Orchestral 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):


‘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.


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


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.


Book


“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


"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


