



Compositum Musicae Novae
Presents:

fluid

March 18, 2016

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



Vera Arias



Juan Cabrera



Amanda Covach



Katy Hirschfeld



Alec Kreisberg



Rachel F. Morris



Emily Peters



Jaclyn Valdes

I believe there are three types of knowledge: Knowledge of the Mind, Knowledge of the Body, and Knowledge of the Soul; always working in Unison, whether we are conscious of it or not. *Op. 21* is a musical representation of my experience with my inability to focus on the awareness of this Unison, which is forever fleeting. The piece is pitched to A=432 while the clavichord uses the Lehman-Bach temperament. The broken unpredictable melodies, the constant pulse, and the drone are the building blocks of this piece. The modern flute, being an A=440 built instrument, is pitched down and subtly struggles to maintain itself with the other instruments. Maintaining the melody, the flute represents my Knowledge of the Mind, which perceives the conscious World and believes what it sees or what is truly needed. The clavichord, one of the oldest forms of keyboard instruments, represents my Knowledge of the Body. Due to its volume and decay, it is amplified in order to be *aware* of the beautiful gradations this quiet instrument can express, mirroring the sometimes subtle automatic functions of our Bodies which miraculously are independent of our conscious will or thoughts. The clavichord provides the pulse of the piece and propels it ever so gently forward. Although the clavichord is more stable within this A=432 environment, it is still not fully pure in this state. The reason is due to the tangents that strike the strings. These tangents maintain contact with the string and at times in the piece these tangents will *bend* the pitch ever so slightly, symbolically getting closer to a purer state. The crystal singing bowls represent my Knowledge of the Soul and the *pure* state. Using water, each bowl is pitched to a specific frequency. Being the true constant of the piece, the bowls act as drones that only change in character but not in intent, always present.

Brigitte Cormier, Choreographer & Dancer

Teresita A. Nieves, Flute

Gabriel Garcia, Bb Crystal Bowl

Carla Cao, A Crystal Bowl

Dr. Federico Bonacossa, E Crystal Bowl

Juan Martin, G Crystal Bowl

Dr. Lajos Zeke, Eb Crystal Bowl

Miguel A. Nieves, Amplified Clavichord

Acrostic
The Crocodile

Andres Lasaga

This is an excerpt from a set of songs with the poems of Lewis Carroll. Each song contains a unique set of harmony, much like with the tales of Alice in wonderland where each story is different while Alice is the threshold. At first, the melody seems to go as planned but then something changes....

Acrostic

Little maidens, when you look
On this little story-book,
Reading with attentive eye
Its enticing history,
Never think that hours of play
Are your only HOLIDAY,
And that in a HOUSE of joy
Lessons serve but to annoy:
If in any HOUSE you find
Children of a gentle mind,
Each the other's pleasing ever--
Each the others vexing never--
Daily work and pastime daily
In their order taking gaily--
Then be very sure that they
Have a life of HOLIDAY.

The Crocodile

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin!
How neatly spread his claws,
And welcomes little fishes in
With gently smiling jaws!

Erika Vasallo, Voice
Andrés Lasaga, Piano

Andrés Lasaga was born in Honduras, adopted, and raised in



Florida. His musical experience began by joining choirs and formal training as a Tenor. Andrés received his Bachelors of Music at New World School of the Arts and is currently a first year Graduate in the Frost School of Music at the University of Miami. Andrés has been involved in several university opera productions and enjoys promoting and performing early and new music. Fortunate for CMN, Andrés has

volunteered his time and musical gifts on several occasions to further CMN's mission of promoting the Arts. He has performed for CMN's Social Media Educational Outreach, as well as in one of CMN's Children's Concerts.

Erika Vasallo graduated from New World School of the Arts and studied under Linda Considine. Her passion for classical music began over a decade ago, when she was the youngest child to be accepted into her elementary school's choir. She has won numerous awards including superior ratings at FVA Solos & Ensembles, FFMC, NFMC, as well as The Maestro Award for her solo performance at The Chicago Heritage Festival. Throughout her four years in high school, Erika was selected to participate in the prestigious FMEA All State Sight Reading Choir and All State Women's Choir. She interned as a stage manager assistant at the Florida Grand Opera during the 2011-2012 season for the opera *Romeo et Juliette*. At NWSA, Erika has performed in Opera Scenes from *La Traviata*, *Die Zauberflote*, *La Cenerentola*, *Tenderland*, and *Signor Deluso*. In January 2013, she debuted for The Opera *Atelier*, at the Aventura Arts & Cultural Center.

Erika currently serves on CMN's Board of Directors.



Hekatonkheires was written in 2014 for a tribute piano concert to Dr. Dennis Kam. The piece is inspired by the Greek mythological creature, a giant said to have a hundred hands and fifty heads. Using the full range of the piano at almost all times, I wanted to explore the instrument's technical and expressive potential, beyond the limitations of the standard keyboard idioms.

Dr. Daniel Manoiu & Maria E. Zdralea, Piano

Daniel Manoiu was born in Bucharest, Romania and began piano studies at the age of five. While a student at the George Enescu Music High school, he won several awards such as the AMSA World Piano Competition in Cincinnati, Ohio, and the Rivere D'Oro Giovanni Talenti Competition in San Bartolomeo, Italy (1st prize). He holds multiple degrees in piano performance and composition. Most recently, Daniel completed his Doctoral Thesis in Theory and Composition at the University of Miami Frost School of Music, under the supervision of Dr. Dennis Kam and co-wrote the musical score for the full-length Romanian artistic movie *Love as a Puzzle*.

Maria E. Zdralea, currently pursuing a Bachelor in Piano Performance at the New World School of the Arts, studying under Ciro Fodere, was born and started her musical studies in Romania. She has collaborated and soloed with Miami Symphony Orchestra, New World School of the Arts Orchestra, NuDeco Ensemble and the ESMIA Youth Orchestra. In November 2013, Maria was awarded the third place, an Honorable Mention at the Music Teachers National Association Young Artist Piano Competition U.S.-Florida state division. In January 2014, she placed first in the NWSA Concerto Competition. In 2015, she was awarded the 1st Place in both South Florida Young Artist Solo Competition and the New World School of the Arts Concerto Competition.



Metamorfosis

Alan Valladares

I. Invocacion

II. Transformacion

Invocacion is a calling from the spiritual world, the summoning of the spirit to find it's meaning in this world. The flute in this first movement emulates the sounds and pitch bends of the Japanese Shakuhachi. *Transformacion* is a transition from the current life to a spiritual one. The A section is a nostalgic farewell to the past views of life, while the B section represents a violent transition into what eventually becomes a re-birth.

Karina Eijo, Flute
Maria E. Zdrlea, Piano

Alan Valladares studied classical guitar performance under Dr.



Albert Kunze at New World School of the Arts college division. In 2004, he started taking private Flamenco guitar lessons with professor Rodrigo Jimenez. By the age of 17, Alan began classical guitar lessons with Dr. Federico Bonacossa and currently takes private lessons with Rafael Padron. Alan is a Member of Young Musicians Inc and teacher of an after school guitar program at Men's Preparatory Academy in Wynwood,

Miami. Alan has also contributed his musical skills in CMN's Social Media Educational Outreach Program and has performed for our country's Veterans at Miami's VA Medical Center.

Karina Eijo has been playing the flute for 12 years and holds a Bachelor of Music in Flute Performance from New World School of the Arts. Ms. Eijo has been featured as a soloist with the NWSA Symphony Orchestra and has played for world-renowned flutist William Bennett and Bart Feller. Ms. Eijo currently studies with Rene Miska, and she is a Teaching Assistant with Miami Music Project.



Hijack!

Mother Gaia

Painter Trust Grant Proposal

Ruben Cao

Poetry Recitation by Ruben Cao

Yumpapi Zenbuti is the literary nom de guerre of our guest poet. His name and image reflect dialectic tension between idealism and reality, meaning and absurdity, speech and silence, drama and comedy. Buddha said that, "the finger points to the moon but the finger is not the moon." When words are substituted for what they symbolize, we miss communicating, as such. When words made flesh testify in living truth, we commune in touch. Yumpapi Zenbuti is a serious joke, because nothing less is worthy and anything more is poop. *Yum* means tasty and *papi* means father, as in "Taste and see that the Father is good" (Psalm 34:8). *Zen* means meditation and *buti* means buttocks, as in "Sit still, and know that I am God" (Psalm 46:10). Yumpapi Zenbuti sat, tasted, and tonight he'll point his finger at the moon. You may do likewise and point your moon at his finger. Either way we'll be in touch, more or less.



Intermission

At this moment, please feel free to enjoy our Art Gallery and interact with our featured Visual-Artists.

Perpetual motion or *moto perpetuo* in Italian, *mouvement perpétuel* in French, *movimento perpétuo* in Portuguese and *movimiento perpetuo* in Spanish, is an ancient concept which literally means "motion that never ends" and has been implemented numerous times in the music field. As a musical genre, perpetual motion reached the peak of its popularity at the end of the 19th century. These compositions were commonly performed as virtuoso pieces and encores, sometimes increasing the tempo throughout the performance development. Some famous perpetual motion pieces include: Felix Mendelssohn's *Perpetuum Mobile, op. 119*, for piano; Ottokar Novacek's *Perpetuum Mobile*, for violin and piano; Nicolò Paganini's *Moto Perpetuo, Op. 11 (No. 6)*, for violin; Nicolai Rimsky-Korsakov's *Flight of the Bumblebee*; Johann Strauss II's *Perpetuum Mobile: Musicalischer Scherz*, for orchestra; Arvo Pärt's *Orchestral Perpetuum Mobile*, and John Adam's *Short Ride in a Fast Machine*.

Armando Rodríguez Ruidíaz, Amplified Guitar

Armando Rodríguez Ruidíaz studied guitar with professors Marta Cuervo and Isaac Nicola. He also studied musical composition with José Ardévol and Roberto Valera 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 compositions were performed in Cuba by soloists and ensembles that included the National Symphony Orchestra of Cuba and the Cuban National Ballet. He received a National Union of Writers and Artists of Cuba Music Composition Award in 1978. In 1985, Armando established his residence in the US, where he received in 1991 an Individual Artist Fellowship Award from the State of Florida. His music has been performed 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.



Serendipity

Jasmine N. Thompson

Serendipity is often times thought of as an occurrence of events by chance in a happy or beneficial way. In this piece, the word Serendipity is used to describe a moment in time where destiny and chance meet in the lives of two people. The main characters, the Woman (Flute) and the Man (Violin), share a passionate history that instead of ending with a period, ended with an ellipsis. This piece represents the moment when these two people, through Serendipity, find themselves face to face for the first time in years.

Karina Eijo, Flute
David Fernandez, Violon

Jasmine N. Thompson is a composer, lyricist, and vocalist currently living in Miami. With a Musical Theatre background of over seven years, she is currently pursuing her bachelors at New World School of the Arts, under Dr. Ferdinando De Sena. Apart from conventional classical oriented compositions, Jasmine has participated in multiple projects and collaborations within the theatre scene. Starting with composing incidental music for the Alexander Dreyfoos School of the Arts theatre production of *Metamorphoses*, and being appointed



assistant music director for a series of other productions. Jasmine has had many musical theatre pieces performed, most notably her piece *Big City* preformed by Oliver Mayes in the 2015 Musical Theatre Festival concert 'Beyond Words' and her piece *Neglect*, performed by Arri Simon during a 2015 New York Musical Theatre Summer Festival concert at the West Bank Cafe. Jasmine's musical pallet includes all types of styles with her passions being classical, contemporary, musical theatre, and art song.

David Fernandez has been playing the violin for 13 years. He began when he was 8 and has been an active player throughout his years. He had his Debut at 9 years old with the symphony orchestra in Cuba and since then has participated in competitions and has won many like Alhambra competition, New World etc. He is an active member of the Miami Symphony and studies with Dr. Daniel Andai.



Booda, Beeda, Badaboo

Monte Taylor

I have always been of the opinion that a good piece title should tell the listener what the music is going to sound like. While some choose to detail the instrumentation and/or utilize lavish metaphors to describe their music, I decided to literally tell the listener how the piece goes; this one goes "Booda", then "Beeda", and finally, "Badaboo."

Leslie Miller, Clarinet

Monte Taylor (b. 1991) has been featured as a composer on Florida Electro-Acoustic Student Festival (2015) and Kansas City Art Institute's ArtSounds concert series (2011, 2014) and as a performer on teleconcerts for International Workshop Struer (2013), and the Stanford University Center for Computer Research in Music and Acoustics (2014). Monte holds a B.M. in Composition from UMKC, and is working on a M.M. in Composition at the University of Miami Frost School of Music.



Leslie Miller is currently in her 3rd year of a Bachelor's Degree in Clarinet Performance at the University of Miami Frost School of Music. She plays in a wide variety of ensembles including orchestra, wind ensemble, contemporary, and woodwind trio. Her professional goal as a musician is to expand the boundaries of what is typically heard on clarinet. She loves experimenting with improvisation, composition, songwriting, and the fusion of genres.



Me vs. Me
\$2.43 Regular Unleaded

Alec Aldred
David Leon
Jonah Udall

Me vs. Me was inspired by my own struggles with self-doubt in the composition process. In that process, I often find myself reevaluating the musical decisions I've made and wondering if I should change them for something that I know will sound good based on past experience. The expectations I placed on my own pieces to sound "good" led me to write similar pieces time after time. I felt particularly liberated when writing this one; I gave myself permission to explore. The work draws on some of my closest musical influences including Ornette Coleman, Don Cherry, Jimmy Giuffre and others.

\$2.43 Regular Unleaded is a work about the wonder of the strange and often unnoticed ways sounds interact in the world, my tip of the hat of sorts to the philosophy of John Cage. It was inspired by a late night stop at a gas station we made last February after returning from a show in Tampa, FL. David's car door began beeping in an irregular pattern when he stepped out and left it open, and the pump joined with an incidental hemiola when he began filling up. This short piece expands upon the interplay of these two simple voices, slowly interweaving them into a single sonic tapestry that alludes to a fundamental harmony uniting the sounds of the world around us.

Sound Underground

David Leon, Alto Saxophone
Alec Aldred, Trumpet
Jonah Udall, Electric Guitar



Sound Underground is a trio with an unusual, intimate line-up of guitar, alto saxophone and trumpet. Inspired by broad influences from traditional Americana to the music of Jimmy Giuffre and Ornette Coleman, we explore unconventional textures in an open, conversational style. Sound Underground has been recognized in Downbeat Magazine and has performed across the United States - including our debut tour of California last year - as well as touring in Bulgaria and Serbia. We are excited to be releasing a new album on our West Coast tour in 2016.

David Leon is a Cuban-American saxophonist, woodwinds player and composer from Miami, Florida. David began piano lessons at age seven before discovering the alto saxophone. In high school, he garnered national recognition as a YoungArts winner in jazz, and as a member of the GRAMMY Jazz Ensemble and the Jazz Band of America. He has also received multiple awards from Downbeat magazine in performance and composition, as well as the ASCAP Foundation's Young Jazz Composer Award. Most recently, he was selected in two consecutive years to participate in the Betty Carter Jazz Ahead residency at the Kennedy Center in Washington D.C. David continually seeks new sounds to inform his music and is currently exploring Bulgarian folk music, microtonality, free improvisation and ways of uniting these seemingly disparate musical languages through conducted improvisation.

Alec Aldred is a trumpet player and composer currently residing in Miami, Florida. Alec grew up in Waukesha, Wisconsin and showed interest in music from an early age, starting piano at age 5. He picked up the trumpet at age 10 and several years later discovered a love for jazz. Alec began studying at the University of Miami's Frost School of Music in 2012, where he is currently pursuing his Bachelor of Music in Jazz Performance. In 2015, Alec was selected as the second place winner in the National Trumpet Competition Jazz Division.

Jonah Udall is a guitarist, composer, and bandleader currently residing in Miami, Florida. Jonah grew up in Berkeley, California, immersed in a diverse musical culture that carried sounds from traditional Bulgarian horo music, to Brazilian choro, to classic R&B. He started playing guitar and singing at age 10 with his father. He quickly fell in love with jazz, and in 2012, Jonah moved to Miami to study at the Frost School of Music where he is currently completing his Bachelor of Music in Jazz Performance. True to his upbringing, Jonah maintains a wide array of interests; he is an avid student of Balkan folk music and the Bulgarian tamboura, studies classical composition, counterpoint and orchestration, and regularly collaborates with singer-songwriters across many styles. In 2016, Jonah was selected to participate in the Betty Carter Jazz Ahead residency at the Kennedy Center in Washington, D.C.

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

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Please visit our Social Media Sites to see our efforts in educating our Global Community in the Arts.

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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.

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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!!

Please consider making a tax-deductible contribution to Compositum Musicae Novae. Every contribution helps provide emerging and established Artists the opportunity to develop and present their works.

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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expressions in music, dance and the visual
and literary arts.**

May 27, 2016
Compositum Musicae Novae
Presents:

ELECTRIC

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