

Compositum Musicae Novae

presents:

ELECTRIC

May 27, 2016

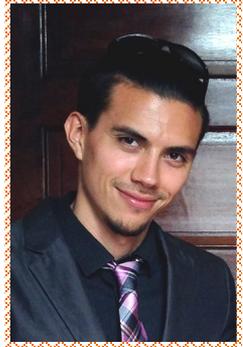
Compositum Musicae Novae  
is pleased to present our featured  
Visual-Artists.



Gabriela Bletran



Annette Delgado



George Hustus



Edny Jean Joseph



Daniel Osorno



Melanie Sarria



Jane Lopez De Victoria

## A Time of Tribulation- A Time for Temperance

Lawrence W. Moore

In this time of tribulation, one has two choices. One can either become a self-professed victim that demands that society sees to his or her needs and wants, or one can become a warrior of spirit. As the ancient Toltecs believed, a warrior of spirit faces obstacles by taking responsibility for himself or herself and pursue a path of knowledge, honing one's own skills and abilities as a blacksmith would forge a sword for battle. As the warrior of spirit learns, grows, and evolves, he or she faces the challenge of tribulation through temperance, the refinement of one's own person. What would you choose? Would you choose to argue for the nobility of feigned victimhood, or would you choose to rise to the challenge and become a warrior of spirit? Whether you realize it now or not, this is a time of tribulation, and this choice is made through your actions and decisions on a daily basis.

Lawrence W. Moore, Live Analog Synthesizer Modules;  
Fixed Audio & Video Playback

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Dr. Lawrence W. Moore is a Miami-based electro-acoustic and electronic music composer and producer, as well as a video artist, whose pieces have been performed across the country. Much of his music is released under the artist name, Wayfarer, and combines experimental electronic, new age, and world music influences. Dr. Moore is a professor at the Miami International University of Art and Design and teaches for both the Commercial Music and Music Theater, and Dance Departments at Miami-Dade College. Dr. Moore also taught at the University of Miami in the Music Theory and Composition department from 2003-2014. Dr. Moore is a founding director of the Kendall Sound Art (KSA) new music concert series, along with Dr. Liza Seigido.



Incantation for tenor viola da gamba and electronics is my first work for viola da gamba, and only my third work involving acoustic instruments and live electronics. Although I played in an early music viol consort as an undergraduate, it took me quite a few years to link the instrument with my compositional voice. While writing the work, I noticed Eastern or Middle Eastern melodic influences. This is noticeable in the opening melody. It is a mystery to me how or why this melody came into being, but once it was born the rest of the piece was rather easy to finish. I knew digital processing would enhance the sound, and so I experimented with many effects. I decided to go with both a reverb and granulator plug-in hosted by the VST host Kil 2.2. Another important feature in this music is my use of the chimes. Through my graduate work with composer Orlando Garcia, I came to be influenced by the use of timbre resources especially in my solo music. The choice of the chimes adds to the spirit of this chant or incantation. It, along with the special timbre of the gamba, reinforces the ritualistic nature of the music. I have chosen to use the TRE35x EchoTree by TreeWorks, a set of chimes that "begins with a group of five notes. That group repeats seven times over. Each time the sequence repeats, it is lower in pitch."

#### David Mendoza, Tenor Viola da Gamba & Electronics

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Dr. David Mendoza, a professional composer based in South Florida, has been actively involved in performing and presenting his works at several new music organizations, such as the New Music Miami ISCM Festivals, 12 Nights Concert Series, the Kendall Sound Art Series, and now CMN. David has worked with many ensembles and orchestras, such as the Cleveland Orchestra, and the Resound Duo. He has also taught music theory, music technology, and global learning courses at Florida International University. David earned his DMA in Music Theory and Composition from the University of Miami, his MM in Music Composition from Florida International University, and his BM in Music Composition from Florida State University. David is a member of several organizations including the Society of Composers, and ASCAP.

*Everything Is Green*, written for Ransom Wilson, is a monologue: a middle-aged man, living in a trailer park, is trying to explain to his young, two-timing girlfriend why he must leave her. The author, David Foster Wallace, creates a portrait of the speech and grammar of the narrator at once poetic and true to life. It was his insight into the local language's poetic powers that drew me to this story. As Wallace finds beauty and subtlety of meaning in this "outsider english," I felt drawn to try do the same in sound. My piece uses transfigured country music and sounds of nature to create a musical diorama of this man's world. I was fascinated by dioramas as a child, particularly by their obvious artificiality. *Everything Is Green* presents certain chosen elements of the narrator's world, removed from context and "lit" by the music that surrounds them. By using computer music technology, I can combine spoken words, natural sounds of rain and birds, and composed musical lines with freedom and precision. The rhythms and pitches of the speaker can be reflected in the music of the flute and piano, and the sense of musical time can be created on several levels at once.

Carol Nicholson, Flute with Fixed Media

Daniel Manoiu, Piano with Fixed Media

Dr. Randall Woolf studied composition privately with David Del



Tredici, Joseph Maneri, and at Harvard, where he earned a Ph.D. He is a member of the Common Sense Composers Collective, and was the Composer/Mentor for the Brooklyn Philharmonic. In 1997 he composed a new ballet of *Where the Wild Things Are*, in collaboration with Maurice Sendak and Septime Webre. He has created 3 pieces for video and live instruments with directors Mary Harron (director of *American Psycho*) and John C. Walsh. He works frequently with John Cale, notably on his score to *American Psycho*. He has arranged over 30 of Cale's songs for orchestra, including the entire *Paris 1919* album, performed at the Brooklyn Academy of Music in January, 2013, and *Music For A New Society*. His works have been performed by predominant artists and ensembles such Kathleen Supové, flutist Ransom Wilson, the Brooklyn Philharmonic, Kronos Quartet, Sonic Generator, and others.

**Carol Nicholson** has a unique and diverse background in music performance, teaching, and office administration. She is currently principal flutist of the Miami Symphony Orchestra (since 1994) and has been a member since the orchestra's inception in 1989. She has performed with groups and orchestras such as the Miami City Ballet, Miami Lyric Opera, Boca Pops, Miami International Piano Festival, Palm Beach Opera and Symphony of the Americas. She has had the pleasure of coordinating many events as the Assistant to the Executive Director of the Florida Orchestra Association. Nicholson earned a Music Performance degree, as well as a Bachelor of Psychology degree from the University of Nevada, Las Vegas. She has participated in master classes and studied privately with Peter Lloyd (retired principal flutist of the London Symphony Orchestra), Geoffrey Gilbert, William Bennett, Trevor Wye and Julius Baker. Carol Nicholson is a Member of the National Flute Association since 1983.



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**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). In January 2009, he was commissioned by the New World Symphony Orchestra (NWSO) to write *Trei* for piano, flute and percussion. 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*.



The entire tape is electronically elaborated from original recordings of acoustic guitar with the use of reverberation, tape edition and noise gate and lexicon digital devices. The piece was composed in 1988.

Jorge Gómez Abrante, Guitar & Tape

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**Julio Roloff** was born in 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. Mr. Roloff is a 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.

Mr. Roloff's catalog includes symphonic, and chamber music; electro-acoustic and computer music; and music for theater, dance, films, radio and television. Aesthetically his music is characterized by the presence of elements of multicultural heritage from the Afro-Cuban Music to the Rock Music, a transparent language and the organic use of advanced techniques in composition.



"TV NO"

Brigette Cormier

## Opening Excerpt

Brigette Cormier is passionate about creating unique performance art works that tell a story and activate the audience's imagination and intellect, from a science fiction perspective, with elements of Dance Theater, modern dance, and ballet. "*TV NO*" is Brigette Cormier's newest multimedia dancework, a 30-minute contemporary ballet that premiered in April 2016 at the Rift Blackbox Theater. Inspired while researching how media affects social norms, finding that watching television alters a person's brainwave state to low alpha, which is associated with sleeping and suggestibility, Brigette created "*TV NO*" to choreographically explore the concept that watching television alters our minds. "*TV NO*" is an Alice in Wonderland inspired story about a girl who ventures into her television to meet its maker. The excerpt presented tonight is the opening of the ballet, introducing Alice and her glitching relationship with her screen. This excerpt has audio from real TV commercials, remixed by Brigette Cormier, and paired and arranged with "QAD-2013-05-13\_20\_25\_25-Stereo" by Miquel Parera Jaques.

Brigette Cormier, Choreographer & Dancer & Projection

**Brigette Cormier** is dance artist and educator, and artistic director of



BC Dance Co. in Miami, FL. She received her Bachelor in Fine Arts (BFA) Degree in dance from the New World School of the Arts College in 2011 and founded BC Dance Co. soon after. Brigette's dance training includes extensive study of the classical and neoclassical ballet techniques and she has trained in modern dance with the Martha Graham Dance Company and the Jose

Limon Dance Company. She has danced professionally with Brigid Baker Whole Project, Peter London Global Dance Company, and Pioneer Winter Collective. She is currently a teaching [dance] artist with Arts for Learning, Miami Dance Studio, and Barre Elements. She has been in choreographic residency since 2013 at the Rift Blackbox Theater, premiering two full length contemporary ballets with her dance company there to-date, *Joan the Ballet* (2014) and "*TV NO*" (2016).

## Charcoal Dreamers

Catalina von Wrangell

*Charcoal Dreamers* is scored for clarinet and live electronics. It is the first part of a larger body of work titled *Designed Impulses* for clarinet, live electronics, and other. The different parts may be listened to separately, sequentially, or even in tandem. *Charcoal Dreamers* is an amalgamation of rhythmic pulses, melodic fragments, and vocal utterances.

Text (written by Catalina von Wrangell):

Await belong charcoal dreamers  
evaded feeling grow hollow  
imagination judges kind lovers  
melodies numb occult pains  
question remembered, souls tethered  
undulating voids whisper  
examine your zen.

Catalina von Wrangell, Clarinet & Live Electronics

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**Catalina von Wrangell** (b.1988) is currently working towards completing an MM in Digital Arts and Sound Design at the University of Miami, where she studies with Juraj Kojs. As a clarinetist, she is an active performer and is currently studying with Margaret A. Donaghue, associate professor at the University of Miami. She is the first Masters' student to be a recipient of the 2015-2016 CCS Fellowship at the University of Miami, for which she has been designing an interactive audio-visual installation that will open in the Fall of 2016. She is currently serving as a Program Coordinator for the FETA (Foundation for Emerging Technologies and the Arts) and will serve as Director of Marketing for the student chapter of SCI at the University of Miami during the 2016-2017 season. Currently based in Miami, she keeps a small studio of private clarinet and piano students.



Florida is a region known for sinkholes, which are mostly naturally occurring collapses of surface sediment into often large underground cavities formed by the dissolution of limestone. They can emerge suddenly, and some people have been swallowed alive by these geological events. Not long after moving to Miami, I started to feel tremors shaking the house I was living in, and I became concerned. I soon found out that Miami is a region with a very low probability of sinkhole formation of any substantial size; however, living in the outskirts of the city, I happen to reside not far from a quarry. Periodically the miners find it necessary to blow up the bedrock. Their blast schedule is even posted online. It turns out the sinkhole I was worried about falling into was fiction. I was merely feeling the formation of a different type of hole in the limestone, but in this case caused by the use of dynamite.

Robert Blatt, Performer

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**Robert Blatt's** work is characterized by elements of performance, notation, sound, object, situation and environment. Much of his work explores and questions the constituents and entanglements of sound, space and listening, leading to a number of pieces employing (psycho) acoustic phenomena, site-specificity, electroacoustics, and the multifacetedness of spectrum, tuning and noise. His practice is typically process driven, and is therefore often concerned with temporality, modality, language and relation. When utilizing algorithmic techniques, computational or simplistic, they typically serve as a vehicle for engaging with the multiplicity, systematicity and interactivity of the world. Distance and intimacy, the cultural dimensions of music making and the possibilities of art in creating alternate, parallel realities are recent interests, as well as an ongoing engagement with movement and ritual within performance. His work has been presented throughout the U.S. and Europe, and he has collaborated with a number of different artists, performers and ensembles. He holds a Master of Music from the Royal Conservatory in The Netherlands, and a Bachelor of Music from the University of Washington in Seattle.



## The Wind From the Fire

Ferdinando De Sena

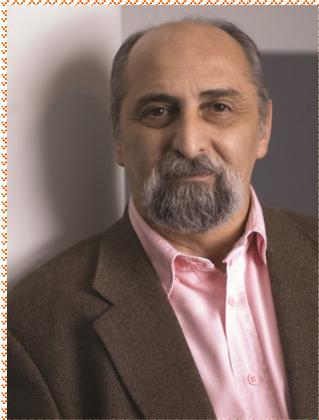
*The Wind From the Fire* is an electroacoustic work for mandola/mandolin, guitar, and electronic sound. It was composed specifically for Jorge Gomez Abrante (guitar) and Rafael Ramirez (mandolin and mandola). It has a trichordal harmonic focus like many of my recent works, in this case derived from an all-trichord hexachord and a distinct all-interval tetrachord. This permits a grand variety of 3-note plus 2-note combinations. The rhythmic setting is based on a 3 + 3 + 2 division of a 4/4 meter - and later slips into a gentle 7/8.

*The Wind From the Fire* will appear on Fred DeSena's upcoming CD from Parma Recordings, *Spalding's Bounce* - due out in August.

Jorge Gómez Abrante, Guitar  
Rafael Ramirez, Mandola/Mandolin

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Dr. Ferdinando De Sena, Brooklyn-born composer, teaches

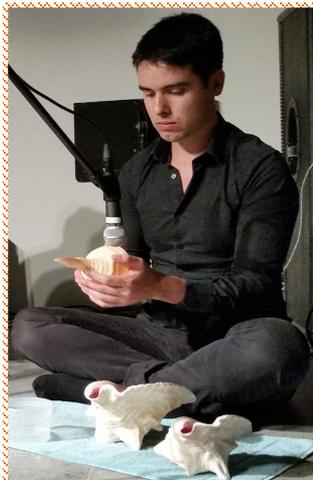


composition and electronic music at the New World School of the Arts, in Miami. De Sena's music has been performed at international, national, and regional conferences such as SCI (the Society of Composers, Inc.), and SEAMUS, (Society for Electroacoustic Music in the United States). He has also had performances 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 Gómez Abrante is a Cuban American-born composer/guitarist based in Miami, FL. Some recent compositional concerns involve exploring the perceptibility of compositional systems that utilize group structures of pitch organization, exploiting the tension between discursive and paint-by-number designs, and re-evaluating the function of the score in relation to the performer/listener/audience. Jorge made his debut as soloist at age 17 with the Florida Chamber Orchestra. In the summer of 2014, Jorge traveled to study at the Institut de Recherche et Coordination Acoustique/Musique in Paris and studied composition with Antoine Beuger. Jorge is a founding member of The Inlets Foundation for Experimental Practices.



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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, and Orchestra, Hampden - Sydney Music Festival.



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 Christian Roa, the Coral Gables Museum, and the City of Coral Gables.

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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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.

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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, 2016.**

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classically trained composers, musicians,  
dancers, visual artists and literary artists—  
dedicated to producing, performing,  
and exposing the public to new artistic  
expressions in music, dance and the visual  
and literary arts.**

Compositum Musicae Novae  
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# FUTURE

Join us for our last Event of the year:  
FUTURE!

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Friday, July 29, 2016  
7:30 PM  
Coral Gables Museum