love and BETRAYAL

MARCH 19TH ADRIENNE ARSHT CENTER
KNIGHT CONCERT HALL – 6:00 PM

MISO
MIAMI SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR

SEASON 2016-2017

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Strategic Alliances is a program comprised of artists and organizations closely 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.

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MIAMI SYMPHONY ORCHESTRA
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The MISO-Steinway Miami 2017 INTERNATIONAL YOUNG PIANIST COMPETITION

Announcing the Winners of the First Round

Alejandra Sarmiento

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The winner will perform with the Miami Symphony Orchestra at The Grand Season Finale on May 6th at Adrienne Arsht Center Knight Concert Hall.

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May 6th

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Adrienne Arsht Center

Knight Concert Hall
6:00 pm

MISO TAKES OVER MIAMI

Beethoven by EMILE BOURDELLE courtesy of Vanessa & Adrien Vellez

Beethoven

Leonora Overture No. 3

Concerto for Piano and Orchestra

Symphony No. 7

Eduardo Marturet - Conductor

Introducing the winner of the

MISO/Steinway Miami 2017 Young Pianist International Competition

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Love and Betrayal

Mauricio J. Rodriguez

duo concertante on themes of Carmen by George Bizet

Almost three years ago, Luis Gomez-Imbert and I were having a conversation on the subject of the present and future of classical music, and specifically, regarding our instrument, the double bass. From that exchange of ideas Luis came to me with the proposition of writing a piece where the protagonist was the bass, not one bass, but two, and not any piece, but based over the well-known *Carmen* by Bizet.

I cannot deny that my first impression in the face of such a challenge was skepticism about the scope of the proposal. To write a piece emulating Bizet is an enormous task and responsibility, first because the magnitude of his creation, and second because it is one of most famous masterpieces which has been versioned in several occasions for great masters. After an exhaustive analysis and a rigorous study of the opera *Carmen* I made the decision to fulfill this endeavor.

Love and Betrayal is a piece where contemporaneity, eclecticism, and academicism converge in a single point, toward a Romantic style but not limited by any stylistic preconception. My musical formation, orientated to academic experiences as a classical performer, my interest in jazz and any other form of popular music, including my roots, the Cuban music, is embodied in every moment of this work.

My six years living and working in Venezuela and the musical influences received from that period of my life, has been revealed in the first movement. The well-known *Habanera* from the original *Carmen* has been modified to fit into the style of Venezuelan merengue 5/8.

Unlike the usual compositional procedure to work on a piece with this kind of format, three movements, where habitually one begin with the first movement, this piece was began with the second movement. Due to an event that shook my life in all its foundations, and after a period of time when I was apart from any kind of creative process, I decide to start writing "something" to raise me from that lethargy. The duet between Don José and Micaela, with its immense emotional content, was that necessary motivation. The main theme is stated for the first Double Bass soloist as Micaela, followed by Don José exposed by the second Double Bass soloist. After a short bridge is when the contrasting theme appears to provide a different emotional state, helping to introduce the Tango feeling after the clarinet solo with strings on pizz. and the first bass playing harmonic in the high register.

The third movement is where different cultures and its respective rhythms converge. The introduction with the orchestra in a homophonic tutti, and in a free harmonic form in structure and progression, is a prelude to what to expect in this third movement. The ternary pulse developed by the orchestra before the two basses cadenza was created mixing elements of flamenco music from Spain and Afro-Cuban music. The dramatic end of *Carmen* arrived at the end of the cadenza, when Don José, represented with two strokes by the orchestra tutti, stabs *Carmen*. It is remarkable the roll that the orchestra represent in this piece. More than its usual accompaniment character when the music has been written for solo instrument and orchestra, its role goes further in this piece. The times when the plot is developed, the social, political, and human consequences of living at those times and its prejudices, has been symbolized in the way the orchestra was employed.
In his own words after being interviewed about this piece, Maestro Eduardo Marturet stated that this work should be considered as a milestone into the repertoire for the Double Bass. The fact that, and by recommendation of Luis Gomez-Imbert, the regular tuning of the bass has been modified to the use of a high "c" string, instead of the regular soloist tuning, is bringing a better projection and brightness to this instrument, opening the door to an unlimited new world of possibilities for the Double Bass.

Personally, I want to dedicate today's concert to the memory of my son Jose M. Rodriguez (1991-2013), to my wife Ana and daughter Claudia, and my friends who have always helped and encouraged me to continue in the pursuit of my career. Many thanks to Maestro Eduardo Marturet for his enthusiasm and dedication to make today possible and to the members of The Miami Symphony Orchestra as well; to Luis Gomez-Imbert, for stimulating me to write this piece and his patience waiting for me, and to Chi-Chi Kwanoku for making a space in her busy calendar, crossing the ocean, and sharing her talent and experience.

Prelude and "Liebestod"

Richard Wagner (1813-1873)

from Tristan und Isolde, WWV 90, arranged by the composer

Tonight's program begins with classical music's most popular, denigrated, celebrated, and controversial treatment of star-crossed love. Like many great works of art, *Tristan und Isolde* was born from the composer's own tumultuous life. Wagner began sketching the opera in the mid-1850s, pursued by creditors while frustrations with his publisher and dissatisfaction with his marriage were running high. Caught in this crucible was Mathilde Wesendonck, the beautiful young wife of one of Wagner's patrons. While details of the affair remain murky, it is clear that Wagner became intensely fascinated with Mathilde. This passion led him to cease work on his monumental *Ring* cycle and take up the subject of Tristan and Isolde; along the way, he composed a set of five lushly romantic songs set to Mathilde's poetry, two of which he called "Studies for *Tristan und Isolde*."

Like much of Wagner's work—and much like the man himself—*Tristan und Isolde* was met with fiercely polarized views. Many thought the subject matter indecent and overly fixated upon sensuality, but it is truly the music which has elicited the most extreme reactions. Scholars regard the opera as a turning point in the history of music, with Leonard Bernstein labeling it "the crisis work of the nineteenth century" for its radical approach to harmony, orchestral color, and dissonance. The dissonant, unresolving harmony that bursts from the cello melody in the first bars, now widely known as the "*Tristan* chord," has mystified audiences since it was first heard in performance over 150 years ago. From this exotic chord blooms an ascending melody that never quite resolves: three times this pattern of dissonance and failed resolution repeats. Of the prelude, Wagner wrote, "Henceforth no end to the yearning, longing, rapture, and misery of love: world, power, fame, honor, chivalry, loyalty, and friendship, scattered like an insubstantial dream; one thing alone left living: longing, longing unquenchable, desire forever renewing itself, craving and languishing...."

Ominous, tortuous melodies in the low strings connect the prelude to Isolde's final aria, the Liebestod. Literally translated as "Love-Death," she sings the aria while cradling the dead Tristan in her arms. Delirious, Isolde imagines her lover still alive, singing increasingly impassioned melodies that flash amidst dazzling waves of slowly crescendoing sound. A rocking seven-note figure, high in the woodwinds, keens obsessively as the orchestra grows ever louder. At last, the spell is broken as the music reaches a fever pitch. Isolde succumbs to the sweet release of death in the final bars, which finally provide resolution to the agonizingly unresolved chords of the prelude.

Selections from Romeo and Juliet, Op. 64.

Sergei Prokofiev (1891-1953)

Following the Bolshevik Revolution, composer and pianist Prokofiev departed Russia with official blessing. Over the course of the next fifteen years, his career as multi-talented musician flourished across Western Europe and the United States, yet he longed to return home and devote his energies to composition. While the condemnation of his modernist opera *Le pas d'acier* by the Russian composers' union in 1929 should have warned Prokofiev, he remained optimistic. After a series of return visits, by 1936 he had been repatriated into the USSR. However, the unpredictable terrors of the Stalin regime kept Prokofiev and many other Russian artists in a disorienting state of paranoia and uncertainty.

Most of the composition of *Romeo and Juliet* took place in the late 1930s, in the middle of Stalin's Great Terror, a massive purge of artists and suspected dissidents. In this climate, artists were expected to celebrate Soviet ideology. Prokofiev tried to toe the party line by picking a "safe" subject (he had considered writing a ballet on the subject of Tristan and Isolde, but thought better of contending with Wagner's *Tristan*): Shakespeare was well-known, and Prokofiev even proposed an alternate ending where the lovers live, a supposed affirmation of Soviet optimism.

However, several interrelated factors brought the production to a halt. Forced leadership purges at the Bolshoi created a climate of fear in the creative team, and the poison plot element may have proved a sore subject for Soviet officials who knew of but could not discuss the *Kamera*, a clandestine laboratory where poisons were tested on enemies of the state. Prokofiev's music also left a bitter taste in critics' mouths, who proclaimed it too "modern," while the dancers complained that the rhythms were too difficult.

Romeo and Juliet would ultimately have its Russian debut in 1940 at the Mariinsky. While successful, it could not free Prokofiev from the Party's capricious whims. He spent the remaining years of his life at turns celebrated and condemned; full "rehabilitation" would come only in the wake of his death on March 5, 1953, a day more widely remembered as the date of Stalin's death.

While Prokofiev himself arranged three suites from *Romeo and Juliet*, tonight's arrangement is a unique selection by the Music Director. These eleven movements traverse the entire ballet from the graceful, neo-Classical introduction to the achingly beautiful final moments of Juliet's suicide. The terrible, dissonant crashes of "The Duke's Decree" give way to the innocent, tender motives of "The Young Juliet." One of Prokofiev's most famous pieces, the clunky, militaristic "Dance of the Knights" evokes the metallic clanking of actual knights (in the score, Prokofiev instructs the orchestra to play *pesante*, or "heavy").

The rousing "Duel" between Tybalt and Mercutio turns to tragic urgency as "Romeo Decides to Avenge Mercutio's Death;" the violins unleash sharp, spiky melodic fragments over dark, low brass. "Juliet's Bedroom" offers a brief respite from tragedy, Prokofiev's cushion of music soft and transcendent. In an extended epilogue, Romeo rushes to Juliet's tomb. Mistaking her for dead, he poisons himself. Juliet awakens to Romeo's lifeless body and stabs herself, taking her own life in her despair.

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EDUARDO MARTURET

Credit: Eduardo Segovia

Eduardo Marturet enjoys an active career on three continents. As the Music Director and Conductor of The Miami Symphony Orchestra, he remains deeply involved in the musical life of his native Venezuela and continues to guest conduct actively in Europe. A Steinway Artist, he has made more than 40 CDs that range from a Brahms orchestral 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 Philarmonique, 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 of major South American cities including Caracas, Sao Paulo, Cordoba, Montevideo and Buenos Aires. A documentary of the tour was broadcast through the region by DirecTV.

Born in Caracas, Marturet studied in Cambridge, England where he became firmly rooted in the European tradition, obtaining a degree in Piano, Percussion, Conducting, and Composition. 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. Presently, he maintains close contact with the Venezuelan National Youth Orchestra movement, giving advice and support in aid of poor children.

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, received a Latin Grammy nomination for "Encantamento" in the category of Best Classical Album conducting the Berliner Symphoniker.

In March 2012 the flag of the United States was flown over the U.S. Capitol in honor of Eduardo Marturet, together with the Medal of Merit of the U.S. Congress in recognition for his outstanding and invaluable service to the community.

MISO MIAMI SYMPHONY ORCHESTRA
EDUARDO MARTURET CONDUCTOR

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LOVE & BETRAYAL

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Sunday, March 19th, 2017 at 6:00 pm

ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS OF MIAMI DADE COUNTY
John S. and James L. Knight Concert Hall

Wagner - Prelude & Liebestod

Rodriguez - Love & Betrayal (World Premiere)
(Duo concertante on themes of Carmen by George Bizet)
I L'amour est un oiseau rebelle
II Parle-moi de ma mère!
III Passion et la mort

Prokofiev - Selections from Romeo & Juliet

Introduction - The Duke's Decree - The Young Girl Juliet
Masks - Dance of the Knights - Public Merrymaking
The Duel - Romeo resolves to avenge Mercutio's Death - Tybalt's Funeral Cortege
Juliet's Room - Juliet's Funeral - Juliet's Death

CHI-CHI NWANOKU AND LUIS GOMEZ-IMBERT – DOUBLE BASSES
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DANIEL ANDAI

Credit: Lucrecia Díaz

Hailed as an "Exemplary Leader" by the New York Times for leading members of the New York Philharmonic and the 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 across five continents, the Middle East, the Caribbean and over 30 United States. He is a prizewinner of national and international competitions and has soloed with orchestras around the world.

Daniel Andai is concertmaster, frequent soloist and guest conductor of The Miami Symphony Orchestra. He was also 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, made numerous televised solo appearances and was featured on AeroMexico's inflight entertainment systems. These recordings are continuously aired over the radio worldwide.

He has held concertmaster positions with orchestras in Mexico, Brazil, Switzerland, and France, performed in the sections of the New York Philharmonic and the Miyazaki Festival Orchestra in Japan, and worked closely with members of major string quartets and symphony, opera and ballet orchestras around the world.

Daniel Andai is the Dean of Music at the New World School of the Arts in Miami, Florida and the Artistic Director of the Killington Music Festival in Vermont. Previously, Dr. Andai was the violin professor and The Marialice Shivers Endowed Chair in Fine Arts at the University of Texas in Edinburg after having served on faculties at Miami-Dade College and New World School of the Arts. He holds degrees from the University of Miami, the Manhattan School of Music and Lynn University.

www.DanielAndai.com

MAURICIO J RODRIGUEZ

Bass player, composer, producer, and educator, Mauricio J Rodriguez is one of the finest musicians of his generation in Cuba. He was member of Fervet Opus jazz quartet, one of the most important Latin jazz bands in Cuba in the 80's, touring around the world to many festivals and concert including The Havana Latin Jazz Festival, Jamboree, Bratislava, Spain, and Moscow, among others. In 1994 he moved to Venezuela with the string quintet Union under a contract with the Venezuelan Cultural Ministry to participate in the Youth Symphony System as a professor and consultant. For more than six years he taught at the Aragua Conservatory and was the Master of the Aragua's Symphony Orchestra double bass section. In 2001 he moved to USA where his performance was well received in the music community inviting him to perform with different bands and ensembles, among them are Guisando Caliente, and Trylogy Latin Jazz Trio, to name a few. Currently he is at Saint Leo University as an Adjunct professor of music. His degrees include two Master of Music Performance, one from Cuba and the second form University of South Florida and studies at the University of Miami in Jazz Studio Writing. As a composer, his music has been performed around the world, from Symphony orchestras to soloists. He is the composer of Love and Betrayal, a fantasy about themes from Carmen by Bizet for two Double Basses and symphony orchestra, work commissioned by the Miami Symphony Orchestra. As an educator, he was member of the Cuban National Commission of Evaluation for the Artistic Sector (Music), consultant for the national commission of schools of music, and member of the National Union of Writers and Artist of Cuba (UNEAC).

CHI-CHI KWANOKU

An ex-sprinter and half the size of her double bass, Chi-chi Nwanoku has gained a reputation as one of the finest exponents of her instrument today. The eldest of 5 children from Nigerian and Irish parents, she was 7 years old when she discovered the piano at a neighbour's, who taught her to play a 12-bar blues. She returned to their house daily until the neighbour got so fed up they wheeled the piano up the road and gave it to her as a gift! Meanwhile, she was spotted (aged 8) by an athletics coach and trained as a 100-metre sprinter, eventually competing at National level. This career ended abruptly due to a knee injury aged 18, which is when (and why) she took up the double bass and actively pursued a career in music.

She studied at the Royal Academy of Music and with Franco Petracchi in Rome, and soon found herself in demand internationally.

Chi-chi is the Founder, Artistic and Executive Director of the Chineke! Foundation, which supports, inspires and encourages Black and Minority Ethnic (BME) classical musicians working in the UK and Europe. The Chineke! Foundation champions change and celebrates diversity in the classical music industry through its two orchestras, the Chineke! Orchestra and Chineke! Junior Orchestra, as well as its educational and outreach work. Ultimately, the Chineke! Foundation aims to give classical BME musicians a platform on which to excel, and by such methods increase the representation of BME musicians in British and European orchestras. More information about the Chineke! Foundation and its work can be found at www.chineke.org.

Chi-chi is a founder member of the Orchestra of the Age of Enlightenment and held the position of Principal double bass there for 30 years. She is Professor of Double Bass Historical Studies at the Royal Academy of Music, where she was made a Fellow in 1998.

Chi-chi's range of musical interests have resulted in a broad career performing and recording in a diversity of styles from authentic baroque through to 21st century and new commissions, with many of Europe's leading chamber orchestras and ensembles. She has an enormous output of orchestral recordings. Some of her notable chamber recordings include Schubert's 'Trout' Quintet (recorded three times), and Octet,

CHI-CHI KWANOKU

Beethoven Septet, Hummel Piano quintet and Boccherini Sonatas. Her solo recording of Dittersdorf and Vanhal Concertos with the Swedish Chamber Orchestra; Hyperion CD 67179 received critical acclaim.

In 2012 Barrie Gavin directed a documentary film about Chi-chi's career, called 'Tales from the Bass Line'.

As a broadcaster, Chi-chi presented BBC Radio 3 Requests for four years; she is a regular commentator guest for the TV Proms and was Jury member of BBC 2 TV Classical Star. She presented a two part series for BBC Radio 4 in 2015 which brought to life the stories and music of black composers and musicians from the eighteenth century, whose vivd presence on the classical music scene have slipped through the net! Chi-chi was also the 'mentor' for the 2016 BBC 4 TV series 'All Together Now, the Great Orchestra Challenge', showcasing the amazing talent of British amateur orchestras.

Chi-chi is a trustee of the National Youth Orchestra of Great Britain, Mayor's Music Fund, Tertis Foundation, a Council Member of the Royal Philharmonic Society. She served on the board of the Association of British Orchestras (ABO) from 2008 to 2013.

Chi-chi created the ABO/RPS 'Salomon Prize' which celebrates the "unsung heroes" working in the ranks of British Orchestras.

Chi-chi was awarded an MBE for services to Music in the 2001 Queen's Birthday honours. She was one of the 100 - Happy List in the Independent on Sunday 2011.

in July 2016 she was appointed as an Honorary Fellow of Trinity Laban Conservatoire in recognition of her "pioneering contribution to music, in particular the inspiration she provides, the commitment she has shown, and the contribution she has made to addressing inequalities within classical music in the UK, most recently through the Chineke! Foundation."

Chi-chi was awarded the Black British Business Awards, Person of the Year 2016.

Chi-chi has recently been awarded the Association of British Orchestras Award 2017, "in recognition of all your work as an orchestral musician, member of the ABO board, creator of the Salomon Prize and founder of Chineke!".

Chi-chi is a dedicated advocate of the importance of music in everyone's lives and is committed to teaching and sharing her love of music.

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LUIS GOMEZ-IMBERT

Luis Gomez-Imbert joined the faculty of Florida International University in the fall of 1994 as Professor of double bass and Director of the FIU New Music Ensemble. Raised in the rich Venezuelan musical tradition, Luis has been surrounded by countless influences on his development as a performer and teacher. His love for the double bass began when Mr. Gomez-Imbert decided to study with artists such as Jeff Bradetich, Gary Karr, Bertram Turetzky, Frantisek Posta, David Walter, Lucas Drew and Edgar Meyer.

After meeting Mr. Bradetich at the ISB international convention in 1984, Mr. Gomez-Imbert began his studies under his direction at Northwestern University. The course of study yielded great opportunities to meet and study with many of the leading double bassists that stopped in Chicago. Mr. Bradetich's technical and artistic knowledge of the double bass was truly a major influence in developing Mr. Gomez-Imbert as a double bass performer and educator. Additionally, many of the leading double bass players who visited Northwestern University during Mr. Bradetich's tenure shared invaluable experience and knowledge of the double bass with Luis.

Mr. Gomez-Imbert was featured alongside Gary Karr on ABC Good Morning America broadcast in the summer of 1988. Soon after, he began to showcase his instrument and new repertoire in venues across Europe and the Americas. He has recorded for the Lyric and OO labels. One of these recordings was awarded the 1992 new recording of the year by the Contemporary Record Society, by a panel which included George Crumb, Milton Babbitt, and Yo-Yo Ma. He has recorded with the Miami String quartet and the Amernet string quartet. Additionally, has premiered many new compositions for the double bass and piano with pianist Juan Francisco Sans.

Mr. Gomez-Imbert has also studied the orchestral literature with Warren Benfield and Joseph Guastafeste of the Chicago Symphony Orchestra; Edwin Barker of the Boston Symphony Orchestra; and Harold Robinson of the Philadelphia Orchestra. Additionally, with Lucas Drew, principal bass of the former Florida Philharmonic, Mr. Gomez-Imbert premiered a concerto for two double basses in Venezuela and at the double bass world convention held at Indiana University in 1994.

A Summa Cum Laude graduate of Northwestern University in 1988, Luis Gomez-Imbert performs regularly as a member of several professional musical organizations in the South Florida area and is also active in chamber music. Currently, he is the principal bass of the Atlantic Classical Orchestra. In 2013, Luis Gomez-Imbert was appointed principal bass of the Miami Symphony Orchestra.

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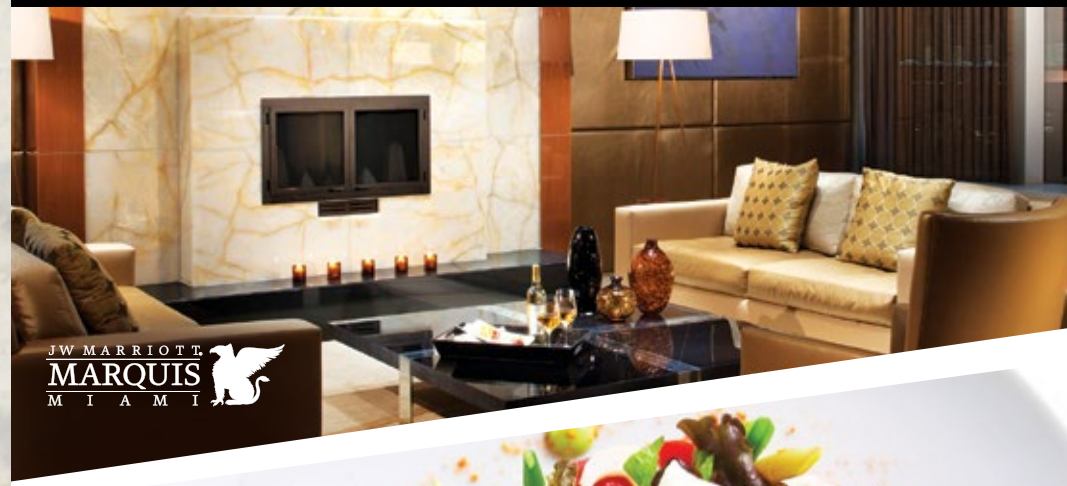

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- Two tickets for all out-of-season concerts
- Special pre/post concert meeting with MISO guest artists (location/time - TBD)
- Public recognition at concert if approved by donor
- Advance notice and invitation to all MISO special events
- Full page profile in sponsored season program: color photo, biography and recognition of your gift to MISO programs of special interest to you, in consultation with the Executive Director
- Individual/corporate underwriting credit
- Chamber ensemble music concert at appropriate location of donor's choice (2-3 musicians)
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- Two tickets for all out-of-season concerts
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