

Compositum Musicae  
Novae  
Season IV Premiere:

*Color*

January 13, 2017

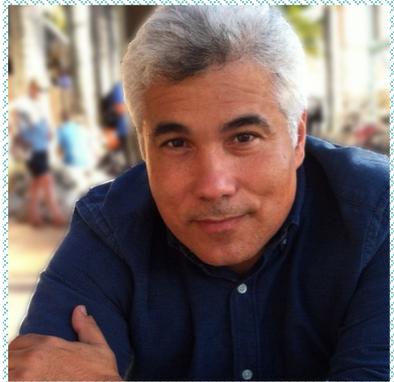
Compositum Musicae Novae  
Season IV is made possible with  
the support of the Miami-Dade  
County Department of Cultural  
Affairs and the Cultural Affairs  
Council, the Miami-Dade County  
Mayor and Board of County  
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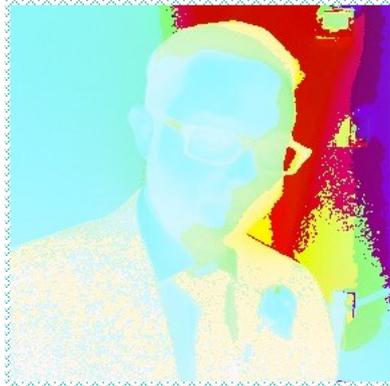
Compositum Musicae Novae  
is pleased to present our featured  
Visual-Artists.



Amanda Covach



Ciro Quintana



Dr. Robert Strange

## Variations on an Original Theme

Jonathan Gutierrez

*Variations on an Original Theme* is dedicated to my first piano teacher and illustrates how every piano teacher does his/her work, which includes inspiring the student through music. This was also patterned after the variations' form of Chopin, excluding the last variation. The imagery is simple, as it suggests themes such as playfulness, sentimentality, frustrations, and the skill over time.

Adolfo Vidal, Piano

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**Jonathan Gutierrez** is taking up a Bachelor of Music in Piano at the University of Santo Tomas, Philippines. He actively participates in the annual Sampung Daliri concert of the university and one of his arrangements, *Ang Maya* (The Sparrow) was chosen to be performed on ten pianos.

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Dr. **Adolfo Vidal** has been hailed as an "exciting and compelling pianist" and his playing praised for his "musical and effortless virtuosity." Selected performances have been broadcast on Radio and TV, such as WQXR New York and WLRN Public Television in Miami. He has pursued an international career as a pianist, performing solo, chamber, with orchestra, and festivals in North and South America and Europe. Adolfo Vidal began piano studies in his native Venezuela and continued in the United States and Canada. He holds an Artist Diploma from the Royal Conservatory of Music and DMA from University of Miami.



Telephone Conversation  
How to Write a Poem  
Elegy

Fabienne Josaphat

Fabienne Josaphat, Reciter

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Fabienne Josaphat was born and raised in Haiti, and graduated with an MFA in Creative Writing from Florida International University. *Dancing in the Baron's Shadow* is her first novel with Unnamed Press, mentioned in The Root's list of Books by Black Authors To Look Out For in 2016. Edwidge Danticat says of *Dancing in the Baron's Shadow*, "Filled with life, suspense, and humor, this powerful first novel is an irresistible read about the nature of good and evil, terror and injustice, and ultimately triumph and love." In addition to fiction, Josaphat writes non-fiction and poetry, as well as screenplays. Her work has been featured in *The Master's Review*, *Grist Journal*, *Damselfly*, *Hinchas de Poesia*, *Off the Coast Journal* and *The Caribbean Writer*. Her poems have been anthologized in *Eight Miami Poets*, a Jai-Alai Books publication. Fabienne Josaphat lives in Miami.



Special Introduction by Performer, Jason Calloway

Jason Calloway, Violoncello

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**Sofia Gubaidulina** was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg. Gubaidulina made her first visit to North America in 1987 as a guest of Louisville's "Sound Celebration." She has returned many times since as a featured composer of festivals - Boston's "Making Music Together" (1988), Vancouver's "New Music" (1991), Tanglewood (1997) - and for other performance milestones. From the retrospective concert by Continuum (New York, 1989) to the world premieres of commissioned works - *Pro et Contra* by the Louisville Orchestra (1989), *String Quartet No. 4* by the Kronos Quartet (New York, 1994), *Dancer on a Tightrope* by Robert Mann and Ursula Oppens (Washington, DC, 1994), the *Viola Concerto* by Yuri Bashmet with the Chicago Symphony conducted by Kent Nagano (1997), *Two Paths* ("A Dedication to Mary and Martha") for two solo violas and orchestra, by the New York Philharmonic conducted by Kurt Masur (1999), and *Light of the End* by the Boston Symphony Orchestra under Masur (2003) - the accolades of American critics have been ecstatic.



Photo © Japan Art Association, The Sankei Shimbun

Cellist **Jason Calloway** has performed to acclaim throughout North America, the Caribbean, Europe, and the Middle East as soloist and chamber musician. He has appeared at festivals including Lucerne, Spoleto USA, Darmstadt, Klangspuren (Austria), Acanthes (France), Perpignan, Valencia, Citta della Pieve (Italy), Jerash (Jordan), Casals (Puerto Rico), Blossom, Brevard, Great Lakes, Kingston, Rockport, Sedona,



Sarasota, Music Academy of the West, the New York String Seminar, and Encore. Currently cellist of the Amernet String Quartet, Artists-in-Residence at Florida International University in Miami, Mr.

Calloway was previously a member of the Naumburg award-winning Biava Quartet, formerly in residence at the Juilliard School. A devoted advocate of new music, Mr. Calloway has performed with leading ensembles around the world as well as alongside members of Ensemble Modern and the Arditti and JACK quartets, and with the New Juilliard Ensemble both in New York and abroad, in addition to frequent appearances in Philadelphia with Bowerbird, Soundfield, and Network for New Music. Among the hundreds of premieres he has presented are solo and ensemble works of Berio, Knussen, Lachenmann, and Pintscher, and he has collaborated intensively with some of today's most important composers including Birtwistle, Carter, Davidovsky, Dusapin, Henze, Hosokawa, Husa, Franke, Rihm, and Yannay. As a dedicated supporter of young composers, he has for several seasons presented a series of concerts of solo cello works newly composed for him, most recently at Harvard and Temple universities, and at Spoleto USA gave the public premiere of Yanov-Yanovsky's Hearing Solutions for cello and ensemble, in addition to recent appearances at Bowdoin College, the College of Charleston, Princeton University, and the University of Wisconsin at Milwaukee.

## Tu Nostalgia y Mis Tacones

Ana Miranda  
in collaboration with Bruce Petherick

This choreography is an investigation of the nostalgia I inherited from my parents who came to Miami as a result of the Cuban Revolution. Born in Cuba, but having come to this country in infancy, I long for something I never experienced and that no longer exists. My dance/movement vocabulary is diverse and contemporary. In this piece, I experiment with the technique and movement languages of flamenco and Latin social dance forms.

Ana Miranda, Choreographer & Dancer  
with Fixed Media Recording\* of *Raindrops*, by Bruce Petherick

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**Ana Miranda** is a Cuban born Miami-based dance artist that experiments within the genres of contemporary dance and flamenco. Her choreography has been supported by Miami Dade Cultural Affairs and presented throughout Florida and beyond. Miranda produced two critically acclaimed shows of her work in Miami, *Soulé* (2012) and *Revolution/Evolution* (2013). *Southern State*, an ensemble work featuring live music and film projection, was presented in NYC in 2015 and a solo work, *Proverb*, was performed at Judson Memorial Church in NYC in 2016. Recently she was in residency at the Banff Centre in Canada, performing works in process. Miranda has an MA in dance/movement therapy and an MFA in choreography. In 2004, she founded the non-profit Art Works for Us, Inc. to fund artistic projects and outreach programs. In her diverse roles, Miranda's mission has been to honor the sanctity of the human spirit in the dancing body.



Learn more at [www.anamirandadance.com](http://www.anamirandadance.com)



**Bruce Petherick** is a musician, and a creator of Acoustic Spaces living in Calgary, Canada. He has performed music around the world playing various styles from Classical, Jazz, to Musical Theatre. Having always distrusted the

idea of the technical virtuoso, his music has matured into a more subtle, yet still complex style. His music is based on slower pulses but is not restricted to simple harmonic or textual gestures. The first recordings of his Acoustic Spaces were released in 2015, first with *5 Words of Love* and now with his most recent recording *Raindrops*.

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\*30 Second Sampled Recordings of the following Artists:

Amor Verdadero/Afro Cuban All Stars; Produced by Nick Gold; World Circuit, 1997

Lagrimas Negras/Trio Matamoros; Produced by EGREM; Club Internacional del Libro,\* 1931

\*Compilation was produced in 2000

La Violetera/Sara Montiel; Produced by Crates Digger Music Group; Nostalgia Classics, 1958

La Gloria Eres Tú/Orquesta Aragón; Produced by EGREM; Club Internacional del Libro, 1965

Déjame Sola/Elena Burke; Produced by EGREM; Club Internacional del Libro, 1959

Y tú que has hecho/Buena Vista Social Club; Produced by Ry Cooder; World Circuit, 1997

Siento la nostalgia de palmeras/Celia Cruz; Produced by Venevisión International; EMI Latin, 2003

## Suspend Belief

Jonah Udall

The title *Suspend Belief* is a reminder to myself, a reminder that I wish to share with others in this piece, to let go of preconceptions about where things are going, in music as in life. I believe the beauty of music is in the way things are, not in how they relate to the way things "should" be. It is also something I reminded myself of in the composition process, to withhold beliefs about how music should unfold and allow the simple initial idea to take its own natural path of least resistance.

Jonah Udall, Electric Guitar  
Lowell Ringel, Upright Bass  
Matthew Buckner, Drums

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"...a versatile guitarist... Udall navigates many roles with aplomb... [he is] a captivating soloist capable of grabbing a listener's attention and holding it indefinitely." -AllAboutJazz.com

Guitarist **Jonah Udall** grew up in the San Francisco Bay Area, immersed in its diverse array of international musical cultures. His music, firmly rooted in the rich jazz guitar tradition of Jim Hall, Wes Montgomery and Joe Pass, expands the horizons of the standard trio format by incorporating sounds, textures and sensibilities from this diverse background.



**Matthew Buckner** is a drummer, composer and producer hailing from Minneapolis, MN. A recent graduate of the University of Miami Frost School of Music, Matthew performed as part of the Brian Lynch Artists Ensemble, as well as with the



Downbeat Award winning trio, #Bicmnrosfulmfrenh with David Leon and Lowell Ringel. He has performed around the US and Canada as part of the Ariel Pocock group, including performances at the Twin Cities Jazz Festival, Quebec City International Jazz Festival, and the 2014 Jazz Cruise. In February 2016, Matt was a guest artist and clinician at the University of Alaska Anchorage Jazz Week. He recently recorded an album of original and improvised music, *Wabi Sabi*, in Minneapolis with Chris Bates and Joe Strachan as part of the collaborative trio, Inventions and Dimensions. Matthew now resides in Tampa, FL, and performs throughout Central and South Florida.

**Lowell Ringel** is a bassist, composer, and music educator originally from Hillsborough, North Carolina. Lowell regularly performs music



in an eclectic mix of styles, including swing, classical music, R&B, Brazilian, and many more. He has shared the stage with artists such as Slide Hampton, Gretchen Parlato, Cyrille Aimee, Dave Grusin, Carmen Lundy, and Arturo Sandoval at venues throughout the East Coast. Lowell is just beginning to emerge in the national jazz landscape, receiving five 2015 and 2016 Downbeat Magazine Student awards and performing at the 2015 Monterey Jazz Festival. Recent projects include co-leading the chamber-jazz group "3 + 2" with his siblings and playing in saxophonist David Leon's #bicmnrosfulmfrenh. He is currently pursuing his Master's Degree in Jazz Pedagogy in

addition to his duties as a Teaching Assistant and Henry Mancini Fellow at the University of Miami.

A foreword by CMN Co-Founder, Dr. Lajos Zeke:

The earliest incarnation of *Fratres* is among the first fruits of Pärt's much admired *tintinnabuli* ("bells") style - a mesmerizing, slow-pulsating, circulating double stream, in which each note of a wandering diatonic melody is joined and firmly held by its tolling "triadic twin" (a nearby member of a single chord, major or minor). Much as our inner spirit lovingly allows yet also heals our erring ego's self-inflicted suffering, the tintinnabular voice now gently clashes and reminds, now soothes and embraces, but it never fails the melodic voice in its own questing circumambulations, and from their interweaving steps emerges a single twofold pattern that is elusively simple yet profoundly mysterious. In *Fratres* the melody itself splits into two layers ten steps apart. The random-seeming spacing of the bell sounds that ring between those layers traces in fact a precisely regulated palindromic path. Diatonicism is colored here by the presence of a poignant augmented step between B-flat and C-sharp, thus spelling out a D harmonic minor scale, but since C natural is also present in the tintinnabular A minor triad, and because the emerging harmonies alternatively suggest either F major or A phrygian, D is nowhere felt as a tonic. Instead, it is C-sharp that asserts itself throughout as a third quasi-tonal focal point for several reasons: it lies in the exact center of the integrated eight-note scale; it nests midway between A and F, and along with them divides the octave into three major thirds; finally, it is the pivot around which the symmetry of the piece's entire ninefold structure hinges: a symmetry that not only combines time-reversal with inversion in space, but does so in a way that also hints at a mysterious non-extended source-dimension behind time and space...Three tonalities, three voices, and three archetypal dimensions: each arrayed in a jewel-like triangular symmetry...Do these three triplicities (unfolding in nine sections) point perhaps to Pärt's meaning behind his chosen title (*Fratres*="Brothers")? In the later, 1980 version of the piece you are about to witness, this edifice of sound is assigned almost entirely to the piano, whereas the violin is given a new voice of surpassing beauty: taking the piano's pitches as its resource and departure, the

violin soars into a melodic flight of nine exquisite free variations, whose expressive power defies words...except perhaps *these*, quoted from a Rilke poem (in Robert Bly's translation) that - while predating it by decades - captures the essence of this music perfectly.

*I live my life in growing orbits  
which move out over the things of the world*

...

*I am circling around God, around the ancient tower,  
and I have been circling for a thousand years,  
and I still don't know if I'm a falcon, or a storm,  
or a great song.*

Evgeniya Antonyan, Violin  
Miguel A. Nieves, Piano

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Arvo Pärt (1935) is one of those composers whose creative output has significantly changed the way we understand the nature of music. Today, he is known for his unique tintinnabuli style, and although his earlier modernist works are perhaps less known to wider audiences, his entire oeuvre has shifted our perception of music. Regardless of nationality, cultural background or age, many people have been touched and influenced by the timeless beauty and deep spiritual message of Pärt's music. His works are performed not only in concert halls, but over recent decades also in film, dance and theatre performances, and other multimedia texts.



**Evgeniya Antonyan** is a Russian violinist and laureate of many international violin competitions. She started to learn violin at the age of 6, and, from the age 8, she began to attend and successfully perform at major festivals and competitions. At the age of 12, she received the Musica Viva Orchestra Grant and was admitted into the prestigious Central Music School at Moscow State P.I. Tchaikovsky Conservatory. There, she studied with Professor Alexandr Vinnitskii. During her studies, she performed regularly with ensembles and toured with the Moscow Conservatory Chamber Orchestra. After her receiving her diploma with distinction, she became a successful violin instructor at the Moscow School of the Arts. Many of her students have become winners of different violin competitions. Currently, she lives with her family in the United States and enjoys playing with local musicians and ensembles as a freelance violinist.



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**Miguel A. Nieves**, a Co-Founder of CMN, is a Disabled American Veteran that renewed his passion for music, through composition, after injuries sustained while serving in the Armed Services. He has studied composition under Dr. Ferdinando De Sena, and he has had his music performed in Europe and Latin America. His music has been featured in local venues, as well. Mr. Nieves's compositions have been performed at the Kendall Art Concert Series, as well as the Compositum Musicae Novae's Concert Series. His *Ave Maria: Ad Tertius Grana Minora* was performed by South Florida's very own Seraphic Fire. Mr. Nieves is a CMN Volunteer and has assisted in other CMN Events, such as the CMN Children's Concerts and CMN's Annual Veterans' Concert, by performing early keyboard literature on the clavichord and harpsichord.

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

Visit us. Follow us. Like us.

[www.cmnarts.org](http://www.cmnarts.org)



@cmusicaenovae



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

We extend our thanks to Pedro Sanchez, Caroline Parker, Christian Roa, and all the helpful staff at the Coral Gables Museum.

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, 2017.**



Make sure to save the dates of the  
following CMN Events:

March 17, 2017

July 21, 2017

Events begin at 7:30 PM at the  
Coral Gables Museum  
285 Aragon Avenue,  
Coral Gables, FL 33134





## Featured Announcement:

In order to promote a positive discourse on the creative musical aesthetic in Miami-Dade County, CMN will present six forum based events for walk-in and invited composers to share and discuss their original musical works amongst their peers and all who wish to attend. All events are free and open to the public from 3 PM-4 PM at:

West End Regional Library  
10201 Hammocks Blvd #159,  
Miami, FL 33196

January 28, 2017  
March 25, 2017  
May 20, 2017  
July 15, 2017  
September 23, 2017  
November 18, 2017





## **Featured Announcement:**

CMN, and with the assistance of the Chapel of the Venerable Bede, is pleased to present:

**CMN Artist's Series**  
Chapel of the Venerable Bede  
1150 Stanford Dr, Coral Gables, FL 33146

Our new Artist's Series will be a one-hour event dedicated to a particular CMN Collaborator(s).

March 3, 2017 / 8 PM-9 PM  
Cellist Jason Calloway will be performing and speaking on the works of select American Composers.

May 25, 26, & 27, 2017 / 7 PM-9 PM  
Dr. Lajos Zeke, will be discussing the importance of each Fugue of J.S. Bach's Art of the Fugue. Two 2-hour lectures will take place during a two-day period and will culminate with a full performance of the Art of the Fugue on the third day.

August 4, 2017  
Artist TBD

All events are open and free to the public.



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**Compositum Musicae Novae is a 501(c)(3)  
not-for-profit organization of  
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.**

