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THEA MUSGRAVE'S
HORN CONCERTO

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C. SCOTT SMITH

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THEA MUSGRAVE'S HORN CONCERTO

Ву

Charles Scott Smith

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF MUSIC

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ABSTRACT

THEA MUSGRAVE'S HORN CONCERTO

By

Charles Scott Smith

Although Thea Musgrave has achieved an international reputation as a composer, neither she nor her music is known in many circles in the United States. By way of an introduction, a biographical sketch of her life and a listing of her works are included.

The writer selected the <u>Horn Concerto</u> as a work for detailed study for two reasons: first, a profound interest in the art of horn playing, and second, a desire to examine in detail a significant work for the horn that was written in the 20th Century.

A study of the Concerto's formal design and an analysis of the linear and vertical structures that are contained within it, make up the main body of the work. As an adjunct to this, it seemed appropriate, because of the extensive use of quarter-tones in the solo horn part, to include research about quarter-tones as they relate to horn playing.

In Memorium: W. Leigh Smith

ACKNOWLEDGMENTS

I wish to express sincere gratitude to the following professors: Dr. Douglas Campbell and Neill Sanders, for insight in Horn performance; Dr. David Liptak, for his teaching of musical synthesis; and especially Dr. Russell Friedewald, whose guidance has been most inspiring in musical analysis and its presentation.

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INTRODUCTION

At the "Horn Fandango" at Western Michigan University, February 16, 1979, the writer interviewed Barry Tuckwell, hornist, who was there as guest soloist and clinician. After a two-hour lecture-recital, Tuckwell entertained questions about Thea Musgrave's Horn Concerto.

The work was commissioned by Mario di Bonaventura for Barry Tuckwell and the Hopkins Center Congregation of the Arts Festival at Dartmouth College, Hanover, New Hampshire. When asked what kind of piece he wanted, Tuckwell requested that it be for horn and strings. The resultant concerto requires piccolo, flute, oboe, Cor anglais, B-flat clarinet, bass clarinet, bassoon, contrabassoon, four horns (plus three optional extra horns), two trumpets, tenor trombone, prepared piano, celesta, harp, strings, and the following percussion: suspended cymbals: high, medium, and low; two pairs of maracas; tam-tam; side drum; three sizes of tom-toms; conga drum; and vibraphone.

Tuckwell suggested that the concerto contain quartertone scales - he had heard these scales on a Don Ellis
recording (possibly Ellis' <u>Haiku</u> album). One inspiration
for the concerto was a postcard Tuckwell sent Musgrave from
Tula, Mexico. He said the postcard, showing four figures

around a central figure, reminded him of the four horn players in the Tula Symphony. This inspiration developed into one part of the work where three horns play at different corners around the hall, creating four points around the soloist.

The only adjustment made after the piece was written involved the first horn off stage at measures 82-85. Originally, Musgrave wanted the first horn stopped, but after the first rehearsal, it was discovered that the sound did not carry. The part was then changed from stopped to open. Tuckwell pointed out that the last note in the solo part, a concert f, should be a concert b¹-flat.

Tuckwell played the concerto approximately twenty times since the work's completion in 1971, and he said that he still receives requests for its performance.

Before leaving the interview, Tuckwell stated that Thea Musgrave was an excellent conductor.

Below are two reviews of the <u>Horn Concerto</u>; the first is from <u>Music and Musicians</u>, November, 1971, Volume 20, No. 3, page 58, and the second, from <u>Musical Opinion</u>, September, 1971, No. 1123, Volume 94, page 607.

The linguistic confusion which vitiated the nocturnal attractions of Thea Musgrave's Horn Concerto, given its first Prom performance by Barry Tuckwell and the Scottish National Orchestra under the composer on August 9, was less overt but more radical. The idea of superimposing musical ideas that are contrasted both in substance and tempo certainly offers a viable, if arduous means of constructing a long single movement. What the composer appears not to have noticed is its most insidious danger—the unwitting arousal of conflict between fundamentally opposed concepts of sound perception. Between (on one

side) the progressive mode of musical discourse of the great classics with its demand for an answering effort of active thought on the part of the listener, and (on the other) the additive presentation of sound for its own sake---requiring, as Boulez put it in a programme note a few days earlier, '... a contemplative attitude... a different way of listening, attentive to what is happening within the resonance itself' --- initially made available to western music through the agency of Debussy. In the Musgrave Concerto, neither approach is fully realized in its own terms, but each serves continually to interfere with the operation of the other (a pervasive sense of indecision in the work's forward momentum is only the most obvious symptom) so that the impact of the so-called 'dramatic-abstract' elements---the stereophonic perambulation of the brass players --- is correspondingly weakened.

... The core of this concert (August 9, 1971) was the horn concerto of Thea Musgrave. Barry Tuckwell was listed as soloist, but since there were at least four or more horns around the R.A.H. as well as a couple of trumpets and a trombone, it was more a new adventure in concertante writing. For one thing, Thea Musgrave, who also conducted, has never hidden her devotion to Charles Ives and she used his trick of contrasting sonorities both within her orchestra and with the help of the peripatetic brass.

There was more than a suggestion of the best of that rare commodity, good electronic music in the sound quality, which ebbed and flowed in the same manner already familiar to the followers of Lutoslawski. The brass suggested the hunt in the forest---or as it suggests here the quest. Voices both of the soloist and orchestra are both intricate and varied, and the whole should be quickly heard again. But one does wonder how the piece will be housed in the Festival Hall without upsetting cash customers in the boxes and circle. Perhaps if it finds itself into a programme of late Bruckner or Mahler it could make economic as well as more interesting musical sense.

It is the hope of this writer that this analysis will lend insight into the Horn Concerto's musical contents. Unless stated differently, all french horn examples are notated in concert pitch. All the musical examples in this thesis are used through the permission of MagnaMusic-Baton, Inc., St. Louis, Missouri: The Musgrave/Horn Concerto Copyright by J&W Chester, London, 1974.

CHAPTER 1 BIOGRAPHY

Thea Musgrave, born on May 27, 1928 in Edinburgh, Scotland, is recognized as a successful composer, accompanist, and conductor. In the last two decades, many of her ballets, operas, music for television and films, chamber, choral, and orchestral works have been commissioned (see Appendix B). She has received the Donald Francis Tovey and Lili Boulanger Memorial prizes, the Koussevitzky Award (1973), and a Guggenheim Fellowship (1974-1975). Performances of her works by the BBC and at the Edinburgh International Festival in the early 1950's opened the road to other European music festivals such as the Warsaw Autumn. Zagrieb, Cheltenham, Aldenburgh, Florence Maggio Musicale, and Venice Biennale. Her guest conducting appearances include concerts with the BBC Scottish Orchestra, London Symphony, English Chamber Orchestra, and world premiere performances of her own works with the English Opera Group and Scottish National Orchestra.

Musgrave's formal education at Edinburgh University (1947-51) includes harmony and analysis with Mary Grierson and counterpoint and music history with Hans Gal. From 1952 - 1954, she studied accompaning under Nadia Boulanger at the Paris Conservatory. Ms. Boulanger has inspired many famous American Composers including Virgil Thompson, Aaron Copland, Roy Harris, Walter Piston, and Roger Sessions.

Lyricism, made up of chromatic constructions, is a main feature of her most recent instrumental works, such as the <u>Horn Concerto</u>, <u>Clarinet Concerto</u>, <u>Night Music</u>, and <u>Memento Vitae</u>. She composed many of these works in a "dramatic-abstract" form; the drama stems from theatrical elements, and, since there is no restricting "programme" (program music is usually written from a non-musical idea; musical pieces in this genre depict people or events) within, the works have an abstract nature. For example, in the <u>Clarinet Concerto</u>, the soloist at different intervals joins smaller groups within sections of the orchestra which play in opposition to the conductor.

She has taught at London University (Great Britain) and the University of California, and served on various committees, including: the Central Music Advisory Panel for the BBC, Music Panel for the Arts Council of Great Britain, Executive Committee of the Composer's Guild of Great Britain, and the Committee of Awards for the Commonwealth Fund of New York. She is married to Peter Mark, a conductor and violist, and they live in Santa Barbara, California. As an experienced lecturer in the U.S.A. and U.K., she shares her thoughts about composition with others. Here are her comments about the concerto as an art form:

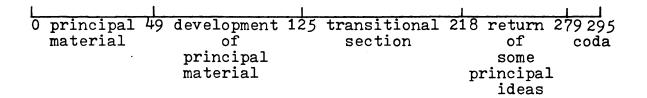
The idea of a concerto fascinates me. Many of my recent works have been concertos, for this is the form that lends itself to the kind of dramatic exploration that stimulates me. Several works have a theatrical element where I use the players almost as a 'dramatis personae.' This is really just an extension of the

concerto principle. I remember being struck by a remark of Tovey's which I read as a student. He describes how the basic idea of a concerto arises from the original meaning of the Latin word "concertus" from "certare," to strive: strive, in the sense of balancing unequal forces—solo or soli versus tutti, or to put it in another way, individuals versus the crowd. The crowd can dominate by sheer force and can easily out balance the soloist, but the soloist has the advantage of greater virtuosity, lyricism, and rubato.

CHAPTER 2 FORMAL ANALYSIS

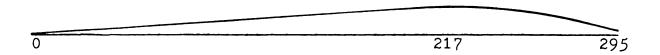
In the shadow of Thea Musgrave's <u>Horn Concerto</u> hides the traditional sonata-related concerto form; but within its structure, the signification of her presentation of a concerto is revealed. Even though the loose structure suggests that she had the traditional concerto form in mind, it would be presumptuous to say that her work follows such a form strictly. In the first forty-nine measures, the principal material involves a series of exchanges between orchestra and solo horn. This material is developed in the next seventy-five measures, and leads into a transitional section of niney-two measures, which forebodes a return to some of the previously stated ideas. The return, or recapitulation, sixty-one measures long, is followed by a seventeen-measure coda.

FIGURE II-1



This return, which is preceded by a solo horn cadenza (measure 217), creates an arch contour. The synthesis of ideas, improvisatory in nature and lacking regular phrase structure, is presented rhapsodically within the arch.

FIGURE II-2



The sections as outlined in Figure II-1, are labeled by the composer. The first, (measures 1 to 49) bears the inscription: Misterioso: come un sogno. =48 circa ma con ru-It is in this section, that the traditional concerto approach is suggested, for principal material is shared in a series of exchanges between the tutti orchestra, individual members, and solo horn. For example, in measures 1-9, a tutti orchestral introduction (Ia) leads to a descending bass clarinet scale pattern. The first solo horn statement (Ib) is made up of two phrases; the first (measures 5 and 6) begins with the last note of a descending scale pattern, and the second (measures 7 and 8) follows two statements from the contrabassoon and bassoon. The first orchestral response, Ia' (measures 8-14) precedes a second solo horn statement, Ib' (measure 14) which precedes another descending bass clarinet scale pattern. Like Ia and Ib, Ia' and Ib' involve a series of exchanges. The second orchestral response, Ic (measures 18-20) initiates a third series of exchanges, Id (measures 21-40) until the climactic moment for the solo horn in measure 40. The Misterioso comes to a close with what might be called an unsettled codetta that links the Misterioso with the second section.

FIGURE II-3 FORMAL ANALYSIS: MEASURES 5-8

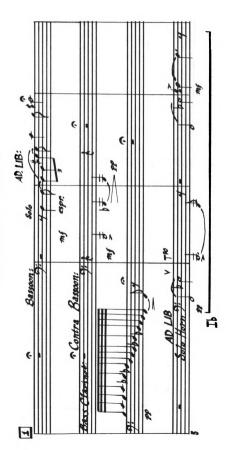


FIGURE II-4 FORMAL ANALYSIS: MEASURES 14-19

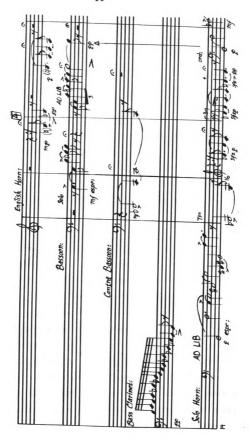
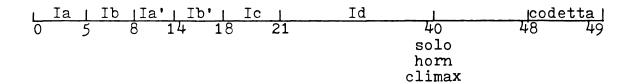


FIGURE II-5
FORMAL STRUCTURE OF THE MISTERIOSO



The <u>Parodia</u>, a seventy-five measure developmental section following the <u>Misterioso</u>, explores contemporary tape techniques in conjunction with the orchestra, and follows no specific pattern. A six-measure codetta brings back the first solo horn statement and ends the <u>Parodia</u>, after which violins and double basses provide a link into a third section.

Although the <u>Capriccioso</u> forebodes a return of previously stated material, the solo horn cadenza is its ultimate goal. This ninety-two measure section, highly improvisatory in nature but controlled by metered rhythms, contains, for the most part, new material, but also includes a short quote from the <u>Parodia</u>. An unmetered solo horn cadenza leads smoothly into the fourth and final major section - the <u>Andante Espressivo</u>, which returns material from previous sections and completes the arch contour. Its first seven measures have quotes from the <u>Capriccioso</u>, followed by passages from the former three sections. Some of these passages are complete, as is measure 250; others are short statements, such as in measure 244, where the piano

FIGURE II-6 RETURN OF MATERIAL FROM THE <u>ANDANTE ESPRESSIVO</u>

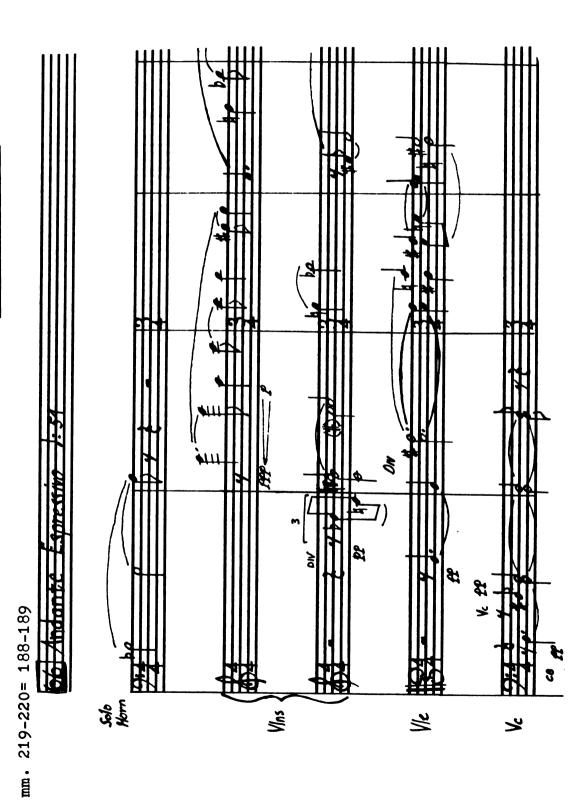


FIGURE II-6 RETURN OF MATERIAL FROM THE ANDANTE ESPRESSIVO

 $mm \cdot 221 - 224 = 196 - 199$

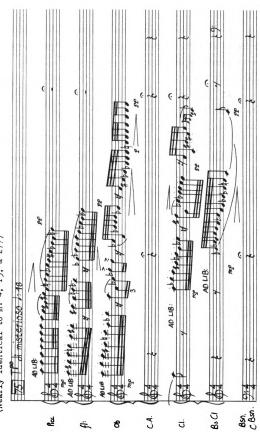


222

provides a quote from measure 60. A seventeen-measure coda, starting at measure 279, brings the work to a close.

Throughout the <u>Horn Concerto</u>, material from the <u>Misterioso</u> appears in other sections; this reappearance of material, often literal, strengthens the formal structure. Table II-1 illustrates every occurence of the bass clarinet statement as it fits into different sequences of events. This returning statement, analyzed by Basic Intervallic

FIGURE TI-7
COMPLETE QUOTE (Nearly identical to m. 4, 13, & 277)



Successions (BIS patterns), sometimes returns exactly (for example, measures 5 through 6, are in total invariance with measure 58) and sometimes with a few note changes (the BIS patterns of measures 5 and 14 show an N-1 relationship, thus they are similar but not in total invariance). A closer look at the three occurences of descending bass clarinet scale patterns in the <u>Parodia</u> reveals a variation technique. The fixed elements are rhythm and instrumentation; added notes in the solo, woodwind, and brass statements provide a variation of the linear lines.

The over-all aural effect of the <u>Horn Concerto</u> is that of a long continuous movement. The internal sections,

<u>Misterioso</u>, <u>Parodia</u>, <u>Capriccioso</u>, <u>Andante Espressivo</u>, and coda give direction to the work. Although the concerto is rhapsodic, cyclic treatment provides unity and variety in such a way that the piece has an arch contour.

Basic Intervallic Succession (BIS) is based on a 12-tone concept (Mod 12) and refers to the intervallic relationship of one note to another. A semitone = 1, the closest distance between two notes in music of the common practice period of Western civilization, a tone = 2, a minor 3rd = 3, major 3rd = 4, perfect 4th = 5, and an augmented 4th, or tritone = 6. Intervals larger than a tritone are reduced as follows: 7 to 5, 8 to 4, 9 to 3, etc. A BIS refers only to actual intervals within a pattern of notes.

When two BIS patterns are compared, one can observe that they are identical, or they differ in one or more interval classes; the symbols N-1, N-2, etc., denote the number of differences.

TABLE II-1

	SIMILAR	ITIES (LARITIES OF DESCENDING SCALE PATTERNS USING BASIC INTERVAL SUCCESSIONS	USING BASIC INT	ERVAL SUCCESSIONS	
<u>Misterioso</u> (Ib)	(IP)	9-9	5-6 Bass Clarinet (1,1,1,2,2,3,1,2,1,3,1,2,2)	Solo Horn (2,4)		
Misterioso (Ib'	(IP.)	14-15	14-15 Bass Clarinet (1,1,1,2,2,3,1,2,1,3,2,1)	Solo Horn (2,1,3,6,1,2,1)		
Misterioso (Id)	(p1)	27	27 Bass Clarinet (3,3,1,3,6,3,2,4)	Solo Horn (2,3)		
Parodia		58-60	58-60 Bass Clarinet (1,1,1,2,2,3,1,2,1,3,1,2,2)	Trombone (2,3)	2nd Horn (2,3)	Trumpet (2,3)
Parodia		78-82	78-82 Bass Clarinet & Clarinet (1,1,2,2,3,1,2,1,3,1,1,1)	Trombone (2,1,3,6,1,3)	2nd Horn (1,2,1,6,2,5,4)	Trumpet (1,1,6,1)
Parodia	-	97-100	97-100 Bass Clarinet & Clarinet & Contrabassoon & Bassoon (1,1,1,3,2,1,1,2,1,1,1,1) (1,1,1,3,2,1,1,2,3,3,2,1)	Trombone (2,1,3,6,1,4)	2nd Horn Trumpet (1,2,1,6,2,5,4) (1,1,6,1)	Trumpet (1,1,6,1)

CHAPTER 3 LINEAR ANALYSIS

Synthetic, chromatic lyricism, a main dramatic and abstract contributing feature in the <u>Horn Concerto</u>, divides into four categories, of which each contains melodic scale patterns consisting of a minimum of four horizontal intervals (or a BIS with a cardinal number equal to or greater than four), with one interval being an augmented second. Three categories contain an augmented second (interval class 3) at or near the beginning, and the fourth, an augmented second somewhere within its scope.

The pattern which begins with an augmented second (first found in the clarinet, measure 12), is placed in

FIGURE III-1

Clarinet: m. 12:



BIS: (3,1,3,1,2,1,4)

category 1. There are four instances where the pattern begins with an augmented second. All four occur in measures 40 and 267 in a horn or English horn part and have BIS relationships of N-2 at the same pitch level (see Figure III-2). A retrograde variant of the BIS shown in Figure III-3, appears

The augmented second is used instead of the minor third because the former notation was the composer's choice.

in a clarinet statement from measures 20 to 21; here, the BIS is (3,1,1). With the exception of this clarinet statement

FIGURE III-2 CATEGORY ONE

English Horn; m. 40

English Horn; m. 267





BIS: (3,1,2,2,1,3)

Solo Horn; m. 40

Solo Horn; m. 267





BIS: (3,1,2,3,2,3)

and the alteration of the BIS in Figure III-1, the lower tetrachord of the statements found in this category (BIS patterns of 3,2,1,...) are identical. These lower tetrachords continue with an interval class of 1,2, or 3; ie., 3,1,2,1; 3,1,2,2; or 3,1,2,3.

The augmented second, traditionally associated with the harmonic minor scale, occurs between the 6th and 7th scale steps. In this work, however, some of the BIS patterns that make up the first tetrachord in category one, suggest

FIGURE III-3 CATEGORY ONE

Clarinet: m. 20-21



BIS: (2,2,2,2,1,1,3)
RETROGRADE BIS: (3,1,1,2,2,2,2)

the Hungarian Major scale BIS of (3,1,2,1,2,1), (for example, the horn quotes in Figure III-2). The BIS of the Hungarian Major scale has an N-1 relationship with that of the 6th mode of the Harmonic minor scale.

FIGURE III-4

Harmonic Minor Scale

Harmonic Minor---6th Mode:



BIS: (2,1,2,2,1,3,1)



BIS: (3,1,2,1,2,2,1)

Hungarian Major Scale:



Category 2 contains patterns that begin with a minor third followed by an augmented second. As seen in Figure III-5, the lower tetrachord of the Hungarian Major scale (BIS: 3,1,2), is evident in the bass clarinet, clarinet,

Persichetti, Vincent, <u>Twentieth Century Harmony</u>,
 (W.W. Norton & Company, Inc., New York), 1961,
 p. 44.

FIGURE III-5 CATEGORY TWO

Flute; mm. 40, 268:



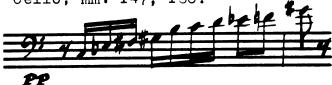
BIS: (3,3,1,2,3,2,3)

Bass Clarinet; m. 148:



BIS: (3,3,1,2,1,1,1)

Cello; mm. 147, 186:



BIS: (3,3,2,3,1,2,1,2,3)

Solo Horn; mm. 72-73, 75:



BIS: (3,3,1,1,1,3,1,3)

Clarinet; m. 187:



BIS: (3,3,1,2,1,3)

Oboe; mm. 4,13,250,272



BIS: (3,3,2,1)

and flute parts.

Category 3 contains patterns which begin with a minor second that is followed by an augmented second. These are found in the piccolo and horn parts. Figure III-6c is unique because it contains an enharmonic, palindromic BIS pattern. Figures III-6b and III-6c are similar. From the axle point b-flat, Figure III-6b contains an added note (g) between the f# and a. The BIS pattern of III-6b has an N-1 relationship with a double harmonic minor scale. This synthetic scale

FIGURE III-6 (a, b, & c)

Α;

Piccolo; mm. 4, 13, 250, & 272:



BIS: (1,1,1,1,1,3,1)

B ;

Solo and First Horn; m. 104:

C;

Horns 1-4; m. 260



BIS: (1,3,1,2,1,3,2,1)

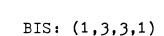


FIGURE III-7

Figure III-6b:



BIS: (1,3,1,2,1,3,2)

Double Harmonic Minor Scale:



BIS: (1,3,1,2,1,3,1)

FIGURE III-8

Double Harmonic Minor Scale:



Figure III-6b:

BIS: (1,3,1,2,1)

Enigmatic Scale:

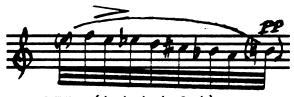


Figure III-6b:

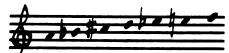
BIS: (1,3,2)

FIGURE III-9

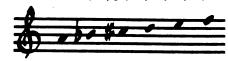
Piccolo: mm. 4, 13, 250, 272: (Figure III-6a)



BIS: (1,1,1,1,3,1)



Retrograde BIS: (1,3,1,1,1,1)



Retrograde BIS, (minus e-flat); (1,3,1,2,1)

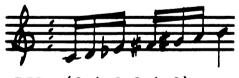
1 Ibid.

contains two augmented seconds. Figure III-6b is constructed from the lower septachord of a double harmonic minor scale and the lower tetrachord of an enigmatic scale. The piccolo statement in Figure III-9 relates indirectly to the double harmonic minor scale; when e-flat is deleted, one finds that the first five intervals (BIS: 1,3,1,2,1), which evolve when the original BIS is reversed, are identical to the first five intervals of the double harmonic minor scale.

Patterns in category 4 contain an augmented second somewhere within their structure and fall into one of four types: (2,1,3,2,1,2), (6,2,1,3,1,2,3,2,1,2), (2,1,3,1,2,1), and (1,3,1,3,1,3,1,3). Besides the null or empty set, the smallest practical subset of all four sets in Figure III-10 is (1,3); two common BISes shared in examples a, b, and d are (2,1,3) and (3,2,1); examples b and d have the largest BISes in common: (2,1,3,1,2).

FIGURE III-10

a: Solo Horn; m. 150:



BIS: (2,1,3,2,1,2)

b: Solo Horn; mm. 40 & 268:



BIS: (6,2,1,3,1,2,3,2,1,2)

FIGURE III-10 Continued

c: Solo Violin; m. 8:



BIS: (1,3,1,3,1,3,1,3)

d: Clarinet; m. 268:



BIS: (2,1,3,1,2,1)

ALEATORIC FEATURES

With unconventional types of notation, Musgrave includes moments of linear indeterminancy in the <u>Horn Concerto</u>. She allows various performers to become a part of the compositional process as the concerto pregresses in performance. Even though the performer has to choose a melodic direction and sometimes rhythm, additional instructions similar to those illustrated in Figure III-11, are needed. In this example,

FIGURE III-11

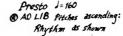
Violin I; mm. 10-13:



the notes and dynamics are given, but rhythm, bowing, intensity, and interpretation are left up to the string player's discretion. In measure 283, (Figure III-12), exact pitches are given (in any order) and the rhythm is indicated;

FIGURE III-12

Violin I; mm. 283-286:







in measures 284-285, the pitches are not given, but the notation suggests an ascending direction which is to end on a b in measure 286.

Sometimes, the composer uses instructions in one or more parts with boxed notation inside and outside of repeat signs (Figure III-13 & Figure III-14).

FIGURE TIT-14

Boxed Notation Inside Repeat Signs:

Solo Horn: m. 245:



Figure III-15 shows three other means of playing notes in a free fashion. A variation of the notation in Figure III-15c is illustrated in Figure III-16. Except for the first note, this notation is explicitly graphic.

FIGURE III-15



FIGURE III-15
Continued



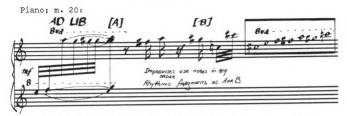


Solo Horn; m. 217:

When one or more of the above notational devices are used, the conductor, or specific added written instructions provide control; the orchestra, soloist, and conductor must communicate with one another to create the musical experience and hold the concerto together. In the score, solid black arrows indicate the conductor's downbeat to an unmeasured bar, hollow arrows, the conductor's left-hand cue during an unmeasured bar, and small arrows, cues from one player to another.

One final example of boxed notation is given in Figure III-17. Here, the pianist is given several ways to perform certain pitches.

FIGURE III-17



A controlled yet free type of performance is suggested by the notation that appears at measure 166.

FIGURE III-18

Trumpets I & II m. 166:



SOLO HORN FEATURES

Although Musgrave does not pioneer any new ideas for the solo horn player, she presents many traditional and nontraditional sounds, some of which are characteristic only to the horn.

Hand-stopped notes, common in horn playing, exist in three timbres. As seen in Figure III-19, the first timbre is a stopped note which is attacked sforzando-piano; this timbre is used throughout the concerto to punctuate different textures. The second and third textures are found in the

FIGURE III-19

Solo Horn; m. 17:



horn cadenza. As seen in Figure III-20, the slide from f to e is performed by slowly closing the bell aperture. The next two notes provide a traditional echo effect which is created by closing the bell aperture completely and sounding the given pitch at a dynamic level of p or pp.

FIGURE III-20

Solo Horn; m. 217:



The horn sound in the linking measure between the Misterioso and Parodia may be explained in several ways. Most FIGURE III-21

Solo Horn; mm. 48-53:



horn players will either "lip" or "bend" a note somewhere in a small register (Figure III-21), or play a combination of half-valves and bend the resulting tone to create a slowly rising and falling pitch. On the recording (Decca - "Musgrave Horn Concerto," 1973), Barry Tuckwell executes this sound with minor lip pressure and a change of lip tension.

The <u>Horn Concerto</u> might be the first to explore extensively quarter-tone scales on the horn. Theoretically, it is possible for one to lower a pitch a quarter-step by partially hand stopping or lessening lip tension. A more accurate method utilizes the out-of-tune harmonics already located in the acoustical structure of the instrument. With the seventh, eleventh, and thirteenth harmonics approximately a quarter-tone flat, there exists many fingering combinations on the double horn (see Appendix A for a detailed analysis of these scales and fingerings). Figure III-22 illustrates one of these scales and the fingering pattern sequence as it appears in the score.

FIGURE III-22

Solo Horn; m. 250:



One of the theatrical moments in the Horn Concerto

involves the interplay between the soloist and four members of the horn section. Measures 233 and 243-249, where the orchestral horn players are placed around the soloist, are reminiscent of the Scherzo in Gustav Mahler's fifth symphony, in which there are eight measures where each horn player in turn plays a concert f with a bell attack. In the <u>Horn Concerto</u>, the soloist plays a concert g that is answered in turn by successive orchestral horns at the same pitch as in measure 233, and at different pitches, as in measure 243.

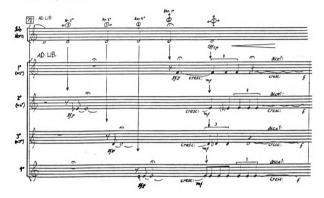
FIGURE III-23

Solo Horn and Horns I, II, III, * IV; m. 233:



FIGURE III-24 Solo Horn Answered By Different Pitches

Solo Horn and Horns I, II, III, & IV; mm. 243-244:



In summary, Musgrave explores some means and extremes for the horn soloist. Unlike some twentieth century works for the horn, the <u>Horn Concerto</u> does not include any percussive sounds that require tapping the instrument or any chordal writing which requires simultaneous humming and playing.

CHAPTER 4 VERTICAL STRUCTURES

A study of the vertical structures in the <u>Horn Concerto</u> has shown that an approach which uses Roman Numerals and attempts to identify functional harmonic progressions is not appropriate; instead, a number system whose roots lie in set-theory principles¹ reveals more accurately the relationships that exist. All structures are reduced to the base of C in all of the tables in this chapter, and all number sequences begin with zero; this places all the pitches in a given vertical structure in the smallest possible interval. For example, in Figure IV-1, the notes c, d-flat, and e-flat are labeled as 0,1,3, the minor third or augmented second is the smallest possible interval in which these tones can be placed. In the same figure, the notes f#, g, and a are identi-

FIGURE IV-1



fied as 6, 7, and 9. To reduce these to a base of zero, one

¹Set theory in musical analysis is a system of assigning numbers to the universal set of notes. For convenience, c = 0, c# = 1, d = 2, d# = 3, e = 4, f = 5, f# = 6, g = 7, g# = 8, a = 9, a# = 10, and b = 11. For further information, see Allen Forte's Structure of Atonal Music: Part I: Pitch-Class Sets and Relations, P. 1 - 83.

subtracts 6 from all three numbers, which equates to 0, 1, and 3. Thus, both examples in Figure IV-1 are made up of the same intervals when reduced. This chapter provides a location, reduction, and tabulation of all the vertical structures in the <u>Horn Concerto</u>; the final tabulations reveal the most common vertical intervals.

In the <u>Misterioso</u>, vertical structures occur independently in woodwinds, strings, piano, and harp; (no brass is used in this section and only indefinite pitched percussion instruments are used). In measure thirty, the woodwinds and strings play together, but since the woodwind chord lasts one and a half beats, the two choirs sound separately.

FIGURE IV-2

Woodwinds and Strings; m. 30:



Vertical structures fall into two catagories: those that punctuate the texture (essentially woodwinds), and those that provide a background (strings). In the <u>Misterioso</u>, most woodwind chords answer solo-horn statements: Table IV-1

illustrates the reduced sets of all woodwind structures in this section.

TABLE IV-1

Structure:	Measure Number:	Number of Occurrences:
(0,1,4,7)	8	1
(0,1,5,8)	18, 21, 22, 24, 30	5
(0,2,5,6)	39	1
(0,2,3,6)	40	1
(0,1,3,4)	40	1
(0,1,3,4,8)	41 -43	1
(0,1,2,4,5,6)	44-46	1
(0,1,2,5)	40	1

One predominant background vertical structure that first appears in measure 4, is a C minor-major ninth chord. This chord "functions" only as a textural sonority and is analyzed numerically as: (0,1,3,4,8).

FIGURE IV-3

Violas & Cellos; m. 4:



The subsets (0,1,4), (0,1,5), (0), (0,3), (0,1,3,4), (0,1,3,4,8), (0,1), and the empty set which is shared between (0,1,3,4,8) (the most common structure in the strings), and the sets in Table IV-1, represent the intervals common to both choirs. These subsets reveal an emphasis on minor seconds and thirds.

Table IV-2 contains a listing of all string structures in the Misterioso.

TABLE IV-2

Structure:	Measure Number(s):	Number of	Occurrences:
(0,1,3,4,8)	4-8, 13-18, 22-28, 30-31, 34-36, 48-54	6	
(0,1,2,4,6,8)	5, 7-8, 17-18, 31	3	
(0,1,3,6,9)	11-12, 12, 20-21	3	
(0,1,2,3,4,6,8)	14-15	1	
(0,1,2,3,5,7,9)	25-27	1	
(0,1,3,4,6,9)	28-29	1	
(0,1,2,4,5)	32-34	1	•
(0,1,4,6)	37	1	
(0,1,2,3)	37-38	1	
(0,2,3,6)	38-39	1	
(0,1,2,3,4,7,9)	39	1	
(0,1,3,4,7,8)	40	1	

Table IV-3 provides another comparison of (0,1,3,4,8), this time, to all the sets from Table IV-2.

TABLE IV-3

(0,1,3,4,8)	compared	to:	Subset:
(0,1,3,4,8)			(0,1,3,4,8)
(0,1,3,4,6,8)			(0,1,3,4,8)
(0,1,3,6,9)			(0,1,3)
(0,1,2,3,4,6,	8)		(0,1,3,4,8)
(0,1,2,3,5,7,	9)		(0,1,3,4)
(0,1,2,4,5)			(0,1,4)
(0,1,4,6)			(0,1,4)
(0,1,2,3)			(0,1,4)
(0,2,3,6)			(0,3)
(0,1,2,3,4,7,	9)		(0,1,3,4)
(0,1,3,4,7,8)			(0,1,3,4,8)

These subsets once again indicate an emphasis on major thirds and seconds are more evident.

The piano and harp structures are shown in Tables IV-4a and IV-4b.

TABLE IV-4a
Piano Structures in The Misterioso

Sets:	Measure(s);
(0,1,2,3,5)	2, 4, 11, 13
(0,1,2,3,5,7)	9, 10
(0,1,3,4,7)	19
(0,1,3)	47

TABLE IV-4b
Harp Structures In The Misterioso

Sets:	Measure(s):
(0,1,3,4)	1, 10
(0,1,2,3,4)	4, 13, 13

Of all the subsets in the <u>Misterioso</u>, the most common are (0,1,3) and (0,1,3,4).

Table IV-5 illustrates all unique structures in the <u>Horn</u>

<u>Concerto</u> according to the section in which they are found.

Since material in the <u>Andante Espressivo</u> and coda derives from previous sections, no new vertical structures occur.

The most common set is (0,1,3,4,8).

TABLE IV-5

Section:	Sets:	Measure(s);
Parodia; Brass:	(0,1,3,4,7,8)	49, 51
	(0,1,3,5,7,9)	52, 57-68, 77
	(0,1,2,4,7,8)	52
	(0,4,6)	54, 72
	(0,1,6)	55
	(0,2,6,8)	71
	(0,1,3,5,6,7)	77-78
	(0,1,2,4,7,8)	89-91,
	(0,2,4,5,6,8)	91
	(0,1,4,6)	91

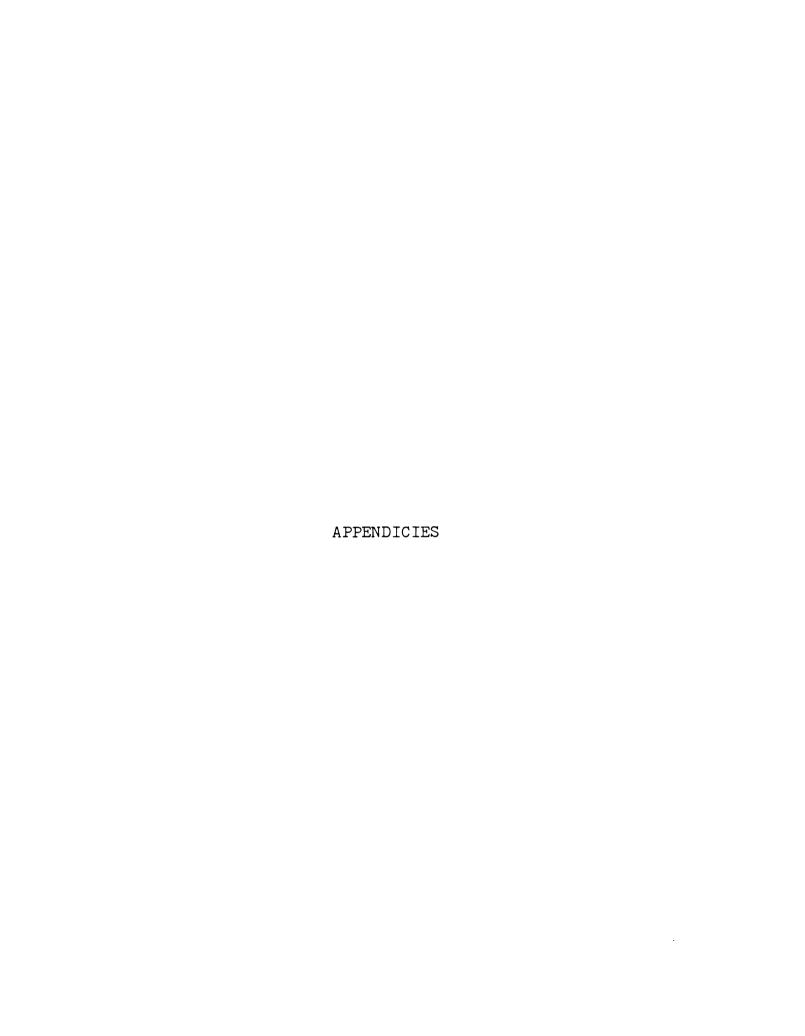
TABLE IV-5 Continued

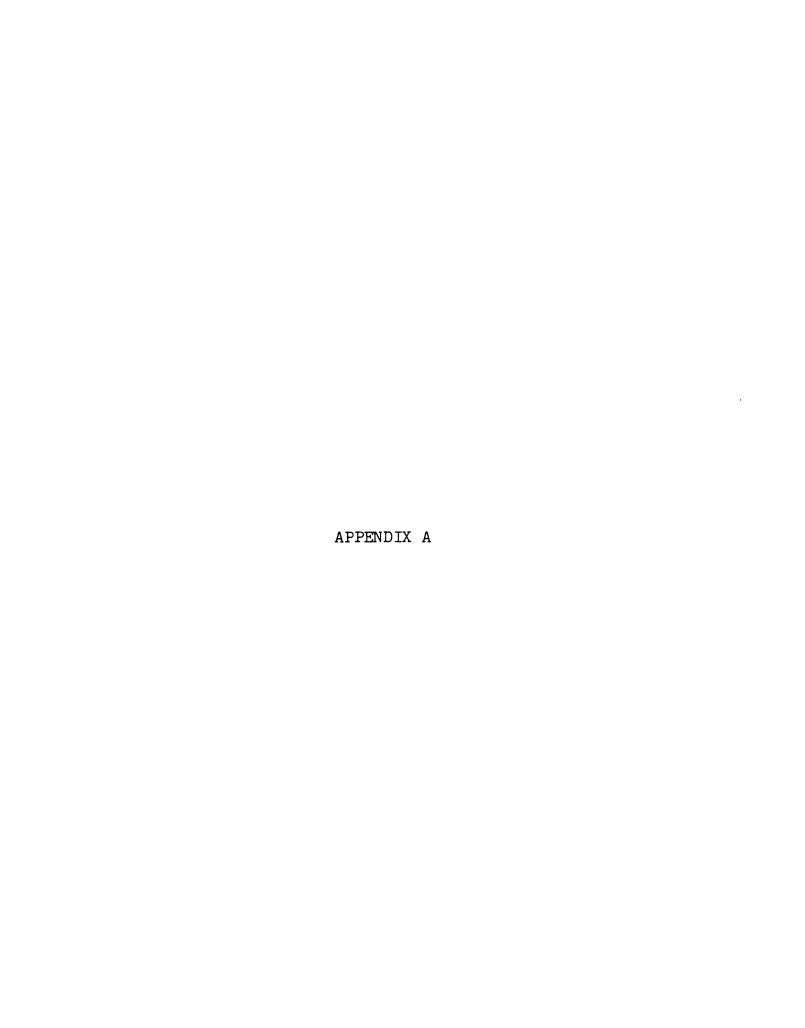
Section:	Sets:	Measure(s):
	(0,2,5,8)	93
	(0,1,4,7)	95
	(0,1,2,4,5)	96
	(0,1,3,5,6,9)	102
	(0,2,4)	111
Parodia; Stirngs:	(0,1,3,4,8)	49-54
	(0,2,4,8)	60
	(0,1,3,6,8)	75-77
	(0,1,2,3,4)	85
	(0,1,2,4,6,7,8,9)	98-101
	(0,1,2,3)	118-119
	(0,1,3,6)	119
	(0,2,3,4,6,7,9)	123-125
Parodia; Piano:	(0,1,3)	47
	(0,1,3,4,8)	56, 58, 77, 87
	(0,1,5,6)	85-86
Parodia; Harp:	(0,1)	56, 57, 88, 62, 63, 67, 79, 80, 87
	(0,1,3,7)	60
Capriccioso; Woodwinds:	(0,3,4,7)	210, 212
Strings:	(0,1,5,8)	138-140, 216
	(0,1,2,3,6)	163-164
	(0,2,3,5)	187
		

TABLE IV-5 Continued

Section:	Sets:	Measure(s):
<pre>Capriccioso; Brass:</pre>	(0,2,3,5,6,8)	172-178
	(0,1,2,3,6)	205-207, 209-210

The most common vertical intervals in the $\underline{\text{Horn Concerto}}$ are the tritone, major and minor seconds, and thirds.





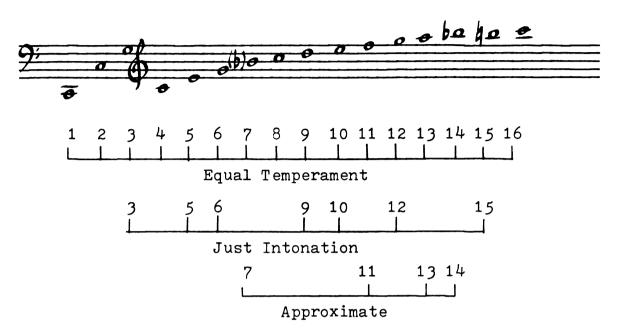
APPENDIX A DERIVATION OF QUARTER-TONES

This concerto is written for a double horn with an F and B-flat side (side refers to a specific horn on a double horn; ie., F side = F horn); a single F or B-flat horn could not produce all the tones called for. On each side there are seven different fingering combinations available, and each combination enables a player to produce sixteen harmonics. Since there are two fingerings on the B-flat side that overlap the F side (fingerings 1-3 and 1-2-3, on the B-flat horn equal 0 and 2 on the F horn), therefore, twelve different harmonic series exist. Every harmonic series contains five tones of equal temperament (1, 2, 4, 8, and 16), seven of just intonation (3, 5, 6, 9, 10, 12, & 15), and four which approximate tones in today's system of tuning (7, 11, 13, & 14).

Tables A-I through A-V illustrate, at written F horn pitch (a perfect fifth above concert pitch), overtone series for every combination on horns in F, B-flat, A, high f, and

¹⁰n a three-valve horn, the first and second valves lower the open horn a major and minor second respectively. Some Europeans prefer a horn with an ascending-third valve which raises the instrument a major second. However, the most common horns, single and double, have a descending-third valve that lowers a horn a minor third. The total possible fingerings on an instrument with a descending-third valve are: 0, 2, 1, 1-2, 2-3, 1-3, 1-2-3, and 3; but since 3 and 1-2 lower the horn the same distance, and 3 is usually too flat, only 1-2 will be considered. The elimination of the third valve creates seven unique fingering combinations. On some single B-flat horns, 1-2 is too sharp and only 3 is used; this still leaves seven different fingering combinations.

FIGURE A-I



high e (high f horns are one-half the length of a standard F horn; high e horns are one-half step lower than high f horns). Figure A-III illustrates quarter-tones from e-flat to b, along with all possible fingerings from Tables A-I through A-V.

The solo horn fingerings in measure 250, as shown below, relate to the seventh harmonics of the following fingerings: B-flat side: 0, 2, 1, 1-2, 2-3, and F side 0, 2, 1, 1-2.

FIGURE A-II

Solo Horn; m. 250:



FIGURE A-III QUARTER-TONE FINGERINGS FROM EVERY SEVENTH AND ELEVENTH HARMONIC FINGERING IN WRITTEN F HORN PITCH

+ 9				£ 3	1 3
+9			0	1 3	1 2 3
- 0		0	2	1 2 3	0
-9		2	н	0	2
+0		1	1 2	2	1
+0		1 2	2	1	1 2
- 6	0	3	1	1 2	3
+	2	13	^{نا} 2 س	2	1 3
+ 8	1	1 3	0	13	1 2 3
→ 6	1	0	2	1 2 3	
- 9	2	2	1		
- 0	1	1	1 2		
+ 6	1 2 3	1 2	2 3		
- 9	0	3	1		
- R	2	1 3	1 2 3		
→	1	1 2 3			
-> 0	1 2				
- 9	3				
-	1				
->	1 2 3				
7197	N	Z	HO RN :	N	N
	F HORN:	A HORN		HORN	f HORN
	E4	A	- B	a)	4-1

#= one quarter-tone flat

TABLE A-I F HORN FINGERINGS AND HARMONIC SERIES IN F HORN PITCH

Fingerings:	0	(6) 0	000	0	o obele e
9:10	0	,(h) o	000	0	o oboto e
1 2: p	000	(b) o	000	0	000000
2	• # # • • • •	(b) o	000	0	0 0 0 0 0
2 3 9: 10 7: 00 7: 00	- 0 o	(b) o	000	0	00000
1 3 1 = 0 1 = 0	= 0 °	(4) 0	000	0	0 0 0 0 0
3 2:	O	(b) o	000	0	0 0 00 0

TABLE A-II
B-FLAT HORN FINGERINGS AND HARMONIC SERIES IN F HORN PITCH



TABLE A-III A HORN FINGERINGS AND HARMONIC SERIES IN F HORN PITCH



TABLE A-IV
HIGH f HORN FINGERINGS AND HARMONIC SERIES IN F HORN PITCH

Fingerings:	8ve
0 4.	To obehe o
9: 0 0 0	(1)0 000000
2	8ve - 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
	8ve 000000000000000000000000000000000000
1 2 9:4 0 0 0 0	842 000000000000000000000000000000000000
2 3	840 00000000000000000000000000000000000
1 3 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	8xe 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 2 3 9: hb b b b b b b b b b b b b b b b b b b	8xe 0 0 0 0 0 0 0 0 0 0 0 0

TABLE A-V
HIGH e HORN FINGERINGS AND HARMONIC SERIES IN F HORN PITCH



All of the seventh and eleventh harmonics in Tables A-I through A-V were tested on two horns with a Hewlett-Packard 55221A Electronic (frequency) Counter. The first horn tested, a Holton 179, contained an F and B-flat side, and the second, a Paxman 41, contained a B-flat and a high f side, with the addition of a second thumb key which lowered each side one-half step. Table A-VI illustrates tested quartertones, Just and Equal temperament frequencies of traditional pitches, and calculated Equal temperament quarter-tone frequencies in Herzt or cycles per second. In most cases, the tested frequencies were higher than the calculated frequencies. These higher pitches can be corrected by the horn player covering the bell aperture with the right hand. Table A-VII shows quarter-tone scale fingerings which are most accurate. However, these fingerings are not the most practical; they require several different horns. The only available instrument that would encompass all possible horn combinations is a triple horn with a second thumb lever that lowers each side a minor second. Although triple horns are available, few performers use them. The fingerings in Figure A-II are practical; they follow a convenient sequence on the double horn. Tables A-VIII and A-IX show two quarter-tone scale fingerings, one for the double horn, the other for a double descant.

TABLE A-VI JUST AND EQUAL TEMPERAMENT FREQUENCIES AND TESTED AND CALCULATED QUARTER-TONES IN CYCLES PER SECOND ON HORNS IN F, A, B-FLAT, HIGH f, AND HIGH e IN WRITTEN F HORN PITCH

JUST	204.4		218		249.9		245.3		261.1		272.5	
EQUAL	202		220		233		9.942		261.6		277.2	
HOLTON F		225		762		243		260		274		787
PAXMAN A												787
CALCULATED												
QUARTER-TONES		214		227		240		254		269		285
•	-0	->	٠-	→	77	~		→	-50	→	_50	7
		-				•	S	•	-	-	-	•
W								•	,	0 6	00	0
		9	•	0	0							
1												

JUST	294.3		306.5 312		327		348.8		367.9		392.4	
EQUAL	293.7		311.1		329.6		349.2		370		392	
HOLTON F		306		326		346		361		387		804
PAXMAN A		301		312		344		359		383		904
HOLTON B-FLAT		296		321		342		363		384		804
PAXMAN B-FLAT		296		321		343		362		383		410
PAXMAN HIGH e												707
CALCULATED												
QUARTER-TONES		302		320		339		360		381		403.6
	\$	-	_1	-	-	-	1	-	_\$	-	4	•
	•	>	•	>		٣	-	*	•	*	5	•
7		9	9	9		Ø	D	0	0	0	0	0 0
(3				,					-		

TABLE A-VI
JUST AND EQUAL TEMPERAMENT FREQUENCIES AND TESTED AND CALCULATED QUARTER-TONES
IN CYCLES PER SECOND ON HORNS IN F, A. B-FLAT, HIGH f, AND HIGH e
IN WRITTEN F HORN PITCH

	604		964		6.654		490.5		523.2		545
					470.9						558.1
QUAL	415.3		044		466.1		493.6	1	523.2		4.455
OLTON F		429		458							
AXMAN A		428		450		424		516		532	
OLTON B-FLAT		964		452		477		508		518	
AXMAN B-FLAT		421		453		481		516		545	
AXMAN HIGH e		431		844		473		905		541	
I HIGH I		484		455		624		513		537	
ALCULATED											
UARTER-TONES		427.9		453.1		084		508.4		538.8	
•	-	→ _	-	→ (→ o	D-0	→ O	0	→ \$	4
-	00	0	0								
•		-									
13											

TABLE A-VI JUST AND EQUAL TEMPERAMENT FREQUENCIES AND TESTED AND CALCULATED QUARTER-TONES IN CYCLES PER SECOND ON HORNS IN F, A, B-FLAT, HIGH f, AND HIGH e IN WRITTEN F HORN PITCH

JUST		9.885		613		654.1
				627.9		
EQUAL		287.3		9.229		659
PAXMAN A	695		709			
HOLTON B-FLAT	572		709		049	
PAXWAN B-FLAT	572		709		049	
PAXWAN HIGH e 572	572		709		17179	
PAXMAN HIGH f	573		209		249	
CALCULATED						
QUARTER-TONES 570.9	570.9		605		640.8	
	→ '	4	4	.e. (→ (ъ'
0	14	φ	pa	20	4.2	4
	•					
(W)						
			_			

TABLE A-VII FINGERINGS FOR ACCURATE QUARTER-TONES

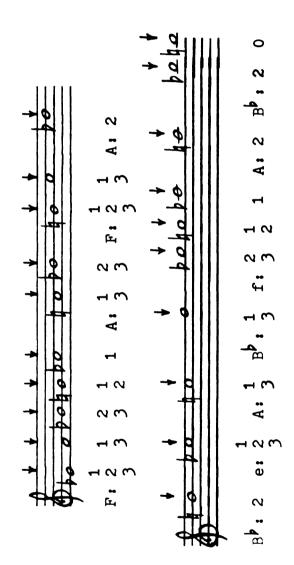
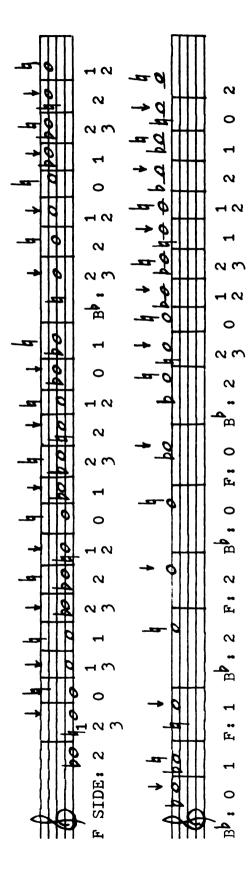


TABLE A-VIII QUARTER-TONE FINGERINGS FOR THE F/B-FLAT DOUBLE HORN



ë ~ ~ A: 0 ~ E E ~ A: 2 2 0 0 - 2 ~ 0 2 5 25 В**р** a ~ 25 A: ÷ 0 ~ A : 25

TABLE A-IX QUARTER-TONE FINGERINGS FOR THE B-FLAT(A)/HIGH f(e) DOUBLE DESKANT



APPENDIX B THEA MUSGRAVE'S WORKS (1953-1977)

BALLETS

A Tale for Thieves (1953)

One act; scenario based on The Pardoner's Tale of Chaucer.

Beauty and The Beast (1968-69)

Two acts; chamber orchestra and electronic tape; scenario by Colin Graham, based on "Bell et la Bete" by Mme de Villeneuve.

Commissioned by the Gulbenkian Foundation.

First performance: the Scottish Theatre Ballet at Sadler's Wells, 1969, conducted by Kenneth Alwyn, choreography by Darrell.

OPERAS

The Abbot of Drimrock (1955)

Chamber opera for seven singers, violin, cello, piano, celesta, percussion.

One act; libretto by Maurice Lindsay, based on one of Wilson's "Tales of the Border;"

First performed in concert version by Park Lane Opera, 1958, conducted by Myer Fredman.

First staged performance: the National School of Opera, 1962, conducted by Lawrence Leonard, directed by Anthony Besch.

The Decision (1964-65)

Three acts; libretto Maurice Lindsay.

First performance by The New Opera Company at Sadler's Wells, 1967, conducted by Leon Lovett, directed by Colin Graham.

The Voice of Adriane (1972-73)

Chamber opera in three acts; libretto by Amalia Eluera, based on Henry James' "The Last of the Valerii."

Commissioned by the Royal Opera House with the assistance

OPERAS

from the Gulbenkian Foundation. First performance by the English Opera Group at the Aldenburgh Festival, conducted by the composer, directed by Colin Graham.

ORCHESTRAL WORKS

<u>Divertimento</u> (1957) For string orchestra.

Obliques (1958)
For harp, celesta, timpani, percussion, and strings.
First performances by the BBC Scottish Orchestra, 1959, conducted by Colin Davis.

Scottish Dance Suite (1959)

Perspectives (1961)

Sinfonia (1963)

Festival Overture (1965)
Commissioned by the City of Glasgow for the Commonwealth Arts Festival, 1965.
First performance by the Scottish National Orchestra conducted by Alexander Gibson.

Nocturne and Arias (1966)
For harp, timpani, percussion, and strings.
First performance by the Radio Orchester Beromeunster,
Zurich conducted by Norman Del Mar.

Concerto for Orchestra (1967)
Commissioned by Feeny Trust.
First performance by the City Birmingham Symphony Orchestra, 1968, conducted by Hugo Rignold.
U.S. premiere: the Philadelphia Orchestra, conducted by the composer, 1976.

Clarinet Concerto (1968)
Commissioned by the Royal Philharmonic Society.

ORCHESTRAL WORKS

First performance by the BBC Symphony Orchestra, 1969, conducted by Colin Davis; clarinetist, Gervase de Peyer. U.S. premiere, on the West Coast: by the Los Angeles Philharmonic Orchestra, conducted by Gerhard Samuel, Michele Zukovsky, clarinet, 1971; East Coast: by the New York Philharmonic, conducted by Sarah Caldwell, Stanley Drucker, clarinet, 1975.

Night Music (1969)

Commissioned by the BBC.

First performance by the Welsh Orchestra, 1969, conducted by John Carewe.

U.S. premiere, on the West Coast: by the San Francisco Symphony Orchestra, conducted by Niklaus Wyss, 1975; on the East Coast: by the Syracuse Symphony Orchestra, conducted by Calvin Custer, 1975.

Memento Vitae (Concert in Homage to Beethoven) (1969-70) Commissioned by BBC (Scotland) and the Saltire Society. First performance by the BBC Symphony Orchestra, 1970, conducted by James Loughran.
U.S. premiere: by the Milwaukee Symphony Orchestra, 1970, conducted by Sarah Caldwell, 1975.

Horn Concerto (1971)

Commissioned by Mario di Bonaventura for Dartmouth Congregation of the Arts, U.S.A. First performance by the Scottish National Orchestra, 1971, conducted by the composer; Barry Tuckwell, Horn.

<u>Viola Concerto</u> (1973)

Commissioned by the BBC.

First performance by the Scottish National Orchestra, 1973, conducted by the composer, Peter Mark, viola; U.S. premiere: by the Pasadena Symphony Orchestra, conducted by Daniel Lewis, Peter Mark, viola, 1975.

Orfeo II (1975)

For solo flute and fifteen strings. First performance by the Los Angeles Chamber Orchestra, 1976, conducted by Neville Marriner; also, same year, same

orchestra, conducted by Thea Musgrave, David Shostac, flute.

CHAMBER MUSIC

Cantata for a Summer's Day (1954)
For vocal quartet, speaker, flute, clarinet, string quartet, and double bass; or flute, clarinet, and string orchestra.
Texts by Hume and Lindsay.

String Quartet (1958)
Commissioned by the University Court (Glasgow) under the terms of the McEwen Bequest.

Colloquy for violin and piano (1960)
Written for Manoug Parikian and Lamar Crowson for the Cheltenham Festival.

<u>Trio</u> for flute, oboe, and piano (1960) Commissioned by the Mabillon Trio.

Monologue for solo piano (1960) Written for Margaret Kitchin.

<u>Serenade</u> for flute, clarinet, harp, viola, and cello (1961) Commissioned by the John Lewis Partnership for the Melos Ensemble.

Excursions for piano - four hands (1965)
Commissioned by the London University Extra-Mural class,
Teddington.
(Eight duets for piano - four hands with one easy part).

Chamber Concerto No. 1 (1962)
For oboe, clarinet, bassoon, horn, trumpet, trombone, violin, viola, and cello.
Commissioned by the University Court (Glasgow) under the terms of the McEwen Bequest.

Chamber Concerto No. 2 - In homage to Charles Ives (1966) For flute (piccolo and alto flute), clarinet (bass clarinet), violin (viola), cello, and piano.

Commissioned by the Dartington Summer School of Music for the Vesuvius Ensemble.

Chamber Concerto No. 3 (1966)
For clarinet, bassoon, horn, two violins, viola, cello, and double bass.
Commissioned by the Anglo-Austrian Music Society for the Melos Ensemble.

CHAMBER MUSIC

Sonata for Three (1966) For flute, violin, and guitar.

Impromptu for flute and oboe (1967)
Written for Douglas Whittaker and Janet Craxton.

Music for Horn and Piano (1967) Written for Barry Tuckwell and Margaret Kitchin for the Zagreb Festival.

Soliloquy for guitar and tape (1969) Tape in collaboration with Daphne Oram. Written for Siegfried Behrend.

Elegy for viola and cello (1970) Written for Peter Mark and Geoffrey Rutowski.

Impromptu No. 2 for flute, oboe, and clarinet (1970) Commissione by the department of music, University College, Cardiff, in association with the Welsh Arts Council.

From One to Another for viola and tape (1970)
Tape in collaboration with Daphne Oram.
Written for Peter Mark for the Monday Evening Concert,
Los Angeles.

Spaceplay: A Concerto for Nine Instruments (1974)
For flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and double bass.
Commissioned by the Koussevitzky Music Foundation.
First performance by the London Sinfonietta, 1974.
U.S. premiere - East Coast: by the Chamber Music Society of Lincoln Center, 1975; West Coast: by the Monday Evening Concert, Los Angeles, 1976.

Orfeo 1, An improvisation on a theme (1975)
For flute and tape.
Commissioned by the BBC Transcription Services for James Galway.

VOCAL AND CHORAL WITH ORCHESTRA

Cantata for a Summer's Day (1954)

For vocal quartet, speaker, flute, clarinet, string quartet, and double bass; or flute, clarinet, and string orchestra. Texts by Hume and Lindsay.

First public performance by the Edinburgh International Festival, Saltire Singers, conducted by Hans Oppenheim.

Tritych (1959)

For solo tenor, strings, harp, three percussion, celesta (or piano).

Commissioned by the Saltire Society.

First performance by the London Symphony Orchestra, conducted by Meredith Davies, tenor, Duncan Robertson.

The Pheonix and The Turtle for small choir and and orchestra (1962)

Commissioned by the BBC.

First performance by the BBC Scottish Orchestra and Ambrosian Singers, conducted by Norman Del Mar.

The Five Ages of Man for chorus and orchestra (1963) For timpani, three percussion, piano, strings, and optional brass.

Commissioned by the Norfolk and Norwich Triennal Music Festival.

First performance by the Festival Choir and Orchestra, conducted by Charles Mackerras.

UNACCOMPANIED CHORAL MUSIC

Four Madrigals for SATB chorus (1953)

Song of The Burn for SATB chorus (1954)

Make Ye Merry For Him That Is Come (1961)
For sopranos, contraltos, and children's chorus (optional organ accompaniment).

John Cook for SATB chorus (1963)

UNACCOMPANIED CHORAL MUSIC

Memento Creatoris for SATB chorus (1967)
Optional organ accompaniment.

Two Chrismas Carols in Traditional Style (1966)
For solo soprano, SA chorus with TB chorus optional, oboe, or clarinet, or solo violin and strings.

Rorate Coeli for SATB chorus (1973)

MUSIC FOR YOUNG PEOPLE AND AMATEURS

Theme and Interludes (1960) For orchestra.

Marko the Miser (1960)

A tale for children to mime, sing, and play. Commissioned by Wayney Mann Ltd. for the Farnham Festival of Schools Music.

For recorders/violin, or clarinet/guitar/piano/percussion including glockenspiel and chime bars.

Excursions for piano, four hands (1965)

<u>Variations</u> for brass band (1966)

Sonata for Three (1966) For flute, violin, and guitar.

CONCERT BAND MUSIC

Scottish Dance Suite (1974)

SONGS

A Suite O'Bairnsangs for voice and piano (1953) Commissioned for the Scottish Festival, Braemar, 1953.

Five Love Songs for soprano and guitar (1955)

A Song for Christmas for high voice and piano (1958) Commissioned by the BBC, Scotland.

Sir Patrick Spens for tenor and piano (1961) Commissioned by Peter Pears. First performance by Peter Pears and Julian Bream at the Aldenburgh Festival.

<u>Primavera</u> for soprano and flute (1971) Written for Dorothy Dorow for performance at the Zagreb Festival.

PIANO MUSIC

Monologue (1960)

Excursions (1965)

LIST OF REFERENCES

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