

finale

Compositum Musicae Novae is pleased to presents our featured Visual-Artists.



Katty Aoun



Jonathan Brooks



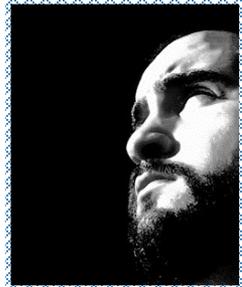
Caroline Colby



Amanda Covach



Annette Delgado



Vicente Diaz



Adria Llerena



Felipe Melendrez



Dr. Robert Strange

Compositum Musicae Novae is pleased to presents our featured Composers and Performing Artists

Shaking the Patterns

Andrea Riley

Shaking the Patterns is a piece that takes its cue from the short story "The Yellow Wallpaper," by Charlotte Perkins Gilman. The story was first published in 1892 and criticizes the gender roles and stereotypes of the day. One of the central motifs of the story is 'patterns'.

This piece for solo violin makes use of 'patterns', employing isorhythm and passacaglia at the opening, which are then 'shaken', fractured, interrupted and transformed. At the end of the piece a new theme eventually emerges that transcends that of the opening, yet is ultimately fixed within a pattern of its own, just as the protagonist of "The Yellow Wallpaper" frees herself from one kind of pattern but becomes imprisoned in a new one.

Shaking the Patterns was written for Benedict Holland of Psappha Ensemble, one of the UK's foremost contemporary music ensembles, and premiered in April 2015.

Daria Apostolova, Violin

Andrea Riley is a composer based in the north west of England. She spent the first part of her career involved in education before making a full return to composing. Within the last couple of years, she has completed a Master's degree in composition at the University of Manchester, studying with Dr. Kevin Malone. Her work comprises pieces for a variety of chamber ensembles and has been performed both in the UK, including at the New Music North West Festival, as well as in the United States.



Daria Apostolova was born in the Ukraine and began playing the violin since the age of five. Just two years later, she was featured on her country's National Television. Years of practice, commitment, and dedication to her chosen craft helped reward the young girl as she was the winner and Laureate at many National competitions and festivals. After graduating summa cum laude and receiving her Red Diploma from the Music College of Dankevich in the Ukraine and the Nezhdanova Academy of Music in Odessa, she obtained a position with the Chamber Filarmonic Orchestra in Odessa. Tours of Europe and North America, leading her own string quartet, and working with various orchestras helped fuel her love for travel.



[I]star is based on a theme from a piano solo piece that was composed in 2010. Aside from the main theme, I also take the 12-tone row of that same piece and divided in three main tetrachords (four note chords). These three chords are introduced one by one and inconsistently flow as an ostinato line. The theme establishes the isorhythm (rhythmic template) around which the three main tetrachords cycle. Simultaneously, it goes through a systematic reconstruction of the theme itself, building as a distorted cantus firmus up to the forefront melody.

Maria Sumareva, Piano

Born in Bogotá, Colombia, composer **Diana M. Rodriguez** recently graduated from her Professional Studies Certificate from the Boston Conservatory. She holds a BM in Composition from New World School of the Arts and MM in Composition from the Boston Conservatory. Her primary teachers have included Susan Epstein-Garcia, Marti Epstein, Dalit Warsaw, and Curtis K. Hughes. Her music has been performed by groups such as the Ludovico ensemble, the ECCE ensemble, and Boston Musica Viva.



Maria Sumareva, born in Chişinău, Moldova, is currently pursuing a D.M.A. at the University of Miami, where she studies with Santiago Rodriguez. Maria graduated Republican Musical Lyceum 'C. Porumbescu,' where she studied with Lia Oxinoit, Irina Bivol, and Anatol Lapicus. She completed her B.M. degree at Rowan University, and her M.M. degree at Indiana University. Her solo and chamber music repertory range from Baroque to Contemporary Art Music. Maria has received numerous awards at national and international competitions and has performed in multiple festivals throughout Europe and the United States.



Something More

Timothy Lee Miller

The title of this work comes from a book of the same name by author Catherine Marshall. To sum it up: "All - more and more. Always something more. No matter how late the hour, or how desparate the moment, we cannot despair; the joy and riches He has promised us stretch like a shining road into the future." Something More is a fusion of classical and jazz elements that at times are indistinguishable.

Michael Thomas, Soprano Saxophone
Mike Brignola, Bass Clarinet
Carlomagno Araya, Drums
Jim Gasior, Piano
Gary Thomas, Bass

Timothy Lee Miller is an American composer writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz music. He has earned degrees from the University of Tennessee, the University of Miami, and Vermont College of Fine Arts. His principle composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers, and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the US and in Europe. His music is recorded on ERMMedia, PARMA Records, and Phoenix Classics. He lives in Mahwah, New Jersey with his wife and son.





Award-winning saxophonist, composer, and arranger **Michael Thomas**, has been an active member of the New York City jazz community since arriving in 2011. Holding degrees from the University of Miami, New England Conservatory, and The Juilliard School, Michael has performed throughout the United States and abroad. His sideman work has included performances with Nicholas Payton, Miguel Zenón, and Jason Palmer, and Michael's talents can be heard on over 20 recordings. As a composer and arranger, Michael has been commissioned by school and professional ensembles throughout the United States, and he currently co-leads and writes for the Terraza 7 Big Band based in Queens, NY. To learn more, visit: www.thomasjazz.com

Bass clarinet and baritone sax player **Mike Brignola** has been a member of the Miami Saxophone Quartet since its inception in 2000. He plays on 5 CD's with the quartet. During his 35-year performing career, Mike has played in a wide variety of musical settings as a jazz soloist, ensemble player, and recording artist. Mike played with jazz legend Woody Herman for the last seven years of Woody's career as a big band leader. During his college years, Mike played in the Eastman Jazz Ensemble and the University of Miami Concert Jazz Band.



Carlomagno Araya was brought from Costa Rica to the U.S. on a full performance scholarship granted by Miami Dade Community College south campus' and the University of Miami's prestigious jazz program, Carlomagno moved to Miami in the fall of 1994. His formal musical training includes attending music programs such as the Conservatorio de Castella (Costa Rica-1982-87), O.S.J. (Costa Rica-1988-1991), Berklee College of Music summer program in 1990 and 1991, M.D.C.C. (Kendall-1994-97) as well as completing his Bachelor's (2001) and his Master's degree (2008) in Jazz Performance at the prestigious University of Miami. Throughout his career, Carlomagno has performed on several Grammy-Nominated Albums.



Jim Gasior is a jazz pianist, keyboardist and educator based in Miami, Florida. Jim's musicianship is deeply respected in the South Florida Jazz community, and he's performed with visiting jazz artists including Arturo Sandoval, Freddie Hubbard, Benny Golson, Terell Stafford, and countless others. Jim has earned two degrees from University of Miami's award winning jazz program - a Bachelor's degree in Studio Music and Jazz Performance and a Master's degree in Jazz Pedagogy. Jim is a full time professor and Director of Jazz Studies at the New World School of the Arts in Miami, Florida. Jim performs regularly in South Florida with Ed Calle, Fernando Ulibarri, Wendy Pedersen, The Aaron Lebos Reality, The Miami Big Sound Orchestra, and Melton Mustafa.



Gary Thomas has been performing and recording professionally as a bassist for the past 10 years. After spending his early years as a musician in North Florida, Gary moved to Miami in 2007 to study music at the University of Miami. Gary has been recognized as a composer in Downbeat Magazine, and has participated in Betty Carter's Jazz Ahead, at the Kennedy Center in Washington D.C. Gary has performed alongside artists such as Shelly Berg, Kevin Mahogany, Ira Sullivan, John Fedchock, Mary Wilson, and with the Woody Herman Orchestra. Gary continues to work extensively as both a group leader and freelance artist, and he is currently the bass professor at Miami Dade College-Wolfson Campus.



Reflections

from *A Crux Formare*

Joseph DiAmore

Reflections is the third movement of a work for two pianos entitled, "A Crux Formare." The two pianos represent a musical conversation between two people, as well as representing the symbiotic relationship of the two who must first learn to love themselves alone before they can love themselves together. Heavily minimalistic with clear fugal inclinations, *Reflections* assimilates the passion and determination of the first two movements and culminates with a sublime tranquility only a loves recollection invokes.

Miguel A. Nieves, Piano
Jon Shipp Jr., Piano

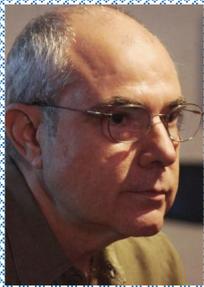
Joseph DiAmore graduated in 2000 from the University of the Arts in Philadelphia, where he studied composition & percussion. During that time, his writing consisted of music for both large and small chamber ensembles. Since then, he has focused on composing electronic & computer generated sound art, while also participating in producing/recording collaborations with local artists in his hometown of New Jersey, where he currently resides.



measured-un-measured is a controlled improvisation project where the music flows in a very flexible rhythmic development through areas of measured and unmeasured time.

Armando Rodríguez Ruidíaz, Guitar
Julio Roloff, Bass

Armando Rodríguez Ruidíaz (Havana, Cuba b. 1951) studied guitar and composition at the National School of Arts and the Superior Institute of Arts in Havana. After graduating in 1972, he served as professor of guitar and music theory at the National School of Arts.



His music has been performed through out the world by renowned artists and groups such as the Philadelphia-based Relâche ensemble, in events as the Bang on a Can Festival, Las Primeras Jornadas de Música Contemporánea de Sevilla, the São Paulo Biennial, the Latinamerican and Caribbean

Music Forums and the Subtropics Festival in Miami, Florida. Together with composer Gustavo Matamoros, he co-founded the PUNTO Experimental Music Ensemble in 1990. Most recently, Armando Rodríguez has composed and performed music for the Galician bagpipe.

Julio Roloff was born on 1951 in Havana, Cuba and began his early music education at the conservatory Amadeo Roldan, where he studied percussion and double bass, later he earned a degree in Music Theory and Composition from the School of Music at the Higher Institute of Art. Known as one of the finest composers in his generation, his catalog includes symphonic and chamber music, as well as electro-acoustic music. In Miami, Florida, where he resides after immigrating in 1993, Mr. Roloff is member of the new music ensemble, Punto, archivist of the South Florida Composers Alliance, co-producer, with Gustavo Matamoros, of the digital collection XX Years of Subtropics New Music Festival, and has been appointed music instructor at Elder Institute of Florida International University and a visiting lecturer at the Sound Art Workshop.



Haiku for Solo Cello and Film is a collaborative work of art that began with discussions about the state of the arts and a curiosity to see art through one another's eyes and has been nurtured through friendship. I had written some Haiku poems and was preparing to set some to music when I proposed that Dale Andree perhaps consider choreographing them. Dale had recently completed a marvelous dance film, *Between Earth and Sea*, which she showed me and suggested we could do something involving the body's natural movements and film. I loved the idea. The film provides an atmosphere to see these Haikus in various dimensions.

My thanks and appreciation go out to Thryn Saxon, dancer, choreographer, and Dale's daughter and the subject of our film, who gave generously of her time to be a part of this project. A very special thanks also to Claudio Jaffé, an outstanding cellist who offered his time to "coach" me a bit in cello writing and offered to record the work and to Compositum Musicae Novae who invited me to have this work on their program tonight. -Susan Epstein Garcia

Words by Susan Epstein Garcia

Claudio Jaffé, Violoncello

Haiku I

Strong roots burrow deep, anchor
loose, eroding soil. Memories.
Family.

Haiku III

Scorched and tearless earth,
barren heart that yearns to be
quenched in life's purpose.

Haiku II

Dancing on the breeze, green
canopy shelter souls serene in
damp earth.

Haiku IV

Trickling down a rock, minute
thread of wet silver. Lovely, cool,
precious.

Haiku V

Wind cools my hot neck. Magnolia scent
fills the air. The moment's complete.

Seeking architectural stability, I chose a drone, slowly unfolding double stops of fourths, fifths, sixths and tritones for Haiku I. In the middle section there's a rhythm and partial melody from a prayer I learned as a child, the "Oseh Shalom," which means "He who makes peace.' When it is chanted, I am reminded of many family occasions in shul and the stability of my family.

The motives in Haiku II are made of combinations of meter in $7/8$ and $5/8$, the recitative - like syllabic patterns of Haiku poetry. I also used $3/8 + 5/8$ and retrograde meters $5/8 + 3/8$ in higher registers of cello including a middle melodic passage in cello harmonics.

Dry sounds, senza vibrato, beginning with half step tremolos evoke what Haiku III is all about. Meter is $3/4 + 2/4 + 2/4 + 3/4$, a palindrome of $5/4$ and also a collection of $7/4$ ($3/4 + 2/4 + 2/4$), based on the syllabic rhythms of Haiku. Meditative in nature, inversions of the tremolos in seconds are used later as 7ths and later sul ponticello, creating a tinny dry sound. "Respirations" are bowed over the tailpiece which are very whispery in sound and soft.

Haiku IV begins with a "water song," which literally and metaphorically quenches that which is yearning. This movement also features counterpoint and implied voices in various registers of the instrument. The middle section features a quick section made of three tetrachords (non - serial) briefly developed, and a return to a re - registration of the opening.

Haiku V alternates quasi guitarra triple stop pizzicatos with arco passages that imply a duet, like singer or dancer with accompanist. Sweeping wind - like passages alternate with "strumming."

Susan Epstein Garcia earned her Doctor of Musical Arts degree in



Composition at Boston University, where she studied Composition with Dr. Marjorie Merryman and founder of Alea III, Theodore Antoniou. She holds a Bachelor of Music degree in Filmmaking from Berklee College of Music, where she studied Filmmaking with Michael Rendish and David Spears, and Piano Performance with

Ed Bedner, Jeff Covell and Ray Santisi. Her music has been performed throughout concert halls, universities, and festivals all over the world. Dr. Epstein Garcia is a Professor of Music at New World, where she has been a member of the faculty since 1999. She is also on the Executive Board of United Faculty of Miami Dade College. She authored several articles in Music Since 1900 An Encyclopedia and has published many reviews of texts and new music. Her recent compositional interests include working with collaborative art forms.



Dale Andree is a graduate of the Boston Conservatory of Music. She has performed and taught nationally and internationally with her company Mary Street Dance Theatre and under the direction of May O'Donnell, Pearl Lang, Paul Sansardo, Anna Sokolow, Elaine Summers and others. She is on the Board of Directors of the Florida Dance Association and has been actively involved in bringing improvisation and site-specific dance to the Miami community.

Cellist **Claudio Jaffé** launched his solo performance career at the age of 11 with an orchestral debut in his native Brazil. He has performed in artistic centers around the world including New York City, London, Tokyo, and Buenos Aires. The New York Times describes Jaffé as "an elegant and accomplished artist" of "taste, technique, musicianship, and a contagious youthful enthusiasm." He is cellist of the Delray String Quartet and principal of the Florida Grand Opera and Palm Beach Symphony. A prizewinner in national and international competitions, Jaffé received degrees from Yale University including the Doctor of Musical Arts. He served as Dean of the Lynn University Conservatory of Music, began the Strings Program at Saint Andrew's School in Boca Raton, was Conductor of the Florida Youth Orchestra, and is currently teaching at Palm Beach Atlantic University.



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

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Thanks to Mr. Vasallo, of JEM Quality Printers, for the exceptional printing of our programs and for donating a portion of his services to help offset the costs of printing.



We extend our thanks to Pedro Sanchez and Christine Rupp, the Coral Gables Museum, the City of Coral Gables, and Miami-Dade County. We also give special thanks to the CMN Board of Directors, the CMN Board of Advisors, their families and all the volunteers who made this night a success-Thank You!!



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Compositum Musicae Novae is a 501(c)(3) Tax-Exempt Public Charity and all donations are Tax-Deductible to the extent permitted by law.

Compositum Musicae Novae is in compliance with State of Florida Statute 496.406. Our registration number is CH39388 and our expiration date is **September 9, 2016**.

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