



THE MIAMI SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR

ANNA CRAFT THE NEW FACE OF THE MIAMI SYMPHONY ORCHESTRA



As we all know, the Miami Symphony orchestra has a great number of changes over the last few years. All of them have been positive. Much of this rejuvenation must be accredited from the top down. Rafael Díaz-Balart has put together an all-star Board of Directors team that has proven that Miami is ready for a first class Symphony Orchestra.

The new face of MISO carries the image of no less stunning spokesperson, Anna Craft. No one could have put a better face on MISO one look and you're hooked.

Now we get down to business. How is Anna going to help move MISO forward? As for all the members this is a daunting task. The challenges are many, the obstacles hidden, and the times are not the most favorable to say the least. Curious as I want to find out.

I was shown into her offices at the New Beauty Center where she is the executive director. No chaos at this place that was for sure. After the preliminaries I wanted to ask her a few questions.

MEET ANNA CRAFT

By, Gregory Rickenbach

GR: What changes have you noticed throughout the organization since the arrival of the new music director?

AC: Manuel Ochoa, founder of the Miami Symphony Orchestra did a superb job as founder and first director of the orchestra. As time passed and the equestrian began blossoming the time was sure to come when Manuel would have to pass the leadership on. His choice of Eduardo Marturet has been acclaimed for and wide. We are truly fortunate that Mr. Marturet chose Miami as his new home. This world-class director has directed to Miami some absolutely stunning performances since his arrival in Miami. We are can't wait to see what the future holds. Now we must find ways to share our music with Miami and the rest of the world.

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GR: To jump from Miami to the rest of the world is quite a leap. Isn't that a bit too much?

AC: No.

GR: The smile on your face tells me there is more to the answer than just "no".

AC: That's true. We will be working on ways to draw well renowned talent to Miami, so to make Miami a musical center where we can get a symbiotic relationship between music lovers and performers on the same beach to "mix it up". Miami has the facilities for education. We have many more people interested in making Miami a vibrant classical music capital as well as a place where everything can get into the mix. We already have an integrated population that is the envy of many a metropolis. We have it all; we just need to set things up.

GR: That's a pretty tall order.

AC: I'm a pretty tall girl. When I get going I'm hard to stop.

GR: Artistically speaking, where do you see the MISO now and where do you think it is going?

AC: The MISO is poised on the very brink of becoming the powerhouse we expect it to be. With Eduardo Marturet at the podium, we on the board feel that we have all we need to go forth on this good earth and get our work done. The sheer power of his work with a stellar artistic lineup can't be beat. We are very enthusiastic to start getting the entire community involved.

GR: When asked to become a member of the MISO board, what prompted you to say yes? We know you have an active professional life two young boys and a household to run that should be enough one might think.

AC: I have always been passionate about the arts and as well as my husband, we realize that it has had a great influence on our lives. Like so many people before us, we have become aware that the more you try to give the more you get back. It's just a fact of life. I could tell you stories that are hard to believe as to what the arts can do for people. I won't go into a lot a detail, but what about a man that literally drags a kid from the projects into the theatre one rainy afternoon and today that man is a world-class nephrologist. What more can you ask for? I truly enjoy working with the board members and I think we can accomplish great things.

GR: What are the greatest challenges faced by the board?

AC: First- The economy seems to be one of our main challenges. Sponsorships, new and recurring, are under heavy pressure to restrain their budgets. Second- Getting a larger segment of the population involved is going to take effort and ingenuity. Third- We have a disconnect in as far as where to get and how best to use talent.

If we can bring together many of those people who are currently on the sidelines with the young and talented on many levels, we could be looking at a musical explosion. So before you ask let me give you three ideas as to what we might be able to do. First, we must make sure that our sponsors get their moneys worth. Along with that we need to find ways of creating more types of

sponsors. Secondly, we can surely find ways to expand our musical horizons in a community that has such a diverse population. This is a perfect forum to work with cross-cultural music. Musicians and composers have done it for centuries. We're up to bat. Thirdly, we will be looking for ways to bring people to Miami, not just for an engagement but to be part of our community part of the year.

GR: Are there any specific initiatives you would to see transpire in the future?

AC: Yes. Children are such an important and precious part of our community that we simply have to do a better job. I'm not saying that up until now we did not put in great efforts in this field. I'm simply saying that we have the opportunity to look at everyone else in the world and set our sights. I see no reason we cannot be the leader in this field. If we can accomplish this we can say we made a difference.

GR: What difference can MISO make for the cultural life of Miami?

AC: MISO can make Miami a cultural Mecca. Miami could become a destination for music lovers from around the world so to speak. This is well within our reach. Not in one day or one season, but we have a good start down this path. We intend to everything we can to lay the groundwork for this to happen.