RPS THEA MUSGRAVE FUND

2026 APPLICATION GUIDELINES

At the Royal Philharmonic Society, we cherish composers and the music they give to the world. For over 200 years, we have supported composers to write music that inspires performers and audiences. In this, we have enjoyed a particularly happy association with the composer **Thea Musgrave** whose groundbreaking Clarinet Concerto the RPS commissioned in 1968, and whom we presented RPS Honorary Membership in 2022 in recognition of her remarkable musical achievements. You can read more about Thea and her music overleaf.

With support from Thea and her husband, the conductor **Peter Mark**, we were delighted in 2025 to launch a major new fund in Thea's name, to support more composers and performers dedicated to contemporary music. This was welcomed with great positivity and yielded a remarkable array of applications UK-wide. Consequently, we were pleased to announce almost £50,000 of grants, as detailed here on our website.

Moved by the appetite and appreciation from music-makers to this venture, Thea and Peter have generously agreed to replenish the fund, and we are now welcoming applications for a second year. There are two initiatives for which you can apply: please read the relevant section of these guidelines for further information. The **closing date** for applications for these grants this year is **Tuesday 7 July 2026.**

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If you may like this information in a different format, for accessibility reasons, In the first instance please contact Emily Porter, RPS Administrator, by phone on 020 7287 0019 or email at admin@philharmonicsociety.uk.

About Thea and Peter

Born in 1928, and still composing music almost a century later, **Thea Musgrave** is a musical icon. Over a remarkable international career, Thea has created a body of work bursting with energy, ready to leap off the page and seize our imagination. Her music abounds with such style and sophistication, constantly asking fresh and daring questions of musical forms and traditions. She lures us in by suffusing her music with so much of the world we know, drawing in particular on paintings, poems, myths and her Scottish heritage as the starting point for so many of her musical voyages.

She has long been beguiled by the inherent theatre of the concert hall, compelling soloists and ensembles to assume new formations, making audiences think anew about what we are witnessing onstage – and our part in it. This was evident in her thrilling Clarinet Concerto, proudly commissioned by the Royal Philharmonic Society in 1969. Thea has received many significant awards including two Guggenheim Fellowships, the Ivors Classical Music Award 2018, and The Queen's Medal for Music. She was awarded a CBE on the Queen's New Year's Honours List in 2002. In recognition of her remarkable artistry and achievements, we were proud to present Thea with RPS Honorary Membership in 2022. In February 2025, Thea's opera *Mary, Queen of Scots* was newly staged by the English National Opera to packed houses and much critical acclaim. We invite performers and audiences to delve into the extraordinary canon she has gifted us, teeming with treasure: athletic and adventurous for its players; atmospheric, suspenseful and cinematic for its listeners.

To discover more, visit the dedicated page on the website of her publisher Novello & Co and Chester Music, part of Wise Music Group, which features her complete repertoire, details of key works, her biography and career highlights, and a short film of Thea talking about her music.

Above - Peter and Thea rehearsing at home and at the Royal Albert Hall with the Royal Scottish National Orchestra for the 1971 BBC Proms performance of Thea's Viola Concerto; overleaf - Thea and Peter recently

Peter Mark is a renowned conductor, viola player and teacher. For over 35 years, he conducted Virginia Opera where he was also Founding Artistic and General Director. In this role, leading over 100 productions, he conducted the US premiere of Thea's opera *Mary, Queen of Scots* and the world premiere of her opera *A Christmas Carol*, both of which he has recorded. He subsequently conducted the forces of the Royal Opera at Sadler's Wells in the European premiere of the work. He has conducted on five continents, and also worked extensively as an opera coach with singers around the globe live and on Zoom with his unique OperaVoiceBodyWork.com.

Peter began his career as an eminent viola player, and toured extensively throughout Europe, South America, and the UK as a soloist. He performed as Principal with Chicago Lyric Opera, Assistant Principal at the Los Angeles Philharmonic, and teaching at the University of California, Santa Barbara, where he met visiting professor Thea Musgrave. They were married in 1971 in London. In 1973, Thea wrote her Viola Concerto for Peter which he premiered that year at the BBC Proms with the Royal Scottish National Orchestra and Thea conducting.

RPS Thea Musgrave Composition Grants

Throughout Thea's career, she has treasured having dedicated time to shape ideas with extraordinary musicians. We are looking to offer several grants to support **established composers** writing a **new chamber-scale work** for **an established solo performer, duo or small chamber ensemble** – not only contributing to their commission, but within each grant vitally giving them and their intended performers some means to devote focused workshop and rehearsal time to its creation. We expect to support resourceful composers already in conversation with the performers with whom they wish to collaborate. We want to help them realise their aspirations to optimal effect, and funding is contingent on recipients' commitment to bring their music to live audiences through more than one performance.

This year, we expect to offer a total of £25,000 in grants for this, likely split between 3 to 5 composers, with **grants in the region of £5,000 to £10,000 each**. The **closing date** is 11am on **Tuesday 7 July 2026**. If for access reasons or exceptional personal circumstances, you may not be able to submit an application by the closing date, please be in touch to discuss the possibility of a short extension to make your submission. In the first instance please contact Emily Porter, RPS Administrator, by email at admin@philharmonicsociety.uk or phone on 020 7287 0019.

We expect to let applicants know outcomes in September. Given this, activity for which you are applying should not be scheduled to take place prior to November 2026.

Who can apply?

As the RPS exists to support UK music-making, these grants are for established professional composers of any nationality either based in the UK and/or whose plans involve collaboration with UK performers, and performance to UK audiences.

All composers are unique and establish their careers in different ways, so we look forward to hearing from a broad range of applicants. Nonetheless, this particular fund is for composers who have already launched their career and are no longer in education/training nor applying for development programmes (such as the RPS Composers programme).

Above - Thea with a range of creative collaborators including Nicholas Daniel (oboe), Evelyn Glennie (percussion), Andrew Watts (countertenor) and Alison Balsom (trumpet)

Applicants should be able to demonstrate an original voice and significant musical proficiency, and how their music has already been positively embraced by performers and audiences.

The performers with whom you plan to collaborate should also be professionally established. Reflecting the associations Thea has enjoyed with the soloists pictured on the previous page, she is keen to support 'one-on-one' collaborations, where a closely focused, creative communion can be achieved. Duly, applications where the performer is a soloist will be favoured, though this may include an accompanist. We will also consider applications where the performer is a duo or a small chamber ensemble (such as a string quartet, but not much larger) that principally performs as one named act. This does not include chamber groups formed from members of larger ensembles, nor chamber orchestras which are generally rather larger in scale than Thea envisages for a focal collaboration like this.

We generally expect to give grants that will enable composers to collaborate with performers they have not worked with before. If you have worked together before, the application must compellingly express how this new venture will break new creative ground for you, significantly different from what you have achieved together before.

As a charity, we are keen to support a wide range of musicians and initiatives. If you have already received any kind of funding from the RPS within three years of the closing date (since 7 July 2023), we ask you not to apply at this time, but if eligible you may do so in a future year once that period has expired.

We continually strive to address how we can minimise barriers to the widest possible range of applicants. We are proud to adopt Sound and Music's Fair Access Principles and are signed up to the Keychange initiative, aiming to achieve 50:50 parity of marginalised genders in those we support. We warmly welcome applications from people of all backgrounds, particularly under-represented demographics, such as those who represent the global majority, those who are disabled, and those from working class backgrounds. If you feel that any part of our offer – or the experience in applying for it – could inhibit you or another candidate from applying, please do let us know (our contact details are below) and we will be happy to address this.

How to apply

Applicants are required to complete our online application form, or elect another person to do so on their behalf if needed. We encourage you to take time and care in completing the application form to ensure it represents you well. Before you submit it, please ensure you have provided everything we need, and actively check that all links you've supplied are working, as we cannot reasonably chase up or review incomplete applications. As part of your application, you will need to submit two of your compositions for consideration by our panel, as detailed below.

About you and your plans

In the form, you will first be asked to tell us some basic information about yourself and provide a link to an online biography (on your own website or another platform) so we can read more about your achievements to date. You will next be asked several questions, detailed below. Please write in the first person and provide answers tailored to this application, not copied from other contexts. We recommend that you draft answers offline in a Word

document or similar, which you can save, and copy and paste your answers into the online form when you are ready to submit. Each answer has a maximum word count of 200.

1. Tell us about your recent achievements and current situation as a composer.

Give us a summary of your recent achievements as a composer including key dates, demonstrating how your music has been positively embraced by performers and audiences. We also encourage you to be open about your current situation, telling us about any setbacks or limitations you may have experienced lately, and how this opportunity could help you move forward professionally.

2. Tell us about the piece of music you would write with RPS support.

You should detail your intended instrumental/vocal forces, and tell us about the performers with whom you plan to collaborate, and why you would like to work with them. While we expect plans to be provisional at this stage, detail how you will collaborate: where and when, and how you will use the time you spend together. Let us know what you hope to achieve artistically together, for your mutual benefit and for the benefit of audiences.

3. Tell us about your performance plans for the new work.

We want your music to find a big audience. Though plans will still be taking shape, give us as clear a picture as possible of when you expect your designated performers to programme the work, ideally in multiple performances, and other steps you may have in mind for other performers to embrace the work, and for it to be recorded or shared digitally.

Rather than supply written answers, we find some applicants appreciate the option of supplying such material in a simply filmed medium instead. If you prefer to answer these questions in a filmed format, you should provide a link to one short film in which all the above is addressed, not exceeding a total of 6 minutes in duration. We anticipate this will mostly entail the applicant talking to camera. This need not be high-quality and we welcome it being filmed on a smartphone or similar. This should be submitted as a link to YouTube or Google Drive, and the footage should remain visible there until the start of September 2026. You may supply a link to footage that is 'unlisted' but please ensure to include any passwords with your link, if applicable, in the application form.

Performer statement

To give us peace of mind that your designated performer is fully engaged with your plans, you should ask them to write, in the first-person, a paragraph outlining why they are looking forward to collaborating with you and what they hope to achieve from this. In this, they should confirm their plans to perform the piece and how they intend to make it an enduring part of their repertoire. Their statement should have a maximum word count of 200 and be copied and pasted into your application form. If you are planning to collaborate with a duo or small chamber ensemble, this can be from a named representative of the group.

Compositions

Next in the application form, we ask all applicants to submit two compositions of their own original work. These may be of any instrumental/vocal combination and should demonstrate your ability to compose for different forces. Applicants need to provide a PDF score for each work and a recording.

We generally expect that the music you write is notated in some form, likely using Western notation or a graphic score. We ask you to upload your PDF scores to a dedicated RPS

Dropbox folder - the link to this is here and also provided in the application form. Each PDF should be submitted using the following filename format: Forename Surname – Title of work Scores must be uploaded by the closing date of 11am on **Tuesday 7 July**.

If you do not produce scores, in the application form there is a section where you should explain your practice and how alternatively you communicate your intentions to performers to fulfil.

Recordings of performances or workshops with musicians are preferred but electronic recordings (such as notation software audio) are accepted where opportunity to obtain a recording with live musicians has been limited.

For each piece, we will accept either the complete work or a movement from it, but multiple movements from one piece cannot be considered as separate works. We appreciate some applicants may have taken a career break (which you can outline in your first written answer) and as such might not be able to submit two recent works. Nevertheless, if possible, we ideally ask that at least one of your pieces be a recent composition.

You should upload your recordings to the internet using YouTube or Google Drive. Both are free and easy to set up an account with, and you can set your recordings as private or unlisted if you prefer not to share them publicly. Please ensure your recordings are clearly labelled with their title and your name online, and check that the links work and will be accessible till the start of September 2026. If for exceptional reasons you are unable to use YouTube or Google Drive, please email us and we will suggest another way for you to submit your recordings.

In the application form, you need to provide the title and duration of each work, and a link to where we can find the recording online (to YouTube or Google Drive). If the link is private, make sure you tell us the password in your application form. If your composition does not begin at the very start of any recording you submit, please state the time in minutes and seconds when it begins in the application form.

Budget

Applicants must complete our simple budget template (which you can download here) then upload this in your application form. In your budget, you should itemise what portion of our grant represents a contribution to your time writing the piece, and also a contribution towards yours and your performers' time in meeting to workshop and rehearse ideas. You might also itemise logistical costs incurred in this, such as venue hire, travel, and other necessities. It is likely that our grant will not cover your project costs outright so in your budget you should tell us about other funds secured or that you are hoping to raise to meet your costs and fulfil your aims. The budget template invites you to specify how much you would ideally like to receive from the RPS, mindful that we expect to offer grants in the region of £5,000 to £10,000.

Finally, the application form invites you to take a moment to answer some standard inclusivity monitoring questions. Doing this is so helpful to us all collectively in classical music. We are committed to working with colleagues sector-wide to ensure we are representing excellence, creativity and innovation in music-making within a diverse, multicultural society. Thank you for playing your part in this. The information you provide in your application will only be used in accordance with our Privacy Policy as found on our website.

Next steps

After the closing date, applications will be read and reviewed with care. From this, we will create a shortlist of applications to share with Thea Musgrave and Peter Mark for their approval. Thank you for your patience as we fulfil this. We aim to let all applicants know outcomes in September.

Those we can support will be given a grant offer letter. It may well be that – given limited funds available – we can only grant you a portion of what you asked for. In this instance, you will need to confirm that you can still fulfil your plans with this before accepting. Once the terms of the letter have been formally accepted by you, payment of the grant will be made to your bank account in two instalments. The first, larger instalment will be paid within a few weeks of your acceptance. The second will be paid around the time of your premiere, on receipt of a signed, printed copy of the work you have written. This is a tradition dating back to when the Society commissioned Beethoven's Ninth Symphony whose autographed score is now in the British Library. We have autographed scores of every subsequent piece the RPS has commissioned, and look forward to you joining that collection. Following the completion of your work, it is your responsibility to prepare the parts and score for the musicians.

Those to whom we offer grants we will be proud to regard as RPS Composers, joining a significant lineage the charity has supported over 200 years. You will be expected around the premiere and future performances, as well as online and in the work's score, to acknowledge the support of the RPS Thea Musgrave Fund. A set of guidelines for such acknowledgement will be presented to recipients with our grant offer.

Our small management team will take great pride in doing what we can to support you and promote your plans. From time to time, we will ask you to account your progress to us, not least for us to share with Thea and Peter. We may also ask you to create some content – such as a short written or simply filmed account – of your initiative, or come to the RPS office to be filmed, for us to share with RPS Members and supporters, and with a wider audience to foster greater interest in your music.

If you would like any guidance in making an application, or to establish if your plans are eligible for consideration, please get in touch. In the first instance please contact Emily Porter, RPS Administrator, by email at admin@philharmonicsociety.uk or phone on 020 7287 0019.

RPS Thea Musgrave Performance Grants

Thea's remarkable catalogue of compositions spans decades and is a veritable treasure trove for performers and programmers. Following the huge success of her *Mary, Queen of Scots* staged by the English National Opera in 2025, we are committed to encouraging more musicians and musical organisations to delve in, discover and embrace Thea's many musical gems, and share them with UK audiences. As Thea's centenary year approaches – in 2028 – now is a particularly apt moment to be thinking about bringing her exhilarating music to the stage.

A great place to start is Thea's dedicated page on the website of her publisher Novello & Co and Chester Music, part of Wise Music Group, which features her complete repertoire, details of key works, her biography and career highlights, and a short film of Thea talking about her music. The team at Wise Music will be so pleased to hear from you if you are interested in programming Thea's works. They can provide any further information you may need about the logistics of doing this.

We plan to offer several grants to help performers, ensembles, festivals and venues to put Thea's music at the heart of their UK programming, and promote it in distinctive ways to captivate audiences. We are particularly keen to see creative and imaginative responses to Thea's music, and real zeal to make a distinctive feature of it in your future plans, matching the impactful character of the music itself. Below you will find a list of works by Thea we supported with 2025 grants. To build on what we started last year, we will prioritise applications this year that entail other works by Thea. As an appendix at the end of these guidelines, and on an additional new webpage linked here, you will find details of a range of works Thea would be particularly pleased to see programmed in the run-up to – and during – her centenary year in 2028.

Above - English National Opera's 2025 production of Thea's *Mary, Queen of Scots*; Antonio Pappano and the London Symphony Orchestra performed Thea's *Phoenix Rising* at the Barbican and Bristol Beacon in 2025

This year we expect to offer a total of £25,000 in grants for this, likely split between 3 to 5 recipients, with **grants in the region of £5,000 to £10,000 each**. At this level, we do not expect grants to cover your performance plans outright, but represent a useful contribution to help you presents Thea's music notably in forthcoming performances, in a dedicated festival, or across a season.

The **closing date** is 11am on **Tuesday 7 July 2026**. If for access reasons or exceptional personal circumstances, you may not be able to submit an application by the closing date, please be in touch to discuss the possibility of a short extension to make your submission. In the first instance please contact Emily Porter, RPS Administrator, by email at admin@philharmonicsociety.uk or phone on 020 7287 0019.

We expect to let applicants know outcomes in September. Given this, activity for which you are applying should not be scheduled to take place prior to November 2026.

Who can apply?

As the RPS exists to support UK music-making, these grants are for established UK-based performers, and organisations that produce classical music performances in the UK.

We look forward to hearing from a broad range of applicants. Performers who apply should have already launched their career and no longer be in education/training nor applying for development programmes. Performers can be soloists or ensembles. You can also apply if you organisationally or individually produce classical music performances in the UK, so long as you have a demonstrable track record of achieving this to a high standard with proven success drawing significant audiences and profile. We expect ensembles, venues, festivals, opera companies, and independent promoters to be among the applicants.

As a charity, we are keen to support a wide range of musicians and initiatives. If you have already received any kind of funding from the RPS within three years of the closing date (since 7 July 2023), we ask you not to apply at this time, but if eligible you may do so in a future year once that period has expired.

We continually strive to address how we can minimise barriers to the widest possible range of applicants. We are proud to adopt Sound and Music's Fair Access Principles and are signed up to the Keychange initiative, aiming to achieve 50:50 parity of marginalised genders in those we support. We warmly welcome applications from people of all backgrounds, particularly under-represented demographics, such as those who represent the global majority, those who are disabled, and those from working class backgrounds. If you feel that any part of our offer – or the experience in applying for it – could inhibit you or another candidate from applying, please do let us know (our contact details are below) and we will be happy to address this.

How to apply

Applicants are required to complete our online application form, or elect another person to do so on their behalf if needed. We encourage you to take time and care in completing the application form to ensure it represents you well. Before you submit it, please ensure you have provided everything we need, and actively check that all links you've supplied are working, as we cannot reasonably chase up or review incomplete applications.

About you and your plans

In the form, you will first be asked to tell us some basic information about yourself / your ensemble / your organisation and provide a link to an online biography or equivalent (on your own website or another platform) so we can read more about your achievements to date. You will next be asked several questions, detailed below. Please write in the first person and provide answers tailored to this application, not copied from other contexts. We recommend that you draft answers offline in a Word document or similar, which you can save, and copy and paste your answers into the online form when you are ready to submit. Each answer has a maximum word count of 200.

1. Tell us about your recent performances and programming.

Give us a summary of your recent performances and programmes, what made them successful and distinctive, with some quantitative and/or qualitative insights on the audiences that they drew.

2. Tell us your aspirations for programming Thea's music.

Firstly, please state which piece, or pieces (as a list), by Thea you intend to programme, then why you have chosen them, and the context in which you intend to feature them. While we expect plans to be provisional at this stage, give us much information as you can about performances you are planning that will include the music, with dates and venues where known.

As noted, we will prioritise applications this year that programme works not supported by the RPS in 2025. We duly encourage you to **think beyond the following works** which we already supported with grants last year:

Aria
Canta Canta
Dawn
In Celebration
Night Windows
The Seasons
Snapshots
Piccolo Play
Phoenix Rising
Pierrot
Primavera

See the appendix at the end of these guidelines, or the webpage linked here, for details of works Thea would be particularly pleased to see programmed.

3. Tell us what else you would do around the performances to generate profile.

We want your endeavours to find a big audience. Though plans will still be taking shape, let us know what aspirations you have for promoting the music, to draw audiences to the performances and to generate interest in Thea's music, such as through online / digital marketing measures. Here let us know any plans you may have to record the music.

Rather than supply written answers, we find some applicants appreciate the option of supplying such material in a simply filmed medium instead. If you prefer to answer these questions in a filmed format, you should provide a link to one short film in which all the above is addressed, not exceeding a total of 6 minutes in duration. We anticipate this will mostly entail the applicant talking to camera. This need not be high-quality and we welcome it being filmed on a smartphone or similar. This should be submitted as a link to YouTube or Google Drive, and the footage should remain visible there until the start of September 2026. You may supply a link to footage that is 'unlisted' but please ensure to include any passwords with your link, if applicable, in the application form.

Budget

Applicants must complete our simple budget template (which you can download here) then upload this in your application form. In your budget, you should specify the size of grant you would ideally hope to receive from us – mindful that we expect to offer grants in the region of £5,000 to £10,000 – and itemise all the key elements of the project and their likely costs, to give us a reassuring picture that your proposal can be fulfilled. We do not expect that our grant will cover your project costs outright so in the budget document you are asked to confirm that you will source yourself whatever further means are necessary beyond our grant to fulfil your plans.

Finally, the application form invites you to take a moment to answer some standard inclusivity monitoring questions. Doing this is so helpful to us all collectively in classical music. We are committed to working with colleagues sector-wide to ensure we are representing excellence, creativity and innovation in music-making within a diverse, multicultural society. Thank you for playing your part in this. The information you provide in your application will only be used in accordance with our Privacy Policy as found on our website.

Next steps

After the closing date, applications will be read and reviewed with care. From this, we will create a shortlist of applications to share with Thea Musgrave and Peter Mark for their approval. Thank you for your patience as we fulfil this. We aim to let all applicants know outcomes in September.

Those we can support will be given a grant offer letter. It may be that we can only grant you a portion of what you asked for. In this instance, you will need to confirm that you can still fulfil your plans with this before accepting. Once the terms of the letter have been formally accepted by you, payment of the grant will be made to your bank account in two instalments. We will agree a timeframe with you for when we pay the instalments based on your plans.

You will be expected around all of your performances, and also online, to acknowledge the support of the RPS Thea Musgrave Fund. A set of guidelines for such acknowledgement will be presented to recipients with our grant offer.

Our small management team will take great pride in doing what we can to support you and promote your plans. From time to time, we will ask you to account your progress to us, not least for us to share with Thea and Peter. We may also ask you to create some content – such as a short written or simply filmed account – of your initiative, or come to the RPS office to be filmed, for us to share with RPS Members and supporters, and with a wider audience to foster greater interest in your music.

If you would like any guidance in making an application, or to establish if your plans are eligible for consideration, please get in touch. In the first instance please contact Emily Porter, RPS Administrator, by email at admin@philharmonicsociety.uk or phone on 020 7287 0019.

Thank you for your interest in the RPS and best wishes for your application.

Left - composers Malcolm Williamson, Richard Rodney Bennett, Thea Musgrave and Peter Maxwell Davies meeting for tea; right – composers Elizabeth Maconchy and Aaron Copland with Thea on Aldeburgh beach

Thea Musgrave – selected works

We are pleased to offer some inspiration if you are considering programming Thea Musgrave's music. Over multiple decades, Thea has composed music for many different forces, embracing many imaginative touchstones, united by drama, colour, and daring originality. You will find the complete catalogue of Thea's available works on the dedicated page on the website of her publisher Novello & Co and Chester Music, part of Wise Music Group. The team at Wise Music will be so pleased to hear from you if you are interested in programming Thea's works. They can provide any further information you may need about the logistics of doing this.

This year, we have invited Thea to share a list of works, as follows, that she would be particularly pleased to see programmed in the run-up to – and during – her centenary year in 2028.

In most cases, the title of each piece is a link to its respective page on her publisher's website where you can find out more information, including precise scoring. Many of the works listed have been recorded, so you can likely hear them wherever you listen to music online.

Orchestra

All Thea's works are inherently dramatic, so it stands to reason that her orchestral works are particularly striking. Each are immediate in their impact and captivating in their constant pursuit of fresh orchestral colour. Thea relishes the palette an orchestra offers, and even in her largest works, laden with textures, it's remarkable how clearly even the tiniest instrumental features cut through. These are adventure playgrounds for players and audiences alike.

Concerto for Orchestra (1967) *23 mins*

Loch Ness – A Postcard from Scotland (2012) *8 mins*

Turbulent Landscapes (2003) *26 mins*

Soloist(s) and Orchestra

Throughout her career, Thea has found particularly vivid inspiration in the prospect of a sole musician in opposition and in league with a vast army of them. In the trailblazing Clarinet Concerto – commissioned by the Royal Philharmonic Society – Thea set out to explore the visual as well as sonic drama of the form, with the soloist physically venturing around the stage, confronting, questioning, and finding kinship amongst different facets of the orchestra. This enquiry recurs throughout her catalogue, right up to last year's hypnotic *In Memoriam*, commissioned by BBC Radio 3 for its '25 for 25' series, and paying tribute to the late Queen Elizabeth II.

The ink is still drying on Thea's latest work: a new concerto for bassoon and orchestra. If you are interested in mounting a high-profile UK premiere of the work, we will be pleased to address the possibility with you, and grant you priority access to its score.

Bassoon Concerto (2025) *duration tbc*

Clarinet Concerto (1968) *24 mins*

Concerto for Horn (1971) *22 mins*

Helios (1994) for oboe and orchestra (with full and reduced orchestrations) *17 mins*

In Memoriam (2024) for oboe, violin, and orchestra *6 mins*

Journey through a Japanese Landscape (1994) for marimba and wind orchestra *23 mins*

Songs for a Winter's Evening (1995) for soprano and orchestra *21 mins*

Trumpet Concerto (2019) *20 mins*

Two's Company (2005) for oboe, percussion, and orchestra *21 mins*

Viola Concerto (1973) *23 mins*

Stage Works

After the huge sell-out success of *Mary, Queen of Scots* at the English National Opera, a new generation is discovering that Thea is one of the UK's truly great opera composers. Each of her stage works abound in character and intrigue: from the ever-timely stories of real-life revolutionaries Harriet Tubman and Simón Bolívar, to adaptations of two beloved tales in which the protagonist existentially reckons with fantastical alternate futures: Dickens's *A Christmas Carol*, and the American classic An Occurrence at *Owl Creek Bridge*.

Joining these is an exciting new prospect: Thea's brand new chamber opera based on Virginia Woolf's time-travelling shape-shifting *Orlando*. In this radical re-telling, which the author herself is a character, playing a central, spoken part. Thea and Wise Music are now welcoming conversations about a high-profile UK premiere for *Orlando*, for which additional funds beyond our RPS grants may be made available. Please be in touch with us about this prospect to discuss it further.

Orlando – An Escapade (2024) chamber opera *2 hours*

A Christmas Carol (1979) opera *1 hr 50 mins*

Harriet, The Woman Called Moses (1984) opera *2 hrs 10 mins*

Mary, Queen of Scots (1977) opera *2 hrs 12 mins*

An Occurrence at Owl Creek Bridge (1981) chamber opera *30 mins*

Simón Bolívar (1992) opera *2 hrs 20 mins*

Choral

Take a moment to delve into the range of choral works listed below and you'll swiftly get a sense of how much, across her career, Thea has cherished exploring the infinite possibilities of vocal forces. In turn, choirs are sure to relish the substance and resonance of Thea's writing, full of intrigues and rewards.

For the Time Being: Advent (1986) for narrator and unaccompanied choir (SATB) *23 mins*

On the Underground Set No. 1 – On Gratitude, Love and Madness (1994) for unaccompanied choir (SATB) *10 mins*

On the Underground Set No. 2 – The Strange and the Exotic (1994) for unaccompanied choir (SATB) *5 mins*

On the Underground Set No. 3 – A Medieval Summer (1995) for unaccompanied choir (SATB) *10 mins*

Rorate coeli (1973) for unaccompanied choir (SATB) *11 mins*

The Voices of Our Ancestors (2014) for narrator, choir (SATB) and brass *30 mins*

Voices of Power and Protest (2006) unaccompanied choir (SATB) *20 mins*

quintet/organ *30 mins*

Wild Winter I: Lamentations (1993) for soloist (soprano, 2 tenors, bass) and viol consort *19 mins*

Wild Winter II (1996) for choir (SATB) and strings *19 mins*

Chamber Music

Recipients of our first year of RPS Thea Musgrave Performance Grants have eagerly set upon her great array of chamber works, but there are plenty more, particularly those listed here, worth discovering. Spanning all sorts of formations, despite their scale, these match the orchestral works in energy and theatricality.

Chamber Concerto No. 2 (1966) for five players *14 mins*

Elegy (1970) for viola and cello *8 mins*

Excursions (1965) for piano (four hands) *7 mins*

From One to Another I (1970) for viola and tape *10 mins*

Music for Horn and Piano (1967) for horn and piano *9 mins*

Sir Patrick Spens (1961) for tenor and guitar *7 mins*

Space Play (1974) for chamber ensemble *19 mins*

Voices from the Ancient World (1998) for 3 flutes and percussion *15 mins*