

Red & White

The Compositum Musicae Novae Season II Premiere is made possible with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.

We are especially grateful for the patience and assistance given to us by Miami-Dade County Cultural Affairs Projects Administrator, Roxana Barba. Without her guidance and support, we would not be where we are tonight.

We also wish to express our deepest thanks to all the panelists who voted in support of our Grant Funding. Thanks!



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



Evelyn Alcántara



Sandra Portal-Andreu



Katty Aoun



Carol Colby



Amanda Covach



Scarlett Diaz



Corina Freyre



Adria Llerena



Diana Martinez



Felipe Melendrez



Andres Mesa



Joannis Rodon



Dr. Robert Strange

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

Like Flowers in the Sky

Federico Bonacossa

Like Flowers in the Sky is one of a series of pieces for solo instrument and live electronics I have been composing for the last couple of years. Most pieces share a similar approach to formal structure and certain types of effects but differ greatly in other ways. The musical material for *Like Flowers in the Sky* was generated by transcribing spontaneous vocal improvisations using the computer or simply by ear. The electronics are a combination of delays, pitch-shifting, loops, and granular synthesis.

Edder Rivera, Violoncello
Federico Bonacossa, Electronics



Dr. Federico Bonacossa is a composer and classical guitarist based in Miami Florida. He studied classical guitar at the Conservatorio Statale G. P. da Palestrina in Italy before moving to the U.S. He holds a Master's degree from the Peabody Conservatory and a Doctorate of Musical Arts degree from the University of Miami in classical guitar performance. He also holds a Master's degree in Music Composition from Florida International University, where he studied composition and electronic music. His recent work as a composer explores various forms of interaction between live performers and the computer, the relationship between pitch and rhythm, and the transcription of spontaneous vocal gestures with the aid of the computer. He is currently working on a series of pieces for solo instrument and live processing. As a performer he is involved in promoting works by contemporary composers, especially works that feature electronics. Recent experiences include performances at the Subtropics Festival, Mainly Mozart Festival, New Music Miami Festival, Compositum Musicae Novae, USF New Music Festival,

Electronic Music Midwest Festival in Kansas City, Contemplum Symposium in Philadelphia, Kendall Sound Arts, 12 Nights Electro-acoustic Series, the Miami World Music Festival, the Miami Dade College On Stage Series, the Miami International Guitar Festival, Guitar Sarasota, the Miami Bach Society, the State College of Florida, the Bass Museum of Art, the Scuola Civica di Musica in Olbia, Italy, the Sephardic Jewish Synagogue in Lima, Peru, and a live concert for WLRN. He is the company composer for Dance Now Miami! and is adjunct professor at Miami Dade College, and Florida International University.

You can visit his website at www.federicobonacossa.com.

Edder Rivera is a native to South Florida, who began his musical training in the public school system. Edder Rivera has made it a mission to assist and advocate all would-be musicians. He hopes to start a summer cello festival for all musical genres, bringing cellists together from across the world. Aside from his teaching schedule, Edder Rivera is a multi-instrumental performer. His instruments range from Cello, Guitar, Viola Da Gamba, Ukuele, Trumpet, Piano, and Harmonica. His musical versatility spans Early Music, Classical, Rock, Jazz, and New Music.



"Your performance was the proverbial show-stopper; I attended a meeting immediately after the breakfast at the Reagan House. The guests and the VP of Advancement were very complimentary of you and your performance" - Brian Schriener, Dean

Ameonna are a class of yokai (ghost, phantom, or strange apparition in Japanese folklore) that appear on rainy days and nights. They summon rain wherever they go and are often blamed for kidnapping and spirited children away. They appear as depraved, haggish women, soaked with rainwater, often licking the rain off of their hands and arms like wild animals. With this piece I experimented with two things to create a ghostly rainy Japanese atmosphere: a very unusual tuning for guitar (the 6th string is tuned down a fourth, to B2) and the Hirajoshi scale, which is a pentatonic scale (1, b2, 4, 5, and b6).

Alan Valladares, Guitar

Alan Valladares is currently studying classical guitar performance under Dr. Albert Kunze at New World School of the Arts college division. His passion for music began over a decade ago, when his father first exposed him to the music of Paco de Lucia. In 2004, Alan began private Flamenco guitar lessons with professor Rodrigo Jimenez. By the age of 18, Alan began classical guitar lessons with Dr. Federico Bonacossa. Alan is a member, and teacher, of an after school guitar program with Sammy Gonzalez (Founder of the charity Young Musicians Inc, LLC.) at Young Men's Preparatory Academy in Wynwood, Miami.



Spectral Voices in the Light was inspired by the concept of Electronic Voice Phenomena (EVPs). This is a mysterious subject in which there has been evidence of white noise or other interference on electronic audio devices being a vessel to channel communication from spirits. The composer decided to compose a piece that explores the possibilities of this by first recording some random scanning of frequencies on a shortwave radio. After recording a few tracks of random frequency scans, the tracks were run through some linear distortions in speed and frequency using Csound programming language. These transformed audio clips were then loaded into Cakewalk Sonar, where they were mixed, equalized, and processed into a sound experience that was mysterious, adventurous, and hauntingly natural. After completion of the music, the video was created using graphic design elements to serve as components of an artistically generated "white noise." These components were distributed in a semi-random way using Processing. The resulting video was transformed in Sony Vegas using filters and some serious compositing.

Lawrence W. Moore, Electronics

Dr. **Lawrence W. Moore** is a composer, producer, programmer, video artist, and professor who lives in Miami, FL. Dr. Moore's creative focus is on the production of electro-acoustic music and video art. Moore's original music involves the synthesis of original sounds, some of which are created by his own software developments. His video art is largely computer-generated and involves the use of fractal art and the 2D and 3D transformation of fractals. Moore's personal music and video creations are released under the artist name Wayfarer. More information on Wayfarer can be found at [The Music of Wayfarer](#). Dr. Moore teaches at the Miami International University of Art & Design, the University of Miami Frost School of Music, and Miami-Dade College. Moore often collaborates with other artists and works creatively with his wife and fellow composer, Liza Seigido. Seigido and Moore are the co-founders of the Kendall Sound Art concert series, which features the creative talents of composers and performers in South Florida in an effort to bring art music to the community outside of the ivory towers of academia.



Any large change in nature usually occurs as a result of many smaller changes adding up over large spans of time. In the moment, it's impossible to see these changes occur, but once enough time has passed, the difference becomes obvious. Some are fleeting, while others leave their mark. They occur again and again, just in slightly different variations. It is this principle of life upon which I based *Waves*. Harmonies are constantly changing but reoccurring; melodies are born in seemingly random ways, never to be seen again; smaller patterns cycle within larger patterns, all adding up as time goes by. My primary goal in composing this piece was to create music that was by its nature repetitive but still changed in an organic way.

Crystal Patient, Dancer

Alan Valladares, Processed Electro-Acoustic Guitar

Gabriel A. García, Electronics

Gabriel A. García is a Miami-born composer who graduated with a Bachelor's Degree in Music Composition from the New World School of Arts through the studio of Dr. Epstein-Garcia. He is the current Social Media Director and Secretary of CMN, as well as a regular volunteer at and contributor to CMN events. Taking a break from the academic world, Gabriel seeks to explore the boundary between art and popular music, with an emphasis on post-minimalist techniques, the rock genre, and electronic music. As the CMN Social Media Director, he seeks to create more varied content for CMN in order to better educate people on past and current artistic trends.





Crystal Patient is a native of Southern California, and has been a performer, choreographer and dance educator in the United States and Australia since 2002.

She received her M.F.A in Dance and Choreography from Arizona State University in 2011.

As a contemporary dance artist, Patient uses the medium of movement and dialogue to deconstruct social pressures within a contemporary society. Her ideas of satirical intentions through superficial imagery are performed in multifaceted forms in order to encompass the complexity of each work.

Patient has had the privilege of creating and teaching with Broward College, Miami Dade College, Florida Atlantic University, Florida International University, Arizona State University and FDance in the Phoenix Fringe Festival, Showze Ma, The Power Company, and was invited to work along side Angella Ellsworth at the Sydney Biennale. Her work has also been selected to be presented at the American College Dance Festival in 2004 and 2010.

Patient's teaching philosophy is to provide a safe environment and opportunities for self-discovery to each student. It is imperative for the individual to feel as though their thoughts and opinions are respected. She believes in creating an environment in which diverse paths allow for multiple ways of learning and diverse opinions to be expressed. Patient has three goals for students' successful learning: continual development of critical thinking skills in studio and theory work, for the student to take responsibility for learning, and for the student to develop a desire to further the field of dance. Each student is given the opportunity to explore his/her own artistic choice through movement, creative tools, and written coursework. Students are asked to conduct self-explored experiments with movement and idea. Exposing students to several different artists within the university and the community is crucial for the appreciation of the field, both through innovation and progression for dance.

Cycle is inspired by my conversations with longtime friend, Donald Hodgetts. The topic of conversation was Science, in particular space travel and the fact that people could not survive the incredibly long journey to distant galaxies. Further discussion would include the need for immortality or an extremely prolonged life span to endure the massive time table of these journeys. During our discussions the question arose: What would it be like to live that long? Would you go insane? How would you keep your mind occupied, disciplined, and how would it affect ethics? The piece also includes a phrase Hodgetts uses when discussing science, "Science is a hammer." I then began to consider what changes would be needed to prepare society for that kind of an advancement in biological science, as well as whether this advancement would be a part of the entire world's population or only a few. These thoughts lead towards whether scientific discovery should be viewed as commodity, an idea or breakthrough intended for profit, or shared freely when the magnitude of its significance is immeasurable to the species, as was the case with Jonas Salk's polio vaccine. To discuss these questions, *Cycle* takes place in a future where this technology is a reality. The need for its creation, its effect on society, the individual, and how it's controlled is told by two characters, a mother and daughter, referred to in the score as "progenitor" and "progeny." The progenitor is the scientist responsible for the "XT2R" the bio-tech capable of rejuvenating individuals after aging, and also capable of reversing the effects of disease. The progeny is her daughter born a millennium after her mother. The name XT2R was contributed by soprano Karla Gutierrez after her first reading of the text. The text in *Cycle* is presented as a combination of poetic refrain, monologue, and dialogue.

Karla Guitierrez, Vocalist

Alexa Rose Marsellos, Vocalist

Johanna O. Wright-Vines, Violoncello

Gilbert Kong received his Bachelor of Music from the New World School of the Arts Composition Department, and is a Graduate Music student at Florida International University.



Karla Gutierrez is a senior in Music Technology and Voice at Florida International University (FIU). Originally from Cartago, Costa Rica she has been involved in music from an early age. She has experience performing in classical choirs, salsa orchestras, jazz combos, symphony orchestras, and musical theater. In addition, Karla is an active member of the FIU Community, as the founder of the Student Chapter of the National Association of Teachers of Singing (NATS) and the president of the Electro-Acoustic Research Society (EARS). Her future plans are to finish her indie-pop record with FIU Alumni, Costa Rican composer Fabrizio Montero, with whom she has a musical project called *The Eye's Habit*.



Alexa Rose Marsellos is a Miami native and rising junior at Florida International University pursuing a B.M. in Music Education. Throughout her performance career, she has been involved in a number of musical theater and opera productions such as *Street Scene*, *Something's Afoot*, *The King and I*, *Thoroughly Modern Millie*, and *Beauty and the Beast*. The collaboration and performance of *Cycle* has been Alexa's first experience with performing new music.



Johanna O. Wright-Vines, has played with the Baltimore Symphony Orchestra, conducted by Marin Alsop, North Carolina Symphony Orchestra, Ars Flores Symphony Orchestra (Principal Cellist), and other orchestras in South Florida, Indiana and North Carolina. She has also performed in venues throughout the United States and China. In North Carolina, she performed the world-premier of *North Carolina is My Home*, composed and narrated by Charles Kuralt. Mrs. Wright-Vines obtained a Bachelor of Arts in Music from East Carolina University, and a Master of Music from Florida International University. She studied cello with Fred Katz, Daniel Levitov, Claudio Jaffé, and Jason Calloway, and she has performed in master classes with Jonathan Carney and Christopher Rex.



Deceptive Clarity

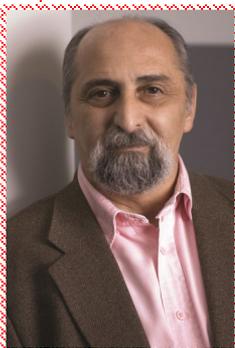
Ferdinando De Sena

Deceptive Clarity is a work for guitar and flute based on four trichords [014], [037], [036] and [025]. This seemed like a good harmonic orientation since 3-note guitar chords are so handy - especially in quick sequence. Larger scale segments are constructed out of conjunct and disjunct concatenation of trichords and their resultant modal rotations. The flute and guitar are natural complements. It's easy to score them so that their registral profiles don't crowd each other. They sound well together in octaves, unison and two-part harmony.

Karina Eijo, Flute
Alan Valladares, Guitar

Ferdinando De Sena is a Brooklyn-born composer who teaches composition and electronic music at New World School of the Arts, in Miami, Florida. 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 the 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). De Sena's music is published by St. Francis Music Publications and desenamusic.com. You may contact Dr. De Sena at www.desenamusic.org.

Karina Eijo has been playing the flute for almost 11 years. Ms. Eijo was selected to play as a soloist with the NWSA College Chamber Orchestra in their first concert and she has been recently selected to play in the William Bennett Summer Flute Academy where she will play for world-renowned British flautist William Bennett. Her teachers, past and present, include Suzan Degoooyer, Melanie Lancon, and Rene Miska who she currently studies with at New World School of the Arts.



Composed in Domagnano, San Marino, in 2012, *Liriche Sacre* was dedicated to Marcin Turschmid and the Cracow Philharmonic String Quartet. Originally written for contralto, CMN received special permission from Dr. Messieri to perform his work with a Mezzo-Soprano. The work consists of eleven verses (in Italian) from the following Sapiential Books of the Old Testament (in their respective order): (1) The Book of Wisdom (Sapienza), (2) Job (Giobbe), (3) The Book of Wisdom (Sapienza), (4) Ecclesiastes (Qoelet), (5) The Book of Wisdom (Sapienza), (6) Ecclesiastes (Qoelet), (7) The Book of Wisdom (Sapienza), (8) Ecclesiastes (Qoelet), (9) The Book of Wisdom (Sapienza), (10) Ecclesiastes (Qoelet), (11) The Book of Wisdom (Sapienza).

Stephanie Paige Newman, Mezzo-Soprano

The Compositum Musicae Novae String Quartet

Liubov Ohrimenko, Violin

Humberto J. Bolivar, Violin

Rafael Ramirez, Viola

Deya Deynova, Violoncello (Guest Performer)

SAPIENZA

Ascoltate dunque, o re:

GIOBBE

Nudo uscii dal grembo di mia madre, e nudo vi ritornerò. Il Signore ha dato, il Signore ha tolto, sia benedetto il nome del Signore!

SAPIENZA

Cercate di comprendere; imparate, o governanti di tutta la terra.

QOELET

Tutto è vanità e un correre dietro al vento.

WISDOM

Hear now, O king!

JOB

Naked I came from my mother's womb, and naked shall I return to the earth's womb; the LORD gave, and the LORD has taken away; blessed be the name of the Lord.

WISDOM

Look to understand; learn, you judges of all the Earth.

ECCLESTIASTES

All is vanity and a striving after wind.

SAPIENZA

Porgete l'orecchio, voi dominatori di popoli, che siete orgogliosi di comandare su molte nazioni.

QOELET

Ciò che è storto non si può raddrizzare e quel che manca non si può contare.

SAPIENZA

Dal Signore vi fu dato il potere e l'autorità dall'Altissimo; Egli esaminerà le vostre opere e scruterà i vostri propositi:

QOELET

Il vantaggio della Sapienza sulla stoltezza è come il vantaggio della Luce sulle tenebre: il saggio ha gli occhi in fronte, ma lo stolto cammina nel buio.

SAPIENZA

Terribile e veloce Egli piomberà su di voi, poiché il giudizio è severo contro coloro che stanno in Alto.

QOELET

Tutto è venuto dalla polvere e nella polvere tutto ritornerà.

SAPIENZA

Il Signore dell'universo non guarderà in faccia a nessuno, non avrà riguardi per la grandezza, perché Egli ha creato il piccolo e il grande e a tutti provvede in egual modo.

WISDOM

Give ear, ye rulers of the people, who are proud to rule over many nations.

ECCLESTIASTES

That which is crooked can not be straightened and what is lacking can not be counted.

WISDOM

The Lord was given the power and authority from the Most High; He will examine your works and scrutinize your counsels:

ECCLESTIASTES

There is more gain in wisdom than in folly, as there is more gain in light than in darkness. The wise person has his eyes in his head, but the fool walks in darkness.

WISDOM

Terribly and swiftly, he will stand against you, because condemnation befalls those above.

ECCLESTIASTES

All came from the dust and all return to the dust.

WISDOM

The Lord of the universe will not regard anyone's countenance, nor will have regard to greatness, because He created the small and the great, and provides for all in the same manner.

Dr. Massimiliano Messieri (1964), is an Italian composer, conductor and music director of the MASKFEST (San Marino International Festival of New Music). He has a Doctorate in Composition, Electronic Music, and Violoncello. He won the first prize at the International Competition of Composition 2 Agosto (Bologna, 1997), 100 note (New York, 2006), CMN (Miami, 2013) and other national competitions.

His scores are commissioned and performed at the Town Theatre in Bologna, at the International Festival Italian Mozart Association in Rovereto, at the Regional Parliament of Sachsen in Dresden, at the Martinu Hall in Prague, at the Schlosskirche in Ettersburg (Weimar), IIC (Prague, Hamburg, Copenhagen and San Francisco), 1° and 2° International Piano Competition in Republic of San Marino, Forfest Festival in Kromeriz, oh-ton in Oldenburg, Cracovia Sacra in Cracow, ArtX Detroit at the Max M. Fisher Music Center in Detroit, Spectrum Foundation in New York, Bedrock.LA Los Angeles, CCRMA Stanford University, KSFNM Festival Kennesaw State University, and in other festivals of new music.

He lives in San Marino since 2002, where he is Professor at the Istituto Musicale Sammarinese.

Info: <http://www.massimilianomessieri.com>



Stephanie Paige Newman was born and raised in Miami, Florida. She is a Mezzo- soprano and an emerging vocal talent in the operatic community. Stephanie is a regularly featured artist with the Downtowner Concert Series. She has collaborated on several events including: Songs with Harp, Unrequited Love, and American Composer Concert. She has performed several roles such as Charlotte in Massenet's *Werther*, Meg in Mark Adamo's *Little Women*, Mrs. Herring in Benjamin Britten's *Albert Herring*, and the Nurse in Michael Torke's *Strawberry Fields*.

Stephanie has also participated in distinguished opera programs such as International Vocal Arts Institute, Opera Academy of California, and Manhattan School of Music Summer Festival.

Winner of the Miami-Dade artist access grant award in 2013, Stephanie has also placed in the semi-finals in FGO/YPO competition, West Palm Beach opera competition, and Concerto Competition winner at New World School of the Arts.

Stephanie began her musical studies at New World School of the Arts in South Florida and obtained her Master's in Vocal Performance from the University of Miami. Stephanie can frequently be seen in the South Florida community performing in many concerts throughout the community. An advocate for the Chron's and Colitis foundation, she is dedicated to using her talent as a platform for raising awareness for the cause. She is currently on voice faculty at Barry University, as well as a private voice studio.



Liubov Ohrimenko began studying the violin at the age of seven. She earned her first Bachelor in Violin Performance at the Rachmaninov School of Music in Kishinev, Moldava and studied with Naum Hosh. In Europe, Liubov performed with organizations, such as the National Philharmonic Orchestra of Kishinev, and the Amadeus Chamber Orchestra. In 2002, Liubov participated in the XXI Festival Internacional de Orquestas de Jovenes (FIOJ), in Murcia, Spain, as the Assistant Concert Master, and at the 2004 XXIII FIOJ, as the principal second violinist. Upon moving to Florida, Liubov attended the University of Florida's New World School of the Arts (NWSA), where she won the NWSA's Concerto Competition. She completed



her studies with Daniel Andai and Amos Fayette. Liubov currently enjoys performing with groups, such as the Miami Symphony Orchestra, the Miami Lyric Opera, and the Alhambra Orchestra.

Native of Venezuela, **Humberto J. Bolivar** has lived in the US since 1997. In Caracas, Venezuela, Bolivar studied at the Simon Bolivar Conservatory. He attended violin classes with Professor Williams Naranjo, Chamber music with pianist Judid Jaime, and with gamba and traverse baroque flute player, Fernando Silva Morvan. Bolivar became a member of the Simon Bolivar Symphony Orchestra in 1988, until his departure to the US in 1997. He has also performed with Caracas Municipal Orchestra (conducted by Carlos Riazuelo), Camerata Barroca de Caracas (conducted by Isabel Palacios), and performed on a baroque violin with the baroque ensemble, Mvsica Rhetorica, alongside Fernando Silva Morvan, Bartholome Diaz (vihuela, lute and theorba), and Ruben Guzman (harpsichord and Blockflöte). In the United States, he has attended classes at New World School of the Arts, under the guidance of Professor Felicia Moye (violin). Bolivar has performed locally with the Miami Symphony Orchestra (Miami), Palm Beach Pops Orchestra, and Atlantic Classical Orchestra (Stuart and Vero Beach).



Dr. **Rafael Ramirez** was born in Caracas, Venezuela, where he began musical studies through El Sistema music program in 1992. After emigrating to the United States, he studied at the New World School for the Arts, with Richard Fleishman, at Florida International University, as well as the University of Miami. Ramirez holds a Doctorate in Musical Arts from the University of Miami. As a performer, Ramirez has performed with the Simon Bolivar Symphony Orchestra, New World Symphony Orchestra, and numerous other orchestras in South Florida. Ramirez is currently a member of The Palm Beach Pops, Miami Lyric Opera Orchestra, Craig Turley Orchestra, and the South Beach Chamber Ensemble. An active educator and performer, Ramirez is a Teaching Artist at The Miami Music Project and faculty at the GMYS. Throughout his career, he has been featured by groups such as the Youth Symphony Orchestra of Táchira State, Venezuela, Miami Bach Society Orchestra, Hampden-Sydney Music Festival, and a Mexico tour with the 104 String Quartet.



Deya Deynova began her cello studies at the age of 10, in her hometown of Vratza, Bulgaria, with Bozhdar 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.



János Starker, she was invited to study with him in Indiana University. 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 Master 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.

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

Visit us at www.cmnarts.org

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

www.facebook.com/cmusicaenovae
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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 also extend our thanks to Christine Rupp, the Coral Gables Museum, the City of Coral Gables, and Miami-Dade County.

We are very appreciative of Wendy Mayer, Joannis Rodon, as well as our volunteer-musicians who performed during our Gallery showing.

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, 2015**.

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not-for-profit organization of
classically trained musicians-composers
and performers-dedicated to
producing, performing,
and exposing the public to new art music,
as well as new artistic expressions in dance
and the visual and literary arts.**

Presented
by
Compositum Musicae Novae
June 19, 2015