



COMPOSITUM  
MUSICAE  
NOVAE

*Autumn Concert  
September 28th, 2013*



Op. 18, written for 14 crystal singing bowls and two Tibetan bowls, is a composition of experimentation and trial and error. Living with chronic pain and having a history of substance abuse, has made me try many methods of pain management ranging from prescribed narcotics to prayer and meditation. Involving myself in music has not only been therapeutic and academically educational, but morally edifying, as well. Learning about the certain views scholars and musicians have regarding frequencies, intonations, and temperaments and the effects of all three, led me to explore a new method of managing my personal dilemma. By combining meditation and the effects of frequency and tuning systems, I was able to successfully alleviate some of my symptoms.

I chose crystal singing bowls, derived from Tibetan singing bowls, as a medium due to their ancient history of invoking sacred sound. However, because modern crystal bowls are designed to be pitched to the musical industry standard of A=440, I had to experiment with different tuning systems. Through research, I came to understand the differences and histories of certain temperaments and came to the personal conclusion that equal temperament robs certain key signatures of their true character. Therefore, I chose to use a Lehman-Bach temperament for this composition. Furthermore, using water, I decided to lower the pitches to A=432, a quasi-mystical frequency.

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**Miguel A. Nieves** is a former 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: Ad Tertius Grana Minora* was performed by South Florida's very own Seraphic Fire. With the continuous help from the bonds he created at New World School of the Arts, Miguel continues to learn new methods to better express his musical thoughts.

## Water Dance



Danilo Urrutia

The piece tries to evoke the feeling of flowing and disturbances in the rain and water above the clouds, in streams, and in the oceans. Both instruments share the melodic and supportive roles and interchange in dialog. Throughout the piece there are small sections of disturbances that give the illusion of changes in motion. The piece is constructed by using shifting key areas, giving a flowing feeling and some uncertainty. The piece also uses a limited set of bitonality in some of the transitory sections to further heighten that uncertainty. Finally, as a symbolic gesture the piece returns to the beginning phrase, but with very minor changes. This ends the cycle for the listener, although the cycle never truly ends, since there is no end to the water cycle.

Nicole Vasconcelos, Flute  
Naomi Vasconcelos, Clarinet

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**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.



**Nicole Vasconcelos** grew up knowing music would always be a part of her life. At the age of 12, Nicole taught herself how to play flute. In 2012, she began taking private lessons with Teresa Mitchell to prepare for college auditions. By the end of her senior year, Nicole was accepted to every college she auditioned for and graduated with her Associate of Arts from Miami Dade College before finishing high school.



Nicole is currently studying Music Performance at New World School of the Arts, performing with the Miami Dade Film Score Orchestra, under the direction of Albert Bade, teaching private flute lessons at Evolution Dance & Performing Arts Studio, and volunteering her free time with her high school's marching band program.

**Naomi Vasconcelos** has dreamed of performing on stage since the first symphony she ever laid eyes on. Beginning as a self-taught clarinetist and saxophonist at the age of 14, she was inspired to pursue a career in instrumental performance. Naomi is currently completing her B.F.A. at New World School of the Arts under Dr. Graham. With rigorous discipline and practice, Naomi has gained various opportunities to perform around South Florida with ensembles such as the Ars Flores Symphony Orchestra, Frost Band of The Hour, and Miami Dade's Film Orchestra.





*Variations on a Tetrachord* is based on the pitch class set 4-2[0124] (i.e. C-C#-D-E). I am exploiting many of the trichordal features of this four note class set, as well as finding new ways to propagate and disperse the identity of that set throughout the work. Some basic operations employed to derive new material are transposition, inversion, permutation, as well as the use of *auskomponierung* or composing-out.

Jorge Gomez, Guitar

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**Jorge Gomez** is a composer and guitarist based in Miami, Florida. He received a Bachelor in Music Composition degree at New World School of the Arts. He has composed primarily for chamber ensembles with an emphasis on writing for the classical guitar. Some compositional concerns are exploiting and exploring the perceptibility of compositional pitch systems that utilize pitch-class set theory and it's various constructs.



Curtain of Palm Leaves,  
Horse Along the Shore,  
Bluebells,  
If I Knew This,  
Traveling

Karen Schoenhals

Karen Schoenhals is a poet, classical guitarist, and composer. She grew up in an environment of creativity, belonging to an extended

family of pianists, singers, instrumentalists, composers, and dancers. She began studying piano at the age of eight, and began writing poetry that same year. She holds 4 university degrees: a B.A. in Creative Writing from Northwestern University, a B.A. in Math from Northwestern University, a B.M. in Classical Guitar Performance from FAU, and a M.M. in Classical Guitar Performance from FIU.



Her poetry received the national New Millennium Poetry Award, and has been published in many literary journals, including Rattle, The William and Mary Review, and Louisiana Literature.

As an accomplished classical guitarist, Schoenhals is actively concertizing throughout the United States, as both a soloist and ensemble performer.

You may learn more about Karen by visiting her website:

<http://bodyofmyguitar.com/>

## I felt a Funeral, in my Brain



Juan Martin

*I felt a Funeral in my Brain* is a terrifying poem by the great Emily Dickinson. It describes the speaker's descent into madness. The metaphorical funeral is for the part of her that is dying. Throughout this art song, I use the piano to represent both the sounds of the funeral and the traumatizing things she is experiencing in her mind. The baritone has the difficult task embodying a character that has lost all hope for life and is letting go of whatever little sanity is left. The last stanza of the poem is sung without any accompaniment from the piano as a representation of being left totally alone. You'll hear the last words sung with lengthy awkward silences between them that fade into an ending without a real sense of resolution, as they do in the poem. It should also be noted that if you play close enough attention, you should hear musical quotes\* by from Frédéric Chopin's Piano Sonata No.2 in B-flat minor, and Ludwig van Beethoven's Piano Sonata No.12 in A-flat major that have have very close ties to the themes presented in the poem.

I felt a funeral in my brain,  
And mourners, to and fro,  
Kept treading, treading, till it seemed  
That sense was breaking through.

And when they all were seated,  
A service like a drum  
Kept beating, beating, till I thought My mind was going numb.

And then I heard them lift a box,  
And creak across my soul  
With those same boots of lead,  
Then space began to toll

As all the heavens were a bell,  
And Being but an ear,  
And I and silence some strange race, Wrecked, solitary, here.

Joshua Martin, Baritone  
Juan Martin, Piano

**Juan Martin** is a composer and pianist who is currently studying



Music Theory and Composition at New World School of the Arts. 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. He is currently in process of finishing an aesthetics study:

*How to Determine Quality in Music.*

Juan is the Artistic 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.

**Joshua Martin** began his musical training under the instruction of Rebecca Yero. He later enrolled at Walker Memorial Academy and became heavily involved in various musical ensembles under the direction of Leonard Cann, the academy's director of music. He later enrolled in South Florida Community College and after a year of undergraduate studies, he transferred to Southern Adventist University (SAU) to pursue a double major in the areas of Vocal Performance and Business Administration. Under the direction of Dr. Genevieve-Brown Kibble, Joshua honed and matured his vocal technique. He has toured overseas and in the United States as a member of SAU's select choir, *I Cantori*. Joshua has also been a member of SAU's men's choir, *Die Meistersinger*, performed as the featured vocalist with the SAU Jazz Ensemble and has consistently been involved in providing music for church services at the Collegedale Church.



Joshua hopes to further his education by pursuing a master of arts degree in Jazz Studies in the fall of 2014.

# INTERMISSION

Enjoy our intermission by viewing our Visual Artists' works and enjoy some complimentary refreshments.

**Chelsea Lane Voss** is an artist from Pensacola, Florida. She graduated from the University of Florida with a Bachelors in Fine Arts, majoring in Sculpture. Her work explores neurology and the nature of consciousness by exploring the growth, breakdown, and manipulation of living systems. Much of her work involves controlling the web-building of spiders, whose webs act as formal and conceptual metaphors for the neural structures within the brain. The structures are evanescent, breaking down with age and time.

Her plans for the future involve an international artist residency in Lendava, Slovenia, to which she is flying after the show. In November she will be moving to Munich, Germany to work and create art indefinitely.

In the video *Astral Neurology*, Chelsea collaborated with artist David Tonnelier and biologist Amanda Francis. It is made by photographing chemically dyed cross-sections of mice brains using an electron microscope. The resulting video evokes astronomical imagery, alluding to the vast unknown of the brain.



More of her work can be seen at:

<http://chelsealanevoss.carbonmade.com>

You may contact my Ms. Voss at [cvoss@ufl.edu](mailto:cvoss@ufl.edu).



Alysia Rodriguez is a recent graduate from the University of Miami, receiving her Bachelor's 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

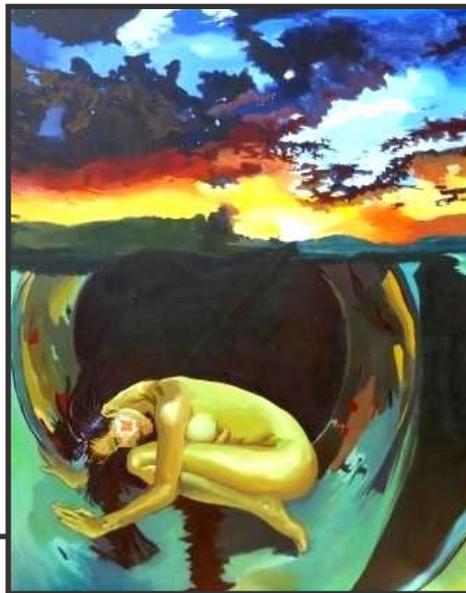
by nature, science, and society. While her concentration has been on sculpture, painting, and drawing, Alysia is experienced in working with every medium, from glassblowing to photography. Her experiences have refined her own visual and conceptual vocabulary as a result of her focus on the points of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



**Kenmei Kato** is a visual artist, environmentalist, and community organizer. He attended the Maryland Institute College of Art for one year and later obtained an Associate Degree in Fine Art from Miami Dade College. Because of his strong connection to nature and his passion for community service he continued his studies at Warren Wilson College where he received a Bachelor's of Art in Environmental Studies. After several years of work in the environmental field, he decided to return to his fine art roots. Having had numerous exhibitions and shows throughout Miami and the United States he remains an active member of the Miami art community.



Guided by his love of community service, he has been teaching children in inner-city schools, as an AmeriCorps Volunteer, for the past two years.



Born in 1992 in Jersey City, **Ivan Recalde** was introduced to art early on in his childhood; inspired by his father's architecture portfolio and sketches, he began to develop his skill in drawing. While studying under Tyler Smith at Broward College in 2009, he was introduced to the medium of charcoal, as well as the figure via his first figure drawing class. After earning his Associates of The Arts Degree from Miami Dade College in 2012, he continued his studies in the field of drawing at New World School of The Arts, where he is currently developing a new series of work for his upcoming Bachelor of Fine Arts Show.



His latest works explore the void shared between mortality and the figure, derived from his own recent experiences with mortality and his acute interest of classical renaissance style renderings of the human form. Current influences for his work stem from different bodies of work by Lorenzo Bernini, Sophie Jordin, Zdzislaw Beksinski, and Bill Viola.

He is a contributor to various local shows around Miami, Hollywood, and Fort Lauderdale, most recently the 2013 NWSA Rising Stars Exhibition, as well as previous collaborations with former local artist Moises Sanabria. He currently resides in Hollywood, FL, and works out of his studio in the Wynwood district of Miami, FL.

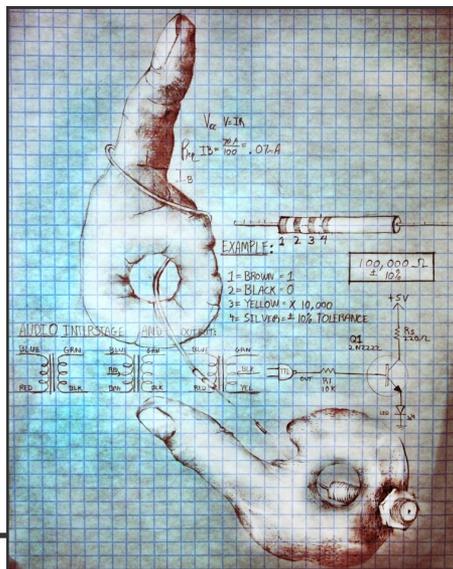


Vera Arias is a local artist, graphic designer and bike mechanic for Demo-Graphics Inc. and H.E.R. (*Help Earth Ride*). She received her Diploma of Fine Arts from School of the Museum of Fine Arts Boston and earned her Associates Degree in graphic design at The Art Institute in Fort Lauderdale. By using all her skills, she has been working hand in hand with grassroots community projects to improve the areas in our city. She is in the process of setting up community workshops on basic bicycle maintenance with local organizations. Both the bicycles and art become an integrated core of who she is.



She recently collaborated on a workshop to empower new riders at the Magic City Bicycle Collective, in which she taught the basic mechanics of fixing your own bicycle. She currently resides in Miami and enjoys riding her bike with friends on weekly bicycle rides.

You may contact Ms. Arias at [vera@demo-graphicsinc.com](mailto:vera@demo-graphicsinc.com).





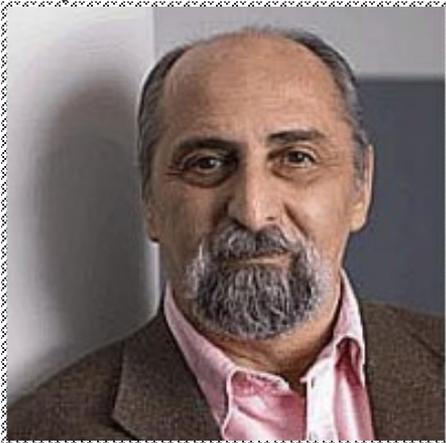
This is a piece for guitar and marimba with cymbals and was first performed in 2010 at the Fringe Festival in Edinburgh Scotland.

The distinction between logical and rhetorical arguments is clear. While logic is rooted in rigorous reasoning, rhetoric is the art of persuasive presentation and need not be logical in the true sense. Prime examples of such rhetoric are commercial advertising and political debate. However this piece has nothing to do with this distinction. It was initiated during a conversation in 2009, with performers at the National Composer's Seminar, Maynooth, Ireland. That discussion took place on the National University campus while standing between the "Logic" and "Rhetoric" buildings. It seemed too good a title to let get away.

Jorge Gomez, Guitar  
Elizabeth Galvan, Marimba

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**Ferdinando De Sena**, Brooklyn-born composer teaches composition and electronic music at the New World School of the Arts, in Miami. De Sena's music has been performed at international, national, and



regional conferences such as SCI (the Society of Composers, Inc.), and SEAMUS, (Society for Electroacoustic Music in the United States). He has also had performances at many other concert and theatrical venues, including National University of Ireland, Maynooth, BitBang Festival in Firenze, and the Puerto Rico Conservatory. De Sena has earned degrees from Ithaca College (B.A in Computer Science and Music) and from the University of Miami (M.M in Electronic Music and D.M.A. in

Composition). His principal teachers were Dennis Kam (composition), Peter Rothbart and Don Wilson (electronic music), His music is published by St. Francis Music Publications and [desenamusic.com](http://desenamusic.com).

You may contact Dr. De Sena at [www.desenamusic.org](http://www.desenamusic.org).



Jorge Gomez made his debut as soloist at age 17 with the Florida Chamber Orchestra. As a performer, in addition to new music performances, he has played guitar on television and live shows with many important Latin pop performers, and for regional musical theater productions.



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Percussionist Elizabeth Galvan, a top prize winner at the Universal Marimba Competition in Belgium, July 2011, is a native of Michigan. She received a Bachelor of Music, *summa cum laude*, from the University of Miami, studying with Ney Rosauero, and received her Master's Degree, *summa cum laude*, from the Manhattan School of Music.

Ms. Galvan played in the International Youth Asian Arts Festival in Kagoshima, Japan and at Carnegie Hall for the world premier of Christopher Rouse's first wind ensemble composition. She recorded as a soloist on Ney Rosauero's CD "Early Mallet Works." Elizabeth lives in Miami, FL and teaches percussion at Miami-Dade College.



You may contact Ms. Galvan at [www.elizabethgalvan.com](http://www.elizabethgalvan.com).

## The Awakening, Borrowed Time



*The Awakening* was inspired by a conversation I overheard between a group of friends discussing the theories and fears that were revolving around the coming of the year 2012. One of my friends theorized that people would become enlightened and awaken new parts of their minds. I found this theory to be interesting and it inspired me to compose. It's original premiere even occurred at the stroke of midnight on January 1, 2012 at a church in Little River, Florida. The piece is neo-romantic in style and in an ABACA rondo form. You should listen for the subtle changes and variations I put into the returning A sections, they make up the true character of the piece.

*Borrowed Time* was inspired by a conversation I had with my piano teacher. In essence, it is a tribute to her as my mentor. It is one of the most intense pieces I have composed to date, and is my deepest exploration into extensive form. The work has at least four distinct sections that revolve around other. Technically, it is my most challenging composition to perform. Stylistically, I hope the audience can enjoy the eclectic nature of the work. This piece attempts to at least hint at least three different styles within its different sections and variations.

Matthew Smith, Piano

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Born legally blind on January 4th, 1989, in Miami, Florida, **Matthew Smith**, is a singer, songwriter and multi-instrumentalist. Matthew showed an early gift for music, learning a bevy of instruments, such as drums, bass, and flute. 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 Miami Lighthouse for the Blind's music program. Matthew's talents have been recognized by Bobby Thomas Jr., as well as by renowned artist, Rebecca Duren.



...your friends?

Clare Shore

*...your friends?* is a three-movement work for flute and Bb clarinet. Each movement is suggestive of a different "personality". The first movement is a study in similarities and differences, perhaps suggestive of an individual with "dual personalities". The second movement is straightforward - frank and exuberant - mostly in unison, with a jazz "feel". The final movement, is a show piece for the flute, fully notated, but with a feeling of "self-absorbed" dreamy improvisation, with the clarinet providing an other-worldly sounding backdrop of slow quarter-tone vibrato.

Suzan DeGooyer, Flute  
Joan Pellicer , Clarinet

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Clare Shore, the second woman to earn the Doctor of Musical Arts degree in Composition from The Juilliard School, has received critical acclaim for her works. While at Juilliard, Ms. Shore studied with David Diamond, Vincent Persichetti, and Roger Sessions, and subsequently with Gunther Schuller. Since then, she has received numerous commissions, awards, and grants, including a Composer Fellowship from the National Endowment for the Arts.



Shore has taught at Fordham University, Manhattan School of Music, the University of Virginia, George Mason University, and Palm Beach Atlantic College. She currently holds an exclusive publishing contract with E.C. Schirmer. Other works are found in the catalogs of Arsis Press, Plucked String Editions, and Seesaw Music. Her works are recorded on CRS, Owl Recordings, and Opus One, produced by Grammy Award-winning Elite Recordings.

Originally, from the Midwest, **Suzan DeGooyer** has resided in Florida since receiving the Master of Music degree from the University of Miami. She has performed extensively with numerous South Florida orchestras, the Greater Miami Opera, and various Broadway shows. Suzan is currently a member of the Miami Symphony Orchestra (MISO) and various chamber ensembles, conductor of the Miami Flute Ensemble and performs regularly with the Miami Dade College Faculty Woodwind Quintet.



A well-known flute instructor in the South Florida area, Suzan is on the woodwind faculty of the New World School of the Arts and Miami Dade College. She is also on the faculty of the University of Miami Young Musicians Camp each summer.

Suzan is an active member of the National Flute Association and the Florida Flute Association.

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Hailing from Venezuela, **Joan Pellicer** began studying the clarinet at the age of twelve. He attended South Dade High School and has performed with the All-County Band, the University of Miami Honor Band and the Miami Dade College (MDC) Honor Band. Joan is a freshman at MDC and is principal clarinetist in the Miami Dade Wind Symphony. He is also a member of the student wind quintet and clarinet quartet. Joan currently studies with Dr. Christopher Graham.





*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, a senior in the dance department at FSU, Dale's daughter and the subject of our film who gave generously of her time this summer to be a part of this project.

A very special thanks also to Claudio Jaffe, 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

Haiku I

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

Haiku II

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

Haiku III

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

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.

Words: Susan Epstein Garcia  
Claudio Jaffé, Violoncello

## The Music:

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 by the Colorado Symphony Orchestra in Denver, the Boston University Symphony



Orchestra, Donne in Musica in Rome, in Santiago de Compostela, Lugo, Vigo and Madrid, Spain, UniRio in Rio de Janeiro, Clark University, Brandeis University, University of Miami, and Florida International University, among other places. Dr. Epstein Garcia is a Professor of Music at New World School of the Arts, 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. Prior to moving to Miami, she taught music at Worcester Polytechnic Institute, Worcester, Massachusetts, Boston University, and Milford High School in Milford, New Hampshire. 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.

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**Dale Andree** teaches in the dance and theater departments at New World School of the Arts. She is a choreographer with particular interest in site-specific work and dance for the camera. Her film *Between Earth and Sea* will be featured at Tigertail Productions, Screen Dance Miami in January. Dale is the director of National Water Dance, a simultaneous, site-specific dance event that will take place across the United States on April 12, 2014.



Hailed by The New York Times as “an elegant and accomplished artist”, cellist **Claudio Jaffé** fascinates his audiences with his colorful



and passionate virtuosity. Jaffé has performed in some of the most prestigious concert halls around the world, having performed in over 40 America states. He regularly conducts master classes and has served on the faculty at several music festivals and universities. Jaffé was Dean of the Conservatory of Music at Lynn University for four years and was Resident Conductor of the Florida Youth Orchestra for 18 seasons. He created and directed the String program at Saint Andrew’s School in Boca Raton, and currently teaches cello at Palm Beach Atlantic University, in addition

to being a regular member of the Delray String Quartet.

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

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Once again, we would like to thank Pastor Jack Branford and members of the First United Church of Christ of Hollywood Congregation for graciously offering their support and assistance.

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We also give special thanks to all of the volunteers who made this night a success.  
-Thank You!!

Please consider donating to Compositum Musicae Novae. Every contribution helps provide emerging and established Artists the opportunity to develop and present their works.

Compositum Musicae Novae is an organization of classically trained musicians-performers and composers-dedicated to producing, performing, and promoting the world of new art. Currently based in South Florida, you will find us wherever there are opportunities to entertain, educate, and enlighten through new movements in art music, visual arts, and other performance arts.

You may visit us [www.cmnarts.org](http://www.cmnarts.org).

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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, 2014.

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