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## Miami piece premieres to a warm reception

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DANIEL FERNANDEZ / DANIEL FERNANDEZ

Eduardo Marturet, Carlos Rafael Rivera and Arturo Sandoval.

The great jazz trumpeter Arturo Sandoval came to the Adrienne Arsht Center for the Performing Arts on Sunday to join the Miami Symphony Orchestra for the world premiere of an evocative, high-energy work inspired by Miami.

Concierto de Miami by Carlos Rafael Rivera is the product of a commission by Miami Symphony Orchestra and the famed El Sistema Simon Bolivar Youth Orchestra of Venezuela. Rivera, who spent his teen and young-adult years in South Florida, has composed an optimistic and atmospheric tribute. Also on the program, led by conductor Eduardo Marturet and forming part of the University of Miami's Festival Miami series, were Beethoven's Symphony No. 7 and Ravel's Bolero.

The 14-minute, single-movement Concierto opens with a fanfare for solo trumpet, soon taken up by the full orchestra, with broad harmonies that clearly invoke Aaron Copland's Fanfare for the Common Man. It proceeds swiftly through a variety of moods and styles, with a strong Latin-American tone. A smooth, dusky section calls up the image of a sleek 1950s nightclub. A romantic melody follows on the muted trumpet, under a shimmering accompaniment of violins, before the work gathers speed and volume for its conclusion.

Although the work evokes a variety of Miami-oriented musical styles, it is not a mere travelogue or a pastiche with an obligatory nod to the area's demographics. Holding it together was a strong melodic sense, an emphasis on the trumpet and a firm sense of structure.

Concierto didn't offer Sandoval a lot of screaming high notes, although it called for some extremely rapid playing, which he handled easily. Sandoval, who alternated between a trumpet and a flügelhorn, played in a robust, throaty style.

The packed crowd -- some listeners were visibly disappointed when the vigorously applauded Vivace of the Beethoven turned out to be only its first movement -- responded enthusiastically to the new piece with a long standing ovation. Although only time will tell whether Rivera has done for Miami what Gershwin did for New York and Eric Coates for London, but this is an accessible, highly entertaining new work.

The concert opened with a performance of Beethoven's Symphony No. 7 that made up in vigor what it occasionally lacked in polish. Marturet led the first movement in an animated style, with lots of head-long power. The solemn march of the second movement was the most effectively performed section, moving rather than plodding. The last movement suffered from some horn bloopers, and strings got buried under the brass at times, but the performance was energetic and well paced.

The concert-concluding Bolero was performed in a far more polished manner than the Beethoven; the orchestra generated a smooth blend of sounds as Marturet skillfully led it through the work's long crescendo.

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