Padilla**

*A 2026 MISO Commission (World Premiere)*

**In this bold and original concerto, Rodner Padilla reimagines the role of the electric bass within the symphonic tradition, placing an instrument most often associated with rhythm sections and popular music at the expressive center of the orchestra.**

**Far from functioning solely as a foundation, the electric bass here becomes a lyrical and virtuosic voice—capable of intimacy, power, and wide emotional range. The concerto explores the instrument’s full sonic palette: resonant depth, percussive attack, melodic warmth, and subtle harmonic color. Through this lens, Padilla bridges musical worlds, dissolving boundaries between classical form, contemporary sound, and the rhythmic language of the Americas.**

**The work has already garnered international recognition, having been nominated with The Miami Symphony Orchestra and Conducted by Maestro Eduardo Marturet, for a Latin Grammy Award in 2024 for its first movement, affirming its artistic impact and relevance within today’s musical landscape.**

**The dialogue between soloist and orchestra is central to the concerto. At times the bass emerges as a solitary narrator; at others, it is absorbed into the orchestral fabric, weaving in and out of dense textures and expansive harmonic landscapes. Rhythmic vitality plays a key role throughout the work—not merely as propulsion, but as a vehicle for expression, reflection, and momentum.**

**On February 1, the Miami Symphony Orchestra presents the World Premiere of the second and third movements of this concerto, featuring C4 Trio as special guest artists. Their presence adds a distinctive chamber-music energy and rhythmic nuance to the orchestral sound world, expanding the concerto’s collaborative spirit and highlighting its contemporary voice.**

**Ultimately, the Concerto for Electric Bass and Orchestra is a statement of artistic freedom—an affirmation that the symphony orchestra remains a living, evolving organism. By elevating the electric bass to the foreground, Padilla invites the listener to hear the orchestra anew, through resonance, pulse, and the quiet intensity of sound.**

# PROGRAM NOTES

## **Jarro Mocho** **Federico Vollmer**

Arranged for Piano and Orchestra by Eduardo Marturet

**Jarro Mocho is a refined and evocative work by Venezuelan composer Federico Vollmer, a key precursor in the development of Venezuelan national music and an influential figure in shaping the language that would later define the joropo. While Vollmer's broader musical legacy is often associated with this tradition, Jarro Mocho was in fact conceived as a waltz, written within a classical framework yet infused with unmistakable Venezuelan character.**

**Over time, popular interpretation has frequently absorbed the piece into the rhythmic sensibility of the joropo, blurring the line between genres. This dual identity—between the written waltz and the way the music lives in collective memory—forms the conceptual heart of Eduardo Marturet's orchestral arrangement.**

**In this version, Maestro Marturet makes a deliberate distinction between the waltz as written and the joropo as it is often felt and performed, allowing both identities to coexist in subtle tension. Rhythmic shifts, phrasing, and orchestral color reflect this dialogue, honoring Vollmer's original intention while acknowledging the living tradition that has reshaped the work over time.**

**The piano—performed by Juan Diego Molina—moves fluidly between elegance and rhythmic vitality, engaging in a collaborative exchange with the orchestra rather than standing in opposition to it. The orchestration amplifies this contrast, transforming Jarro Mocho into a reflection on musical perception: how written music evolves through interpretation, memory, and cultural transmission.**

**In this symphonic setting, Jarro Mocho emerges not only as a work of beauty and refinement, but as a meditation on identity itself—where tradition and reinterpretation meet, and where Venezuelan musical language continues to resonate across time.**

# PROGRAM NOTES

## Danzón No. 2 Arturo Márquez

**Danzón No. 2 is the most celebrated orchestral work by Mexican composer Arturo Márquez and has become an emblem of contemporary Latin American symphonic music. Since its premiere, the piece has captivated audiences worldwide for its irresistible rhythmic vitality, vivid orchestration, and deep connection to cultural memory.**

**Rooted in the danzón—a dance tradition that traveled from Cuba to Mexico in the late 19th century—Márquez transforms the genre into a powerful symphonic statement. Rather than presenting the dance as light entertainment, he elevates it to the concert stage, revealing its elegance, sensuality, and emotional depth through carefully crafted orchestral textures.**

**The work unfolds with measured restraint, allowing melody and rhythm to emerge gradually before building into increasingly energetic and exuberant sections. Syncopated patterns, expressive solos, and bold rhythmic accents create a sense of anticipation and release, mirroring the physical motion and dramatic flair of the dance itself. Throughout, Márquez balances intimacy and intensity, drawing listeners into a world of color, motion, and collective pulse.**

**Beyond its rhythmic appeal, Danzón No. 2 speaks to identity and transformation. It reflects the blending of cultural influences that shape Latin American music—African rhythms, European forms, and local traditions—woven together into a contemporary orchestral voice that is both rooted and forward-looking.**

**Today, Danzón No. 2 stands as a modern classic, celebrated not only for its infectious energy but for its ability to connect audiences across cultures, inviting them to experience the orchestra as a living, breathing expression of rhythm, memory, and joy.**

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