



THE MIAMI SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR

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Miami Symphony opens its season with energy, eloquence

BY DAVID FLESHLER, South Florida Classical Review

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At the end of World War II, the heroism and suffering of the Soviet people demanded a monumental work from their leading composer, and Dmitri Shostakovich responded with his light, almost Mozartean Symphony No. 9.

The Miami Symphony Orchestra opened its new season with an energetic, elegantly played performance of that work, along with the world premiere of a student composition and a big-hearted, dramatic account of Dvorak's Cello Concerto. The concert was part of the University of Miami Frost School of Music's Festival Miami series, which runs through Oct. 30.

Led by music director Eduardo Marturet, the orchestra opened with *La Luz y su Desvio* (Light and Its Deviations) by Andres Cremisini, a UM composition major who had moved as a child from Venezuela to Weston. Like many such ominous, atonal compositions, this well-crafted work sounds like the score for a horror movie. It begins quietly, with menacing sounds in the percussion and soft, swooping figures in the strings that build in clarity, volume and intensity before fading.

Boston-based Allison Eldredge took the stage for a performance of the Dvorak Cello Concerto that was big, dramatic and virtuosic, going deeper into the work than the typical crowd-pleasing account. At darker moments of the first movement, her playing was so probing that the work sounded as bleak as the Elgar concerto. Eldredge handled the formidable technical demands easily, and she had the big cello tone -- throaty in the middle register, golden and soaring in the upper -- the piece requires.

Orchestra and conductor were at their best in the Shostakovich symphony. The orchestra's tight, focused violin section, after that of the New World Symphony the finest in South Florida, gave a precise, well-phrased account of its part. And despite an occasional mistake, the winds played brilliantly in a work that makes enormous demands, especially at the blazing speed Marturet took the Presto.

Particularly effective was the mournful bassoon solo in the Largo, taken over a pedal point in the lower strings. Marturet drew an energetic performance, bringing out the shadows of the work and delivering big, clanking climaxes in a fine opening to its 21st season.