

Orchestral Music

Lear Settings (2009). 3-part animation by Rozi Fuller. Music for parts 1 and 3 by Borthwick. Duration: 35 minutes. Arts Council England funded project. DVD film premiered at Bradford Animation Film Festival 2009.

Equiano's Lament for soloists, choir and orchestra (2007). Duration: 23 minutes. Arts Council England funded commission for Hull Sinfonietta and University of Hull choir and orchestra. Premiered at the Wilberforce International Conference, Hull City Hall.

The Dong with a Luminous Nose for soprano and chamber orchestra (2005). Duration: 15 minutes. Arts Council England funded commission. Premiered by Hull Sinfonietta and Sarah Leonard.

The Jumbies for soprano and chamber orchestra (2004). Duration: 10 minutes. Arts Council England funded commission. Performed by Hull Sinfonietta and Allison Bell.

Three Songs for Tenor and Orchestra (1990). Duration: 20 minutes. Arts Council England funded commission. Premiered by Martin Hindmarsh and the Vivaldi Ensemble at the University of Sheffield.

The Awakening for large orchestra (1989). Duration: 18 minutes. Shortlisted for performance by the Society for the Promotion of New Music.

Chamber Music

Sighs Resound (for piano, flute and oboe). Commissioned by the Ellipsis Ensemble (University of Hull, November 2017).

Snake Lines (for pithkiavli, piano, guitar and electronics). Performed at the Museum of Archaeology in Nicosia, Cyprus (July 2014). Erasmus funded. Revised and performed in Hull (2016).

Helical Time (an open ended song cycle for combinations of baritone voice, violin, piano and trumpet with instrumental pre-/inter-/post-ludes):

'Time Being', for baritone voice and piano. Duration: 4 mins. In Tsang, L. & Venables, P. (eds) *Finding Ursula Vaughan Williams: An Anthology of New Songs for Voice and Piano*, with an Introduction by Lee Tsang (York: University of York Music Press, 2010). Performed as part of *Ursula Vaughan Williams: In Memoriam which featured 12 new commissions*. Lee Tsang (baritone); Peter Sproston (piano). Recorded live to video for online use. Beverley Minster and Middleton Hall, April 2010, Chinese University of Hong Kong 2013. ISMN M 57036 187 8.

'Days', for baritone voice, piano, trumpet and violin (a setting of the poem by Philip Larkin). Performances (as part of the whole 'helix') in Hull and Chinese University of Hong Kong, March 2013.

Angel (for arpeggione and electronics). Duration: 8 mins. First performed Nicolas Delataille, University of Hull, April 2012.

Exspecto Vitam for piano (2008). Duration: 3 minutes. Performances by Julian Jacobson (Hull, London).

In Memoriam – CATHErinE DAIE for piano (2006). Duration: 4 minutes. Commissioned for the Beijing Modern Music Festival, 2005. Premiered by Xiang Zou. Other performances in London (Julian Jacobson), Cyprus.

Lacuna Lullaby for Cello and Piano. (1996). Duration: 10 minutes. Score held by British Music Information centre. Premiered by players from the London Sinfonietta at the Royal Festival Hall 1997 as part of the State of the Nation Festival. Other recent performances in Beijing (Contemporary Music Festival 2006) and Cyprus (Musical Liaisons concert 2008).

String Quartet (1995). Duration: 13 mins. Received a Dio award from the Arts Council of Great Britain. First performed by the Bingham String Quartet at the Go West Festival, Haverfordwest, Wales, September 1995.

Numerous piano compositions, songs and small ensemble pieces spanning the period 1983 to 1995 (i.e. pre-Hull).

Choral Music

Telling God's Story for SATB (2005). Duration: 5 minutes. Runner up in BBC/St Martin in the Fields carol competition, 2005. First performed by Hull University Chapel Choir, December 2005.

O Logos for SSAATTBB (2002). Duration: 7 minutes. Recorded by Royal Holloway Choir, London. CD RR1016.

Beverley Minster Variations for soprano and organ (2000). Duration: 7 minutes. First performed by Andrew Love and Emma Trow in the Beverley Fine Arts Millennium Concert, April 2000.

Peace for SAB (1997). Duration: 3 minutes. First performed by the University of Hull Chapel Choir at Beverley Minster, March 1997.

The May Magnificat for SSAA (1996). Duration: 7 minutes. First performed by the University of Hull Motet Choir.

Eternity for SATB (1996). Duration: 2 minutes. First performed by the University of Hull Chapel Choir.

Me for SATB (1996). Duration: 5 minutes. First performed by Beverley Minster Choir.

Three Poems by ee cummings for SATB (1991). Duration: 10 minutes. Including a commission by the choir Cantico for a six-concert tour of the North West of England.

Book

Music Theory and Analysis: The Limitations of Logic (New York: Garland, 1995). pp. i-xiii:1-268

"Borthwick's book ... adds an important voice to current and future discussions and reexaminations of music-analytic practice." – John Covach, *Notes*, June 1996.

"Borthwick is an extremely acute analyst, equally strong on Beethoven, Tippett, Schoenberg, Varese, and Penderecki. Indeed, his best feature is that his theory applies equally well to tonal music and to modernism." – Raymond Monelle, *Music and Letters*, Feb 1996.

Articles/Chapters

"The Four Piano Sonatas: Past and Present Tensions", in *The Cambridge Companion to Tippett*, eds. Gloag and Jones (Cambridge University Press, 2013), pp. 190 – 205.

"Musical Time and Eschatology" (50% co-authored), in *Resonant Witness*, ed. J. Begbie (Eerdmans, 2010), pp. 271-294.

"Anthony Hedges", in *New Grove Dictionary of Music and Musicians* (Macmillan, 2001).

"British Music since Britten", in *Musicology and Sister Disciplines*, edited by David Greer (Oxford University Press, 2000).

"Logic, Cognition and the Art of the Arbitrary", in *Music, Mind and Science*, edited by Suk Won Yi (Seoul National University Press, 1999), pp. 82-98.

"Tonal Elements and their Significance in Tippett's Sonata no.3 for Piano", in *Tippett Studies*, edited by David Clarke (Cambridge University Press, 1999), pp. 117-144.

An "enlightening essay ... which uncovers conclusions which seem to emanate naturally from the sound of the music itself – in other words, he has 'heard' it well and conveys this understanding in his writing." – Geraint Lewis, *Musical Times*, Winter 1999.

Reviews

"Music Semiotics: A Network of Significations", edited by Esti Sheinberg (Ashgate, 2012), in *Nineteenth-Century Music* (2015), pp. 158-161.

"Music Theory in Concept and Practice" (University of Rochester Press, 1997), edited by James M. Baker, David W Beach, Jonathan W. Bernard, in *Music and Letters* (Oxford University Press, 2001).

"Fractals in Music: Introductory Mathematics for Musical Analysis" (High Art Press, 1999) by Charles Madden, in *Music and Letters* (Oxford University Press, 2000).

"Arvo Pärt" by Paul Hillier, in *Music & Letters* (Oxford University Press, 1998).

"Theories of Musical Texture in Western History" (New York: Garland, 1995) by John D. White, in *Music and Letters* (Oxford University Press, 1996).

Orchestral music, by extension, is any form of music that is composed for performance by an orchestra. The word is not so much a name for a genre as it is [read more](#). An orchestra is a sizable instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments.