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“Gold” for the Miami Symphony Orchestra



Saturday evening was an unexpected success for the Miami Symphony Orchestra and its Music Director Eduardo Marturet during the concert ***Golden Sounds from Hollywood*** at the Gusman Concert Hall (not a single empty seat left) at the University of Miami.

After an extraordinary two hours and 45 minutes, the audience stood and asked for more and more and, to everyone’s delight, including many children, they were pleased. What a tough job for me to summarize such a memorable evening! The first part focused more on cultured music, which has become ever more popular for its use in movies. The program started with ***Thus Spoke Zarathustra***, by Richard Strauss, while scenes of Kubrick’s ***2001 Space Odyssey*** appeared on a screen in the background. The public was captivated right from the beginning and the orchestra was rewarded with a well-deserved ovation.

Excitement grew by the moment. The skillfully selected program included not only quite a repertoire of long-beloved songs with very popular movie clips, but an impeccable execution. Our orchestra continues on the rise, and should receive due recognition, and I do not mean support from the public—which it already has—but from local sponsors who give thousands to those who already have millions and continue to ignore this institution, that does so much for Miami musicians and music lovers.

Rachmaninoff’s ***Rhapsody on a Theme of Paganini – Variation 18***, with Ciro Fodere at the piano, was the second offering, accompanied by scenes of Szwarc’s ***Somewhere in Time***. This was followed by the thundering ***Die Walküre***, by Wagner, with the well-know helicopter scene from Ford Coppola’s ***Apocalypse Now***, acclaimed by the public. In sharp contrast, exquisite ***Adagietto***, from Mahler’s ***Fifth Symphony***, came next with portions of ***Death in Venice***, directed by Visconti. From Chaplin, in his dual role as composer and movie director, were selections from the beautiful ***Modern Times symphonic suite***. To end the first part of the evening was a masterpiece of music for cinema, Visconti’s ***Il Gattopardo Symphonic Suite***, by Nino Rota.

Beautiful actress and model Athina Klioumi de Marturet, and announcer and commentator Eli Bravo, scored the musical numbers and added relevant comments, although now always as funny as they wanted. They informed that this concert was the beginning of a tradition we will continue to enjoy year after year.

The second part of the concert, on a lighter vein, opened with the world premiere of Andy Garcia’s orchestra version of the theme song to ***The Lost City***, (which he composed), where symphonic charm was accompanied by tropical “tumbadoras” and the beautiful voices of sopranos Nathalie Avila and María Antúnez. From prolific Ennio Morricone, ***Gabriel’s Oboe*** (Joffe’s ***The Mission***) was interpreted by excellent soloist Jim Drayton.

Such excitement was followed by a series of works by multifaceted John Williams, winner of 21 Grammys, five Oscars, and of the recognition of the public, which elatedly hummed along. Orchestra and screen alternated among Donner's **Superman March**, the theme of Pollack's **Sabrina**, and Spielberg's **E.T.** and **Schindler's List**. The sensitivity and excellence of Daniel Andai, first violin of the MISO, was brilliant. The program ended with Lucas' **Star Wars**, which, with its arch famous theme, wealth of orchestra and contagious dynamism, had the audience on its feet for a long, very long ovation.

To correspond, Marturet pulled out three **encores** from under his sleeve, with their respective film fragments: the theme of **The Pink Panther**, by Mancini; **8 1/2** by Rota, and in ending, whistling along with his orchestra and the audience, the well-known theme of **The Bridge on the River Kwai**, by Sir Malcolm Arnold. Attendees – young and old – left deeply satisfied, not only with the magnificent idea of reliving such good music made for movies, but with an orchestra that played at its best. The Concert of the Year. •