



LATIN AMERICAN SOUNDSCAPES

Whispers **Of** The Future

ADRIENNE ARSHT CENTER - KNIGHT CONCERT HALL

SUNDAY
FEBRUARY
2026 **1** ST
6:00 PM

EDUARDO MARTURET - CONDUCTOR



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

LATIN AMERICAN SOUNDSCAPES
WhispersOfTheFuture

Adrienne Arsht Center - Knight Concert Hall
Sunday February 1st, 2026 | 6:00 PM

PROGRAM

/

Eduardo Marturet
Canto LLano

Rodner Padilla
Concerto for Electric Bass
(World Premiere) a 2026 MISO Commission
1st, 2nd and 3rd movements

//

Inocente Carreño
Margariteña

Federico Vollmer (arr. Eduardo Marturet)
Jarro Mocho for solo Piano and Orchestra
(US Premiere)

Santiago Bonora
Rosa Prima
(World Premiere) a 2026 MISO Commission

Lena Burke and Carlos Alvarez (Arr. Juan José Aguirre)
A Celia

Juan Luis Guerra and Luis Miguel (Arr. Carlos Campos Corrales)
Hasta que me Olvides

Ricardo Montaner (Arr. Carlos Campos Corrales)
Tan Enamorados

Arturo Marquez
Danzón N°2

RODNER PADILLA - ELECTRIC BASS
C4 TRIO - SPECIAL GUESTS
JUAN DIEGO MOLINA - PIANO
ATHINA MARTURET - SPECIAL PERFORMANCE
SANTIAGO BONORA - THEREMIN
LENA BURKE - VOCALIST
EDUARDO AGUIRRE - VOCALIST
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.



American Promise

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

EDUARDO MARTURET - CONDUCTOR

PROGRAM:

KAREN LEFRAK
AMERICAN PROMISE
(SOUTH FLORIDA 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

EDUARDO MARTURET
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FROM THE NEW WORLD, OP. 95, E MINOR



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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

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

†

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Ensamble 7/4

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EDUARDO MARTURET CONDUCTOR

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Vladimir Quintero

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Robert Andai

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Alejandro Campos

Tulio Cremisini

Orlando Garcia

Andre Mehmani

Rodner Padilla

Mauricio J. Rodriguez

Marcos Campos-Salas

Robert Tindle

Eduardo Calle

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ACTOR-IN-RESIDENCE

Roberto Escobar

ARTIST-IN-RESIDENCE

Fabiana Cruz

Sandra Muss

Casey Waterman

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Iacopo Capone Dumas

MUSIC AUTISTIC PROJECT

Belkis Lovera

Daniela Safina

Maibel Troia

MISO OFFICIAL

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Elio Escalante

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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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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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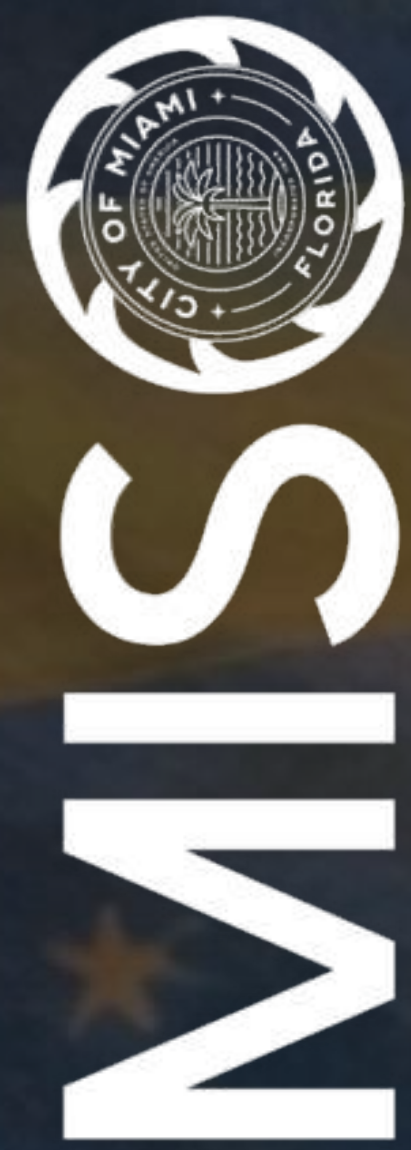
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THE OFFICIAL SYMPHONY ORCHESTRA OF THE CITY OF MIAMI

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Yaritzy Cabrera
Huascar Barradas

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Wes Nichols
Edymar Urdaneta
César Rangel

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Demian Martinez
Andres Candamil
Samuel Aparicio

SAXOPHONE

Ed Calle

BASSONS

Geronis Bravo
Marc Slakoff

FRENCH HORNS

Javier Aragon
Mileidy Gonzalez
Juan Ramirez
Gabriela Ibarra
Ramón Valero

TRUMPETS

Tarcisio Barreto D'Adonna
Matthew Shefcik
José Arvelo

TROMBONES

Jhon Kricker
Fernando Sanabria
Jhonder Salazar

TUBA

Amalky Corredor

TIMPANI

Tulio Cremisini

PERCUSSION

Claudio Martinez
Rick Urban
Miguel Pagua

HARP

Diana Rada

PIANO

Manuel Gamez

GUITAR

Hugo Fuguet

DRUM SET

Erasmus Huerta

ELECTRIC BASS

Rodner Padilla

VIOLIN I

1) Daniel Andai – Concertmaster,
Romel Fuenmayor – Assistant
Concertmaster
2) Ollantay Velásquez, Williams
Naranjo
3) Riuben Frometa, Gabriela Ramírez
4) Katarzyna Cielisk, Adriana
Fernandez
5) Bethany Xiques, Samvel Arakelyan
6) Yasmery Márquez, Manuela
Pagliuca

VIOLIN II

1) Tarcisio Barreto – Associate
Principal, Anna D'Adonna –
Assistant Principal
2) Marialejandra Vasquez, Luisa
Duarte
3) Wendy Ocando, Mariel Quintana
4) María C Armas, Alessandro
Capitano
5) Silvina Parra, Jennifer Weizer

VIOLA

1) Mariana Fermin Associate
Principal, – Jesus Carnero Assistant
Principal
2) Alberto Zilberstein, Zaria Graves
3) Adrian González, Michelle
Sanchez
4) Manuel Frias, Jose Guiber

CELLO

1) Grace Ho – Guest Principal,
Evgenia Mott – Acting Assistant
Principal
2) Carlos Carreño, Loretta Pozo
3) Valentina Hernandez, Felipa
Moncada

BASS

1) Luis Gomez-Imbert – Principal,
Paola Garcia Assistant Principal
2) José F. Montes, Ryohei Morita
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.

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.

SANTIAGO BONORA



Dr. Santiago Bonora is a contemporary composer whose work bridges expressive lyricism with imaginative orchestral colors. Commissioned by the Miami Symphony Orchestra for its 2026 season, his piece Rosa Prima receives its world premiere in Latin American Soundscapes, reflecting his commitment to new music that speaks to emotional depth and cultural resonance.

Bonora's music often explores themes of human experience and metaphorical imagery, engaging listeners through sound worlds that are evocative, thoughtful, and richly textured. His compositions have been presented in performances and recordings that span concert settings and multimedia contexts, contributing to the vibrant contemporary classical repertoire.

As a creator, Dr. Bonora continues to work at the intersection of innovation and tradition, inviting audiences into fresh sonic experiences that expand the expressive possibilities of orchestral music.

ATHINA MARTURET



Athina Marturet is a Greek-Venezuelan actress and model born in Berlin to Greek parents and raised across Europe, the Middle East, and Latin America. She began her professional acting career in Venezuela after formal training in drama, appearing in major television productions before expanding internationally.

Her recent screen work includes leading roles in *El Señor de los Cielos* (Season 7, Telemundo/NBC) and *Velvet*, where she is noted for her elegance and commanding presence. On stage, she is widely recognized for her narrative and theatrical performances with The Miami Symphony Orchestra, including her acclaimed portrayal of Princess Scheherazade at the Knight Concert Hall.

A multilingual artist and creative entrepreneur, Athina also serves as Ambassador for The Miami Symphony Orchestra, supporting its artistic mission and cultural outreach through music, performance, and multimedia projects.

LENA BURKE



Latin Grammy Winner , Singer-Songwriter, Pianist, Actress & Producer.

Born in Havana, Lena Burke carries the legacy of Cuban music icons grandma Elena and mom Malena Burke. A classically trained pianist, her career took off when Alejandro Sanz introduced her to Warner Music, leading to her hit debut with her song "Tu Corazón" and 2005 Latin Grammy performance.

Career Highlights:

Awards: Won a Latin Grammy for the trio ÁLEX, JORGE y LENA (Best Pop Vocal Album) and received multiple nominations, including Best New Artist.

Stage & Screen: Starred as La Lupe in the film La Mala (winning Best Female Performer at Mostra de Valencia) and recently led the musical En La Vida Hay Amores by César Miguel Rondón.

Collaborations: Toured with Joss Stone and Franco De Vita; recorded duets with Gilberto Santa Rosa & Pitbull.

Leadership: Served as a Governor for the Recording Academy (Florida Chapter) and as a Bulova Ambassador at the Latin Grammys.

Current Projects (2025-2026):

Lena recently released the single "A Celia," a star-studded tribute to Celia Cruz featuring Gonzalo Rubalcaba, Cucco Peña, La India, Gilberto Santa Rosa, Jose Alberto "El Canario" and Victor Manuel. She is currently preparing her fourth studio album alongside producer Carlos Alvarez.

As Lena says: "I didn't choose music; music chose me."

Follow: @Lenaburkemusic

EDUARDO AGUIRRE



Eduardo Aguirre is a Costa Rican tenor recognized for his expressive voice, refined musicality, and versatility across classical, symphonic, and crossover repertoire. He began his artistic formation at a young age after receiving a vocal scholarship supported by members of the acclaimed Costa Rican group Éditus, which allowed him to formally develop his technique and launch his professional career. His national and regional recognition grew through televised singing competitions and concert performances, where he quickly became known for his emotional delivery and stage presence.

In 2024, Aguirre made history by becoming the first Costa Rican singer to join the internationally renowned vocal ensemble The Tenors, a leading force in the classical crossover genre. Since then, he has toured internationally with the group and continues to expand his global presence. Aguirre has also performed with major orchestras across the Americas and Europe and is currently involved in recording projects under the direction of legendary producer Emilio Estefan, reaffirming his role as one of Costa Rica's most prominent voices on the international stage.

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.

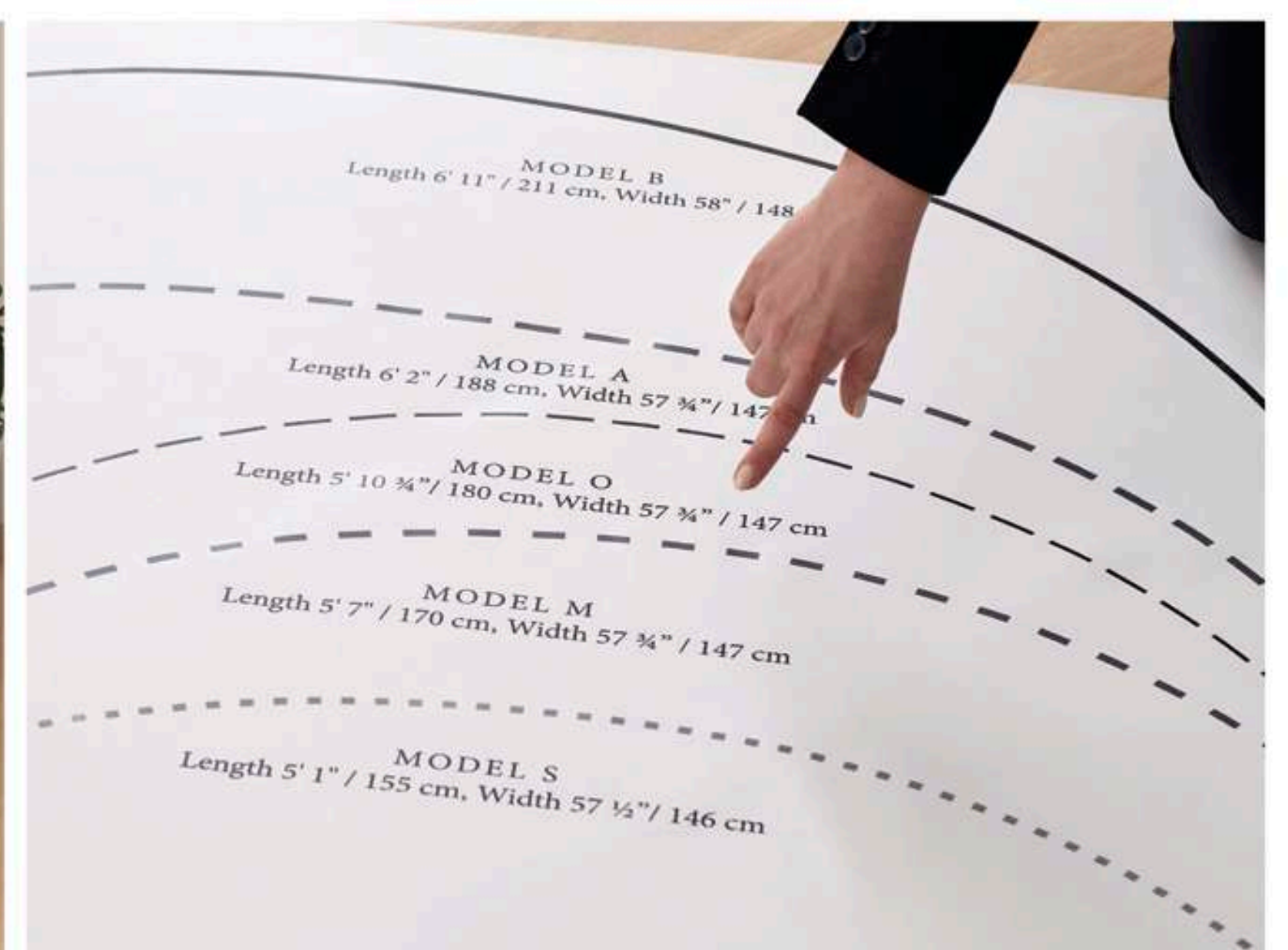
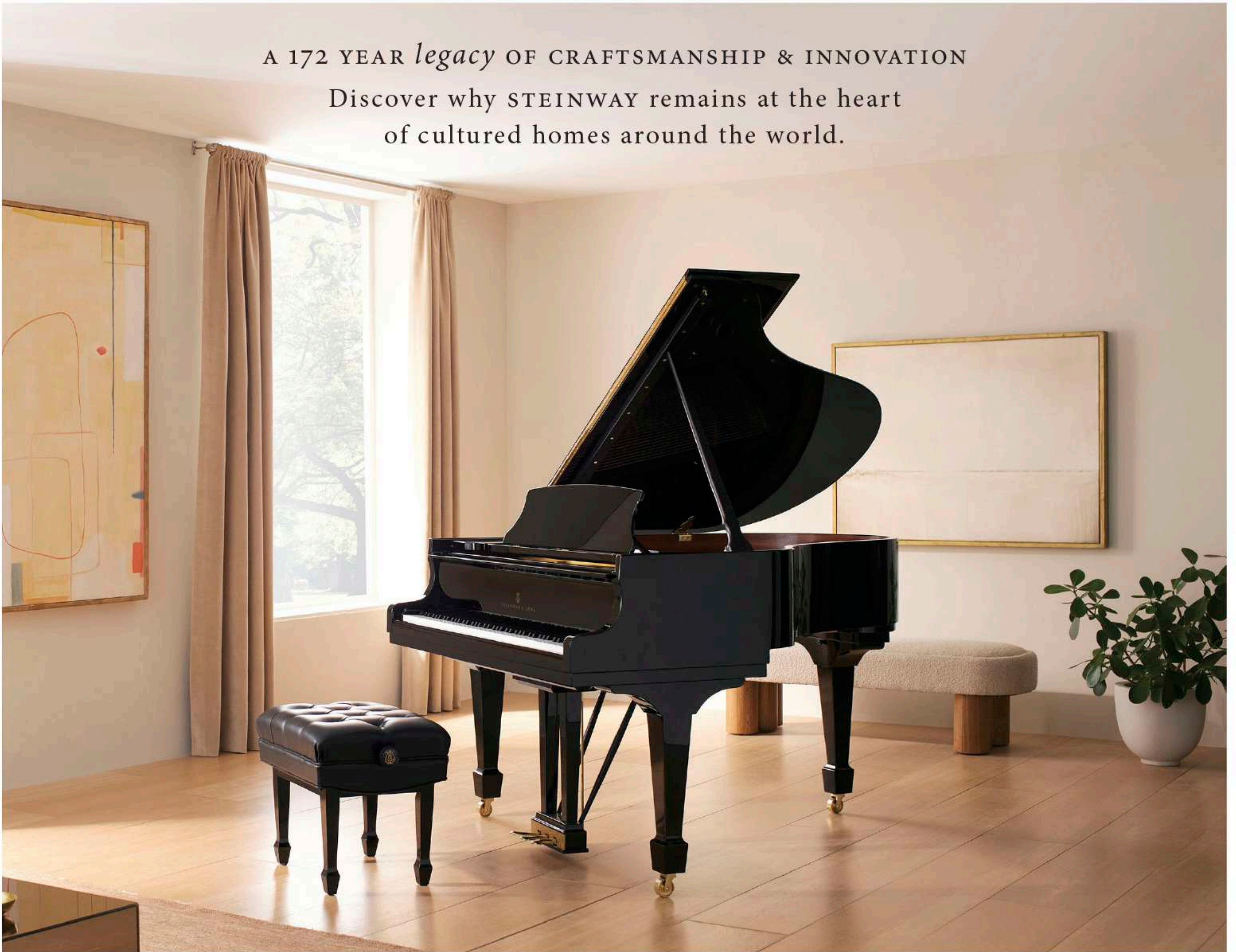


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PROGRAM NOTES

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

La Margariteña (Glosa Sinfónica)

Inocente Carreño

La Margariteña is one of the most beloved orchestral works by Venezuelan composer Inocente Carreño and stands as a powerful musical portrait of Margarita Island, his birthplace. More than a folkloric evocation, the piece is a deeply personal homage—an expression of memory, identity, and national spirit shaped through symphonic form.

Structured as a glosa sinfónica, the work draws inspiration from traditional Venezuelan melodies and rhythmic gestures, transforming them into a rich orchestral narrative. Rather than quoting folklore literally, Carreño absorbs its essence—its contours, colors, and emotional weight—and reimagines it through refined orchestration and expansive symphonic development.

Throughout the piece, listeners encounter contrasting soundscapes that suggest the island's geography and soul: expansive horizons, gentle lyricism, festive vitality, and moments of introspective nostalgia. Lyrical passages alternate with rhythmic energy, reflecting both the serenity of the Caribbean landscape and the vibrant pulse of Venezuelan musical tradition.

At its core, La Margariteña is a work of remembrance and belonging. It speaks not only of a specific place, but of the universal human connection to homeland—how memory, culture, and emotion can be carried forward through sound. Its enduring presence in the symphonic repertoire affirms Carreño's voice as one of quiet strength and profound authenticity within Latin American music.

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

Rosa Prima
Santiago Bonora

Music of the Spheres for Rose, Theremin, and Orchestra

Rosa Prima is a work for symphony orchestra, theremin, and a living rose transformed into a musical instrument. The piece unfolds as a cycle of listening, beginning and ending with electronic sound generated by the rose's own micro-electrical variations.

The theremin, performed without physical contact, mediates between the human, the vegetal, and the electromagnetic, while the orchestra gives form and memory to a sound that precedes notation.

Inspired by the ancient idea of the music of the spheres, the work proposes an experience in which music is not merely interpretation, but coexistence.

There are beautiful things—like roses—that die without ever knowing they are beautiful.

Santiago Bonora
Hollywood Florida - 2026

PROGRAM NOTES

Composer's Statement

Rosa Prima is not, in the strict sense, a composition, but an aesthetic situation in which music recalls an origin that precedes human will. Here, writing does not inaugurate sound; it recognizes it. The work is founded on a decisive inversion of the modern compositional gesture: rather than organizing form first, it submits itself to a prior act of listening that precedes and constrains it.

The rose—both living organism and cultural archetype—does not function as a decorative metaphor or a technological artifice, but as an irreducible source of otherness. Its micro- electrical variations do not “inspire” the music; they compelit. The composer, far from imposing a language, accepts an older and more unsettling condition: that of translator of an energy that does not belong to him.

The theremin occupies a singular place within this system. An instrument without contact, without tangible body, it acts as a threshold between presences that do not touch: the vegetal, the human, the electromagnetic. It does not sing; it questions. Its sound does not assert—it hesitates. Within that hesitation, the ethical space of the work is opened.

The orchestra, arriving later, does not exercise sovereignty. It is organized memory, belated form, a consciousness that attempts —never fully successfully—to fix what has already occurred. Its function is not to dominate the initial material, but to accept that all form is always secondary to a vibration that exceeds it.

In dialogue with the ancient idea of the music of the spheres, Rosa Prima restores to music its most forgotten dimension: not that of expression, but of coexistence. The work reminds us that beauty does not always recognize itself, and that perhaps the deepest quality of the beautiful lies in its indifference to our need to name it.

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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Gary Nader

62 NE 27th Street Miami FL 33137

www.garynader.com art@garynader.com t.305.576.0256

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