

# Music Portfolio / C.V.

Josh LaMar

## Choral Music

### Missa Brevis, 2002

1. Kyrie, SATB and piano, 2000
  - a cappella version, 2008
  - This piece is neo-romantic in style with a soaring melody line over a rolling ostinato piano. The tonality shifts between Cm9 and EbM7. The piece frequently utilizes added second scale degrees and major sevenths.
  - A cappella version is a complete rewrite of the piece in early 2008.
2. Gloria, SATB a cappella, 2002
  - Whole tone and pentatonic harmony based on medieval chant and organum.
3. Sanctus, SATB and guitar, 2001
  - This piece is quasi-minimalist in style, the guitar accompaniment alternates between Gm9 and EbM7+9 during the beginning and end of the piece. The rhythms are inspired by Stravinsky, adding a 20th Century feel to the piece. The contrasting middle section utilizes extended chordal harmony from a G+ to Db Major and pausing in Bb Major before it returns to Gm and introduces the last motive, a quarter note triplet against the eighth note guitar ostinato.
  - A cappella version in progress
4. Benedictus, SA duet and piano, 2001
  - Extended major/minor tonality in C Major, utilizing the flat III and VI chords and two soaring vocal lines.
5. Agnus Dei, SATB with optional timpani, 1999/2001
  - Minimalist style inspired by Philip Glass. The tonality shifts between Dm-C-Bb. The middle section employs imitative polyphony and the introduction of the G Major chord, leading to the climax. The climax of the piece takes this progression down to A Major before a return to the related idea of the beginning texture of predominant eighth notes.

## Sacred Choral Music

- Peace and Goodwill, SATB and piano, 2006
- May Peace Prevail, SATB, 2006
- The Jesus Prayer, SATB and piano, 2006
- Ask Seek Knock, SATB and piano, 2005
- Open Our Hearts, 2-Part and piano, 2005
- Annunciation, SAB, 2004
- Lo How a Rose E'er Blooming, SATB, 2003
  - Arrangement of the traditional tune in FM7 with modulation to Db.
- Noel, SATB with optional piano, 2002
- Psalm 19, SATB with optional piano or organ, 2002
- Wondrous Love, SATB and flute, 2002
  - Flute part available upon request
  - Arrangement of the Appalachian folk hymn. Parallel fourths move over an open D pedal in Dorian mode. Rhythmic variety abounds in the last verse, concluding with a Picardy third.
- O Come, O Come Emmanuel, SATB, 2001
  - This sensitive arrangement of the traditional hymn incorporates new harmonies into the E minor key. The first verse begins with the tenors and basses singing in open

fifths and the sopranos and altos singing in contrary motion. The second verse is polyphonic in texture utilizing the F Major chord in reference to dispersing the, "Gloomy clouds of night." The verse ends with an inverted 9-8 suspension. The third verse is homophonic in texture and modulates to the parallel harmonic minor (G minor) and then shifts back to E minor. The "Rejoice!" refrain follows verse three with parallel fifths in the bass section and then is repeated from the opening verse with a ritardando and concluding with a 4-3 suspension, ending minor.

- Tempest Tossed, SATB, 2001
  - Atonal piece set to a poem by Robert Louis Stevenson, which echoes verses from Matthew 11:28-30: "Come to me all Ye heavy laden and I will give Ye rest." Employs imitative polyphony, retrograde, and harmonic inversion of the opening 12-tone row. This piece is not a strict 12-tone: some pitches are repeated before all 12 pitches are used.

## **Secular Choral Music**

- Full Fathom Five, SATB and piano, 2000
  - Db minor using parallel fifths in piano and vocal parts. Part writing inspired by John Tavener. The chordal piano accompaniment echoes the depths of the ocean; a murky, "purple" tone color. The text is from Shakespeare's, "The Tempest."
- Sight singing Schoenberg, SATB and piano, 2001
  - Aleatoric Sprechstimme, inspired by John Cage, it is not strict 12-tone. The text is from the many combinations of Sol-fège sounds. Since no single pitch can be called "Do" in a 12-tone piece, every note is called Do. Utilizes extended vocal and piano techniques such as strumming the piano strings and using forearms and elbows on the keyboard. Vocal slides, dice and choreography are employed by the singers.

## ***Soprano Solo***

### **Three Melancholy Songs for Soprano and Harp/Piano**

1. Melancholy, text by John Keats
2. Dirge, text by Percy Shelley
  - Haunting melody in B-flat minor. Extended tonality utilizing foreign chords. Medium high vocal line over harp ostinato.
3. So We'll Go No More A'Roving, text by George Gordon, Lord Byron
  - Tertiary form, freely composed, frequently shifting tonality.

## **The Motion of Butterflies**

Atonal serial piece with pre-compositional methods:

- Each measure equals a single line of text in the poem
- The number of syllables per line to the number of beats per line indicate the pitch on the 12-tone row
- Every other line is in retrograde
- Each successive line is raised by the interval of the line of the poem (the second line of the poem is raised a 2nd, the third line is raised a 3rd, etc.)
- Piano accompaniment is based on tone clusters for each color in the poem

## ***Instrumental Music***

### **Small Ensemble**

- Porcelain Heart, flute and harp, 2001
- Scotch Song, two violins and harp, 1999
  - This folk-inspired melody is in two parts: the first, a simple exposition of the melody, and the second, a 20th Century rendition of the same melody. The two parts are

played *attacca*, without a pause. The second part includes extended techniques both for the violins as well as the harp, including parallel tri-tones and slides.

- Let All Mortal Flesh, harp solo, 2003
  - Solo for folk harp merging Let All Mortal Flesh Keep Silent and The Coventry Carol
- Angst in Progress, piano, cello and A clarinet, 2001/2002
  - This piece started as an electronic piece and was arranged for piano, cello and A clarinet in 2002. Based on my poem by the same title.
- String Quartet, 1st movement, 1998
  - First movement of string quartet composed in a neo-classical style.

## **Orchestral**

- Man of Sorrows, for flute, soprano, percussion and string ensemble, 2002
  - The opening and closing sections are minimalist in nature. At the heart of the piece, the soprano enters singing the main theme. The flute brings back the second opening gesture before the cello and viola introduce the third theme. The main theme is recapitulated near the end of the piece, again with soprano, this time singing an accompaniment line. Before returning to the opening idea, the flute re-introduces the second motive accompanied by the strings in pentatonic harmony. The opening motive is repeated to close the piece.
- The Merry Sea to Skye, orchestral, 1999
  - Based on a piano piece composed in 1994. Melodic tone poem inspired by the verse from Robert Louis Stevenson, "Sing me a song of a lad that is gone, say, could that lad be I? Merry of soul he sailed on a day, over the sea to Skye." This piece is neo-romantic in style with several modulations; inspired by the music of Richard Strauss.

## **Piano Music**

- Pour Elle, 1997
- The Merry Sea To Skye, 1994, arranged for orchestra Spring 1999
- Porcelain Heart, composed Fall 2001, Celtic-inspired folk melody.
- And I Fly, 2000
- Scotch Song, arranged for harp-violin trio in 1999
- What Was Said, 1999, Waltz in F Major, used in electronic piece
- A Song For My Mother, 1998
- Proposition, 1998
- Ode to Pedro, inspired by Juan Rulfo's novel, "Pedro Paramo"
- Farewell to the Sea, 1997
- A Cry From The Flock, 1996
- More of You, 1995
- To Soar as an Eagle, 1995
- A Dream Within a Dream, first piano composition written, fall 1994