



***Inaugural Concert
June 24th, 2013***

Paper Bag Floating in the StreetMovement I from *Scenes of Urban Landscape***Juan Martin**

b. 1988

This is the first movement of a seven movement programmatic solo cello suite that I composed with the intention of musically painting the idea of city landscapes. Movement one, as described by the title, is a musical representation of an inanimate paper bag floating in the street that seems to have gathered up some life through its spontaneous actions. As the music opens, you will hear an A section that describes the slow ascending bag being pushed up and around by the wind. After a repeat, a B section opens up a greater variety of rhythms to explore heavier and more unpredictable weather, which takes up the majority of the middle of the piece. Here, you'll hear the bag being jerked in all directions, into different shapes, and begin to take life. Last, the movement ends with a return of the A section in an exact palindrome of the beginning, so it ends on the note it began, symbolizing the paper bag's return to where its journey started. As you listen to this work, allow your imagination to feel the way the music shapes the image of the paper bag coming to life.

Anna Litvinenko, Cello

Memorare**Gerardo Brenes**

b. 1986

As a singer, I have always enjoyed sacred music from Gregorian Chant to Vasks. My experiences with Marian Devotions inspired me to compose and set music to the traditional Latin Prayer *Memorare*.

Memorare, O piissima
Virgo Maria, non esse
auditum a saeculo, quemquam
ad tua currentem praesidia,
tua implorantem auxilia,
tua petentem suffragia esse
derelicta. Nos tali animati
confidentia ad te, Virgo
Virginum, Mater, currimus;
ad te venimus; coram te
gementes peccatores
assistimus. Noli, Mater
Verbi, verba nostra despicerere,
sed audi propitia et exaudi.
Amen.

Remember, O most gracious
Virgin Mary, that never was it
known that anyone who fled
to Thy protection, implored thy
help, or sought Thy intercession,
was left unaided. Inspired with
this confidence, we fly unto Thee,
O Virgin of virgins and Mother;
to Thee do we come; before Thee
do we stand, sinful and sorrowful;
O Mother of the Word Incarnate,
despise not our petitions, but in
Thy mercy hear and answer us.
Amen.

Gerardo Brenes, Voice
Miguel A. Nieves, Piano

Aldulindalë (Song of two Trees)

Lajos Zeke
b. 1958

See supplementary pamphlet

Gabriela Beltran, Flute
Anna Litvinenko, Cello
Lajos Zeke, Piano

INTERMISSION

My work explores the relationship between multiculturalism and urban spaces. With influences as diverse as Caravaggio and John Cage, new insights are manufactured from both simple and complex discourse. Ever since childhood, I have been fascinated by the ephemeral nature of the universe. What starts out as vision soon becomes debased into a hegemony of futility, leaving only a sense of the undefined and the prospect of a new order. As momentary phenomena become frozen through undefined and personal practice, the viewer is left with an insight into the darkness of our culture.

—**Alysia I. Rodriguez**



Born July 1, 1990 in Santa Clara, California. Alysia is a recent graduate from the University of Miami, receiving her Bachelors in Fine Arts. As a child,



Alysia always pursued her interests in music and art with immense support from her family. She has been professionally and privately trained in both singing and art. Alysia's art and sculptural pieces have been on display at the Lowe Art Museum. Her travels have led her to study cultural aspects in Europe and South America. Her studies and travels allowed Alysia to absorb an acute attention to

form, influenced by nature, science, and society. While her concentration has been on sculpture, painting, and drawing, Alysia is experienced in working with every medium, from glassblowing to photography. Her experiences have refined her own visual and conceptual vocabulary as a result of her focus on the points of intersection between sculpture, design, and illustration.

Melisa Coedo (24), raised in Miami, Florida, was born in Buenos Aires, Argentina. She graduated in 2007 from Turner Technical Arts High School where she decided on a Fine Arts career instead of the expected Zoological path which had been her intended course. An honors student, and published in the 'Whos Who

School Students' issue She entered Miami-lege and FIU a year with a minor in Drama/ now once again steady to the education system ent programs in Ireland Writing and specifical- Melisa has also been



Amongst American High for the 2007 school year. Dade Community Col- later as an English major, Drama Education. She is in her pursuit of a return looking to apply to differ- for acting and writing. ly Poetry being her forte; studying classical piano

since the age of 7 and is hoping to one day act on screen. This poem is the first in a series which she is pursuing to publish with elaborate illustrations which depict her thought processes on the different major existential milestones of life. In the hopes to better connect to her audience by presenting her ideals in the exact manner of their manifestation.

Beatha (LIFE)

Melisa Coedo

For this journey there is no set order, so do not dissipate my slumber into dreams.

Do not search for maps to squander your fears.

Try instead dancing on tip toe along the boundaries carefully outlining your soul.

Your mentality.

Irrationality?

Wrong.

Immortality.

Outstretched arms looking to grow literal wings which will never come.

Fleeting life never asks of you to know that it flies.
What are you looking for?
Waiting for?
A starting gun?
A checkered flag?
Green tacked metal titled "EXIT 6".
36. 75. 13. 7. 42.
It doesn't matter – you're still there.
There are no lines.
No signs telling you which way.
Only the urge to go in a direction.
Opposite sides of separate, identical magnets attached to the very vital – heart
and mind.
A reaction.
Running in frenzied disorder toward the main attraction.
Always scattered distractions.
It's action.
Long road overtaken by a unicycle.
Enjoyed by a bicycle.
But – overcome by a tricycle.
UN noticed.
The supporting roll to wheels and a metal frame.
A puff of smoke.
Cartoon ACME bombs blowing holes in the ozone – omitting the bigger pic-
ture.
A poor man making reference to scripture.
Quoting verse sung through Gods grated teeth with his lip curled.
Tumbleweed moments.
Throwing red clay to the stars.
Painting Mars a deeper crimson and keeping Venus smiling in her hue of Sun-
shine State Orange.
It's miserable.
And that gratifying doubt which wants for shame is visceral.
Remedies to discharge, dripping from predetermined rolls of film – projecting
the corrupt.
Found in syringes pressed closely to the loosely hanging skin of the righteous.
Monsters in the closet.
Hidden by ivory, paneled doors.
Camouflaged as cloth sewn and stretched to wrap around the shadows of the
faceless.
Brace yourself for this.
Encase it.
Begin the countdown in the darkest recesses.
Count your blessings cause it's a long walk through your trespasses.
When the street lamps are lit.
Casting shades of truth on your dirty fingertips.
Cries on your lips.
I'm innocent.

Imprinted sin on the wingspan of an angel.
Blood stained on the pages of myths and fables.
Unable to turn the tables.
No link to the past.
Regrets are the memories of cursed forgiveness made to last.
Scorned names written on rolls of papyrus.
The sheen of knighted armor reflects the faces of the Gods waiting to save us.
Gilded hands cradling hopes given in trust.
Epic battle of the fates.
Run in haste.
Nothing given – stolen – made – can loosen the shackles of your mistakes.
Morale maimed and murdered.
Unraveling.
Watch it unfurl.
A blur.
Infant.
Child.
Beautiful girl.
Waves of self conscious pain crashing against chestnut colored walls.
Painting stains engorged by salted wounds upon ivory canvas clinging to the pure.
One battle over.
Now the war.
Settling scores in the name of enlightened indignation.
Building barricades made of the dismembered pieces of your fallen heroes.
The alcoves of the soul.
Delicious Darkness.
Desire licked off an acid flavored candy cane.
Dissected sectors of the brain.
Dinner bell of shame.
No. Selfish deceit.
Reality produces your one way ticket on the velvet upholstered train.
Pleasure is the battalion you fight to restrain.
Hurtles jumped, pulsating with distant foreshadowed prophecies.
Love becomes a well known present.
Heaven sent, with the endless tastes of the apple of knowledge, which surrenders its pain.
Memories of lonely simplicity remain.
Bittersweet remembrances embellished with naive smiles.
Troubles were basic, honest and true.
Rooms singing the echoes of projectiles of vomited lies from the lips of cherub; staining it all in Easter Bunny pink, yellow, and blue.
Pastels of lavender.
Minty leaf green.
Abhorrent color wheel painting its scheme.
Unbreakable dream house made of mismatched LEGO bricks hiding disproportionate rooms.
Hatred screamed from poor Teddy's double stitched lips.

Assaulted by the overachieved certificates won by old Halloween costumes.
A full bag of treated tricks swept up by moms old broom.
A sing song childhood.
Old, lonely tunes.
Inhale fumes seen through dilated eyes.
Winged pig filled skies, rippling to the rhythm of raging hormones.
Growing bones lost in a sea of physical epiphanies.
A-sexual prince charming with fifty-six faces.
Bus stops where Disney movies left traces of pixie dust.
Infantile trust.
Coordinates punched into read: Second star to the right.
Taking flight on pirate ships made of adult thought.
Courage bought and sold by acrobatic auctioneers.
The echoed cheers of revolution.
Retribution; written in the blood of sober patriotism.
Homicide; labeled and bottled - poured in over-zealous thrusts to tamper the
crime scene of rigor-mortis Hope.
Strength to cope drawn in breaths from the open-mouthed cries of suicidal idea-
tion.
Tasting the salted tears of a broken generation.
The skinned-animal drums of war beating the indentured servants of procreation
into abstract art.
In memorium.
Tattered and taped obituaries heard through the stolen frequencies of grandpa's
old car stereo.
Dial arrows aiming our confusion at the universe and its enriched shade of time-
less and as yet unanswered manifestation.
Reflected within the aged cracks of a do-it-yourself paper mache iris made of
crumpled tissue.
You.
Definitely me.
A decree of the bliss of ignorance over dissection.
The better of good.
Interconnection.
Introspection of a soul-made bare through a bombardment of forethought on a
sprained encephalon.
Turn the night light on to see through a starless sky.
Weep away the film of city lights so that they might shine.
A glimpse to the past.
Let last the twinkling remnants which you can no longer touch in their myriad of
illusions.
The finalized and engrossed pages cannot be undone.
So in your baffled state of confused reassurance open wide your arms.
Leave harm at the base of the precipice.
The excess weighs a metric ton.
Turn East.
Find your place amongst the sky and flow on currents towards the rising sun.

Soliloquy on Imitation

Miguel A. Nieves

b. 1976

Soliloquy on Imitation came forth from my initial impressions after reading the poem *Imitation* by Edgar Allen Poe. Each note/tone of music represents a syllable of each word of the poem, except the last word, *cherish*, which uses two notes/tones for the first syllable, *cher-*. This through-composed composition should be heard while reading the poem and associating the words/syllables with the notes/tones.

A dark unfathomed tide
Of interminable pride -
A mystery, and a dream,
Should my early life seem;
I say that dream was fraught
With a wild and waking thought
Of beings that have been,
Which my spirit hath not seen,
Had I let them pass me by,
With a dreaming eye!
Let none of earth inherit
That vision of my spirit;
Those thoughts I would control,
As a spell upon his soul:
For that bright hope at last
And that light time have past,
And my worldly rest hath gone
With a sigh as it passed on:
I care not though it perish
With a thought I then did cherish.

Deya Deynova, Cello

Rainshine

Gabriel Garcia

b. 1991

The bulk of this piece was composed on a bright, rainy Sunday afternoon, and it was for that reason it was composed. I enjoy rainy days, those like that Sunday in particular; the gentle, and sometimes chaotic, tapping of the rain drops on the roof tend to bring me balance, even on the days I could not be farther from it. "Rainshine" was my attempt to put the more gentle of the rainy days into music. Consisting of three main "voices," each one represents a different part of the rainy day; a busy, yet calm, background (possibly a family entertaining guests), a solitary person minding their own business, and the soft rain itself.

Gabriel Garcia and Juan Martin, Piano

Dances of the Minds
Movement III

Danilo Urrutia
b. 1990

This movement is tonal containing several things that I have learned since then. The piece contains some Quartal harmony but stays true to its more tonal roots. In some ways the harmonic language would be considered pandiatonic; by somewhat avoiding standard chord progressions. The piece is ternary and the last small section of the first section returns at the end but slower. Of course, there are many canon like sections where the melody overlaps with itself and combined in different ways. The greatest exploits of this is in the 'b' of the second section. The Dances of the Minds are a collection of Clarinet and piano duets emphasizing certain aspects of the brain and consciousness. The First Movement is slow and characterizes Passive character and in some parts it has Histrionic Personality Disorder symptoms (excess of emotions, excessive inappropriateness, exaggeration, and the crave for acceptance). This movement has more of a pianistic feel to it which was from my observation of piano texture and is better suited for piano than the earlier second movement. The piece's intermingled thoughts would emphasize the delusions of the ones who are being presented. This movement also represents the most counterpointal use out of the whole set.

J. Erick Alvarez, Clarinet
Benjamin Robles, Piano

The Countess
Hominis Nocturna

Matthew Smith
b. 1989

The Countess is a neo romantic through composed piano piece that was inspired by the Alexander Dumas epic "The Count of Monte Cristo". The music I wrote is my interpretation of the story through the eyes of "Countess Mercedes", Dantès's beautiful and good fiancée. I wanted to represent the struggle and difficulties she endured through music. The piano gave me the opportunity to express the pain of lost and unresolved love, in ways that words just cannot.

Hominis Nocturna is another piano piece in the Neo romantic style that I was inspired to compose by my love for dance, specifically the tango. Hominis Nocturna translates to "human night" or "night human". My goal with this piece was to evoke a dance of darkness. It's form is an ABACA rondo, with an opening minor section, a major B section, a dance like major C section that as then followed by a more developed return A section with some variation to end the piece.

Matthew Smith, Piano

Bolero, Wemilere
from *Los Caminos* (Guitar Suite)
Guitar and Flute Duet

Rey Guerra
b. 1958

Bolero and *Wemilere* (Fiesta De Orishas) are part of a five movement suite entitled *Los Caminos*. This suite is part of the prestigious *Collection Sergio Assad* series which includes many of Sergio Assad's own well known compositions, such as *Suite Aquarelle* and the *Jobiniana's* for various instrumentations, published by Editions Henry Lemoins in France.

Rey Guerra and Jorge Gomez, Guitar
Lizet Ledon, Flute

Compositum Musicae Novae (CMN) is an organization of classically trained musicians—performers and composers—dedicated to producing, performing, and growing the world of New Art Music. Currently based in South Florida, you will find us wherever there are opportunities to entertain, educate, and enlighten through our New Art Music.

CMN would like to give special thanks to Nick Voss for his assistance during tonight's concert.

We thank you all for attending, and we look forward to your continued interest and support.

Featured Artists and Composers



J. Erick Alvarez* is an orchestral clarinetist and student of New World School of the Arts college music division. In addition to his studies, he has maintained fellowship with orchestras such as the Miami Music Project Honors Orchestra and the Ars Flores Symphony. His current interest in new music has been supported by the premiere of several works by student composers of NWSA and the University of Miami.

Gerardo Brenes is a Miami, FL native. He has composed in a variety of styles ranging from sacred choral to electronic pop. He is a classically trained tenor currently studying at Florida International University.



Carla Cao* is a composer, clarinetist, guitarist, field botanist, and warrior princess. Having always been passionately in love with nature, she decided to study Biology at Florida International University with the intentions of becoming an environmental conservationist. Throughout these years, she worked as a field botanist in Everglades National Park and as a research assistant for botanical and ecological laboratories. To satisfy her passion for traveling, she spent summers backpacking, doing social work, and conducting cultural research in China, Peru, and Lebanon. Having always had music at the forefront of her life growing up, she decided sometime after her first Bachelor's to enroll in the music composition program at New World School of the Arts College for a second Bachelor's degree. Her love and experience with nature, world cultures and spirituality translates into her music, making her pieces unique experiences, in themselves.

***A Founding Member of Compositum Musicae Novae**

Deya Deynova (b. 1970), began her cello studies at the age of 10, in her hometown of Vratza, Bulgaria, with Bozhidar Mihailov. She is a Second Prize winner of the Bulgarian National Music Competition "Svetoslav Obretenov" (1982), a First Prize gold medal winner at the International Music Competition "Katya Popova," (1984) a Third Prize winner of the Czech International Cello Competition "Heran" (1984), and Beethoven Club Cello Competition in Memphis, Tennessee, (1993).

Deynova has participated in many cello master classes, and while attending one with the world-famous Prof. Janoš Starker, she was invited to study with him in Indiana University, Bloomington, USA. After graduating with a Bachelor of Music in cello, she continued her cello studies with Felise Farrell in the University of Central Arkansas, graduating in 1995 with a Masters of Music. She has also studied with Denise Parker in Louisiana State University, with Ross Harbaugh in University of Miami, and with Andres Dias in Boston University. She has performed as a soloist with numerous orchestras and festivals in Europe and the United States.



Born the third son of Carlos and Milagros Garcia, on May 20th, 1991, in Miami, FL, **Gabriel Garcia*** is the youngest of his family. Much like his older brothers, Gabriel always had an interest in music. He began practicing music in middle school, but did not settle on an instrument until high school, when he decided to focus on piano. Later, while attending Miami-Dade College as a Psychology major, he was invited by two high school friends to join a rock band. Although it would not work out in the long run, it gave him the chance to write music for the first time, and with that small glimpse into the world of song writing, he knew he had found his

passion. From the beginning, he wanted to blur the line between art and popular music, so he knew he would need a traditional musical education to facilitate this. Soon he discovered the New World School of the Arts, which accepted him as a composition major. Under the study of Dr. Susan Epstein-Garcia, he works to expand his musical knowledge and create his own place in the world of music.



Jorge Gomez* (b. 1989) is a composer and guitarist. He received a Bachelor in Music Composition at New World School of the Arts. He has composed primarily for chamber ensembles with a focus on writing for the classical guitar.

Talented Cuban guitarist **Rey Guerra** began studying music at the National School in 1973. Guerra is an internationally recognized musician, known for placing first, on two separate occasions, in the Amadeo Roldán National Guitar competition. He has also won at the Markneukirchen International Guitar Festival.



Gilbert Kong* (b. 1976) is a recent graduate of New World School of the Arts Composition Department and current Graduate Music student at Florida International University. His works have been performed regularly in South Florida, including a premiere of his work for string quartet *Wanted: Food, Shelter and Clothing*, performed by the South Beach Chamber Ensemble.

Lajos Zeke*, Ph.D., adjunct professor of musicology at the New World School of the Arts of Miami, Florida, is a native of Hungary (b. 1958, Budapest), where he spent the first three decades of his life. A graduate of the Franz Liszt Academy of Music (Organ Performance 1981, Musicology 1987), he was active simultaneously as a traveling organist (gave recitals in Hungary, Finland, Germany, Austria, the Ukraine, Greece, and Japan) as well as a musicologist (conducted research at the Institute for Musicology of the Hungarian Academy of Sciences in diverse fields: analytical study of F. Liszt's music, 19th century music history, organology, experimental music theory). In 1990 he began his doctoral studies in the United States and in 1999 received his degree from the University of Miami. As part of his Ph.D. project, he embarked on a thorough study of certain aspects of philosophy and the history of logic and introduced his new understandings into his approach to theoretical musicology. In the last two decades church musicianship, composing, piano performance and, above all, teaching have eclipsed his musicological activities. However, during this same period – prompted by certain crucial discoveries concerning Plato's "Pythagorizing" musico-mathematical theories – he has launched a new project. This project is aimed at disclosing aspects of a half-forgotten, yet alive and still unfolding, worldview: a sort of "musical metaphysics," a participatory science of consciousness.



Of Cuban-Ukrainian descent, cellist **Anna Litvinenko** has been acclaimed by the *Miami Herald* as a "gifted performer" who displays a "golden tone" and "sensitive phrasing." Since her solo debut at the age of ten, she has performed prolifically nationally and internationally as a soloist with orchestra and as a solo recitalist. Up until graduating high school, her primary cello teacher was her father; but now nineteen, Anna studies at the Juilliard School in the studio of Joel Krosnick. She is the recipient of the Jerome L. Greene Fellowship at her school and she is also a College Scholar of the Jack Kent Cooke Foundation.





Edward Lasoff* is presently a student of composition at the New World School of the Arts. Because he had never had the opportunity to study music, he decided to follow his interest in music now that his is semi-retired. Mr. Lasoff is currently in his third year and greatly enjoys the program of study. Although he has not written in many forms yet, he is proud of his string quartet, *The Wisp of Rondeaux*, which was performed Spring 2013. He is presently working on an Art Song.

Juan Martin* is a composer and pianist who is currently studying Music Theory and Composition as a fourth year student at New World School of the Arts. As an up and coming local classical musician, Juan has recently had his music featured at the Earth Ethics Institute Green Symposium. His ballet "Scenes of Urban Landscape" was performed at the Colony Theater in Miami Beach. Mr. Martin is currently in process of finishing an aesthetics study "How to Determine Quality in Music."

Mr. Martin is the creative director of the New Art Music performance group "Compositum Musicae Novae." He is a new music composer, and he performs both new music, as well as standard repertoire. He is an active advocate for the New Art Movement throughout South Florida.





Miguel A. Nieves* is currently enrolled as a student of Composition at New World School of the Arts under the tutelage of Dr. Ferdinando De Sena. His music has been performed in Europe and Latin America. His *Ave Maria* was performed by South Florida's own Seraphic Fire. With the help of the staff and faculty of New World School of the Arts, Miguel continues to learn new methods to better express his musical thoughts.

Benjamin Robles, a rising pianist, has performed across the nation. He's a student of one of New York's finest artists, Richard Cionco, and a former student of Steinway Artist Michael Rickman. Mr. Robles holds a Bachelor's degree in piano performance and is currently pursuing a master's degree in piano performance. He is currently a member of a piano quartet, and concertizes regularly in Florida and California. Mr. Robles has dazzled audiences with his fresh takes on music of the last 50 years, and continues to support new music by living composers.



Danilo Urrutia* began composing when he was 15, as part of a high school project. He is also a multi-instrumentalist, specializing in wind instruments. He currently attends the New World School of the Arts college division for composition. His style of writing is multifaceted, encompassing vocabulary from various styles in order to fuse them together into his language.

Matthew Smith—

Born legally blind on January 4, 1989 in Miami, Florida, Matthew Smith, is a singer, songwriter and multi instrumentalist. Matthew showed an early gift for music, and with a bevy of instruments including the piano, drums, bass and flute, he taught himself to play at the age of four. With innate talent and deep commitment to his craft, he began writing and recording his own music early on, demonstrating ease and comfort while performing on stage. Off stage, he took the opportunity to expand his talents at the music program at The Miami Lighthouse for the Blind. Learning different styles of music and instruments, Matthew's vast talent was easily recognized by several influential people. Two time Grammy Award winning percussionist, Bobby Thomas Jr., as well as renowned artist, Rebecca Duren, helped Matthew take his creativity to the next level, as he began to compose his own contemporary compositions.



Matthew has performed his many styles of music at various venues, such as The House of Representatives, and for individuals such as Dwayne Wade Sr., Woody Harrison, and recording artist, Nicole Henry.

Matthew Smith composes from his real life experiences with a unique voice capable of influencing, motivating, educating and inspiring listeners of all ages and genres.

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members of the First United
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