

# LUÍS PASSOS



Músico by Cândido Portinari

## **DMA** *Composition* *Recital*

December 2, 2010  
7:30 pm  
Recital Studio

# PROGRAM

*all works composed  
by Luís Passos*

## CD tracks

01	<b>Prelude*</b>	4'
	Jay Kacherski, <i>guitar</i>	
02	<b>Perspectives on ... *</b>	
03	I that melody	
04	II the mysterious light	
	III dance	11'
	Katie Velasquez, <i>flute</i>	
05	<b>Ray of Lights*</b>	8'
	François Minaux, <i>flute</i> Luís Passos, <i>electronic</i>	
06	<b>Convergências (Convergences)*</b>	5'
	<i>disklavier</i>	
07	<b>One Art</b>	
	poem by Elizabeth Bishop	7'
	Phillip Hill, <i>baritone</i> Min Ju Kim, <i>piano</i>	
08	<b>Dreams*</b>	10'

Hermes Camacho, <i>conductor</i>	Yutthasak
Won Lee, <i>flute</i>	Komjornkijborworn, <i>guitar</i>
Grace Woodworth, <i>oboe</i>	Kris Pineda, <i>piano</i>
Yuen-Suo Yang, <i>clarinet and bass clarinet</i>	Letitia Jap, <i>violin</i>
Adam Reidelbach, <i>percussion</i>	Russell Podgorsek, <i>viola</i>
	Samuel Johnson, <i>violoncello</i>

\* world premiere

## PROGRAM NOTES

### **Prelude**

Because I am a guitar player, I have enjoyed playing the music of Villa-Lobos. I especially like his *preludes* and this composition was meant to be similar to them.

### **Perspectives on...**

Each movement of this work focuses on aspects of music and life. The first movement came after some sad incidents of my life. At that time, I had a famous song by Tom Jobim repeating over and over in my head. I used it to derive some melodic variations. They are mainly presented on the slow and melodic parts of the first movement. The second movement recalls when I first heard flute harmonic sounds. I remember to be a mysterious, almost mystical experience of joy and discover. With these sensations, I knew one day I would write a work entirely on harmonics. The last movement focuses on movement and continuity. It ends in an unexpected way, presenting a new sound palette.

### **Ray of Lights**

I painted this work to be a very delicate, distant, gentle, and expressive piece. The electroacoustic part was intended to add a background sonority, which emphasizes the main gestures of the flute.

### **Convergências (convergences)**

This is a disklavier version of the second movement of my Concerto for Orchestra. In this work, I attempted to evoke the idea of companionship and the concerto idea of bringing together different characters and musical materials. They are presented by alternation and superimposition. These ideals are the influence I have from the music of Ligeti, Nancarrow, and Carter.

## **One Art**

This song has a mixture of feelings, indecisions, and uncertainties. It combines drama, the tragic, the cynical, the impersonal.

## **One Art**

by Elizabeth Bishop

The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.

Then practice losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or  
next-to-last, of three loved houses went.  
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a continent.  
I miss them, but it wasn't a disaster.

Even losing you (the joking voice, a gesture  
I love) I shan't have lied. It's evident  
the art of losing's not too hard to master  
though it may look like (Write it!) like disaster.

## **Dreams**

This piece contrasts different textures and musical materials. Some are very delicate, others are mechanical.

## BIO

**Luís Otávio Teixeira Passos** is a composer who was born in Belo Horizonte, Brazil. He currently lives in Austin, TX, where he is working on a DMA in Music Composition at the University of Texas.

His music is influenced by many composers such as Villa-Lobos, Boulez, Ligeti, Carter, Nancarrow, Grisey. It combines different styles and often includes a soft, delicate texture.

His music has been played in many cities in Brazil, in the US and in Portugal. He is a student of Yevgeniy Sharlat, Russell Pinkston, and Donald Grantham.

## ACKNOWLEDGEMENTS

First of all, I would like to mention how happy I am to have such wonderful performers that with their talent, generosity, and interest for new music, kindly accepted my invitation to participate in this recital.

Thanks to Ethan Greene, and Steven Snowden who helped me with the set up for the electroacoustic and disklavier pieces.

Thanks to professors Sharlat, Pinkston, Grantham, Pennycook, and Welcher who wisely have guided me with their friendship and mentorship.

Thanks to my fiancée Raquel, who has always supported and loved me even though she is often many miles away.

Thanks to my friend Ann, for always supporting me.

Thanks to my sponsors, Capes and Fulbright, for funding my studies.

Finally, thank you for coming to my recital and showing support for new music.

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*This recital is presented in partial fulfillment  
of the requirements for the Doctor of Musical  
Arts Degree in Composition*

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## CONTACT INFO

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