



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

presents

*Still Accepting Ideas for a
Recital Title*

Letícia Monteiro

April 22 , 2021

7:30 p.m.

Pre-Recorded YouTube Livestream

music.wsu.edu



Step Out

Program

There and Back (Complicatedly) ***Letícia Monteiro (1997)***
Erika Burkhart, soprano; Dr. Angelica Dunsavage, alto;
Jacob Walters, tenor; Dr. Jeff Vanderlee, bass

I Don't Know What I'm Doing ***Letícia Monteiro***
MIDI Realization by Dr. Scott Blasco

Lethologica ***Letícia Monteiro***
Dr. Sophia Tegart, flute; Dr. Jacqueline Wilson, bassoon

this is where the title would go (if I had come up with one) ***Letícia Monteiro***
Dr. Fabio Menchetti, piano

I Still Don't Know What I'm Doing ***Letícia Monteiro***
MIDI Realization by Dr. Scott Blasco

A Minor Chord ***Letícia Monteiro***
Kristina Gaumnitz, mezzo-soprano; Joel Lininger, piano

Lessons ***Letícia Monteiro***
Ashleigh Nealer, violin; Jared Peterson, bass voice;
Bryce Dale, baritone saxophone

So Tired ***Letícia Monteiro***
Letícia Monteiro, voice; Shane Isom, guitar

Will I Ever Know What I'm Doing? ***Letícia Monteiro***
MIDI Realization by Dr. Scott Blasco

Program Notes

Autobiography

Letícia Monteiro (b. December 31st, 1997) is a composer and singer who was born in Rio de Janeiro and grew up splitting her time between Brazil and the US Pacific Northwest. This blend of drastically different cultures has always influenced her composing as well as her view on music overall. Letícia has been a musician since she was a child and always knew she wanted to have a career in the music field. She grew up playing trombone and singing but she had never written her own music until her second semester of college when she decided to become a composition major. Entering the program almost completely empty-handed, she spent the next four years trying to wrap her head around the basics and experimenting with what she wanted out of her own music. She explored everything she could think of, taking a completely different approach every time she composed. Because of this, her music doesn't really fit in to one particular musical "style" (yet). She enjoys finding very organizational ways to approach developing musical ideas, but she also often finds herself just winging it and hoping. Letícia is currently completing her Bachelor of Music in Composition at Washington State University. She plans to spend the near future fully establishing and developing her own sound and possibly looking into graduate school for Music Therapy.

There & Back (Complicatedly)

This piece was sort of an adventure to compose. Most of the music is determined either by random chance or by pre-determined logical processes. It all started with three things: a doodle of mine, some chords, and a weird scale. Because of the unusual structure and overall process, it made it so I would not be able to actually hear what the piece sounds like at all until it is actually performed for the first time. This kind of reflects the song as a whole... every performance will be one that has hypothetically never been heard before.

I Don't Know What I'm Doing

This was one of the first full pieces I wrote while studying here. I had no idea what I was doing, let alone where to start. Since I had never really written anything before, it was suggested to me that I write a piano solo. I ended up being slightly inspired by some videogame music that I was listening to at the time, and this came out.

Lethologica

Lethologica—noun (rare)—the inability to remember a particular word or name.

This was an assignment for my orchestration class. The instruments were picked for us and we had a handful of guidelines to follow. I still wanted to make it my own and have fun with it so I decided to play a lot with interesting rhythms and going back and forth between the two voices.

this is where the title would go (if I had come up with one)

This is another piano solo that I wrote a little while after I wrote my first piano solo. I was just playing around with how to write for piano and exploring the capabilities of a pianist (which is something I have yet to truly understand).

I Still Don't Know What I'm Doing

This is the first time I ever wrote for any string instrument, which, as a singer and trombone player, was a little weird to wrap my head around. I'm not sure how it happened but, in the end, this piece ended up being one of the pieces that I feel more confident about.

A Minor Chord

This song was my first real attempt for writing for voice in general. I thought being a vocalist would make it easier for me, but it actually made it harder in many ways. I can't write lyrics so I wanted to work with a poem that I could set to music. What specifically drew me to this poem was its title— "A Minor Chord". It obviously immediately caught my attention as a musician and thought it was perfect. While writing this, I was often considering how to express the words of the text through the notes being sung in the voice, so you might notice some text-painting throughout.

Lessons

This piece is the only one on this recital that has previously been performed live and it is also the very first piece of mine that was ever performed live. This was part of the 48hour concert challenge/event in 2018. Composers were randomly paired with either a solo performer or a small ensemble. Then, the composer has 24 hours to compose and the performers have 24 hours to prepare before we put on a concert. I've always struggled with getting stuck in my own head and second guessing everything, so all of this completely terrified me. But it was too late to back out and yet somehow, I actually wrote a song that worked. Not only that, but I actually kind of liked it. That was extremely unexpected and somewhat of a huge step in the right direction for me when it comes to how I feel about my own music. So, this piece will always be pretty special to me. For this particular performance, I was extremely lucky to be able to get two out of the three original performers from the 2018 concert.

So Tired

I've always wanted to take more of a 'songwriting' approach to my composing and this song is the first time I was able to do that. The one thing that was stopping me was the fact that I can't write lyrics (yet). So, my first thought was to go to poetry. I liked the idea of taking a poem that was a lot older but sounded like it could fit in a more modern setting, in a more modern musical context. I then stumbled upon a poem titled "So Tired Blues" by Langston Hughes.

Will I Ever Know What I'm Doing?

This piece started with just a chord progression. It was pretty basic and straightforward, but I still liked the sound of it. I originally planned for it to be a piece for a solo instrument with piano accompaniment. First, I wrote some melodies and things that I thought would sound good on the violin. Then I wrote some that I thought would sound good on the cello. Then I couldn't decide so I decided to keep both and just make it a trio. The whole piece is just the one chord progression repeated over and over again, adding each voice one at a time. This is another piece that ended up coming out better than I ever expected it would.

*This concert was presented via livestream in accordance with
restrictions related to the containment of COVID-19.
No audience was present at the time of this performance.*

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