INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700  800/521-0600
RICE UNIVERSITY

ZWISCHEN KOMMEN UND WIEDERKOMMEN
KOMPOSITION FÜR KAMMERORCHESTER

by

REIKO FÜTING

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

APPROVED, THESIS COMMITTEE

S. Jones, Professor
Shepherd School of Music

E. Milburn, Professor
Shepherd School of Music

R. Lavenda, Associate Professor
Shepherd School of Music

Houston, Texas

May, 1996
ABSTRACT

Zwischen Kommen und Wiederkommen
Komposition für Kammerorchester

by

Reiko Füting

"Zwischen Kommen und Wiederkommen" ("Between Coming and Returning") for chamber orchestra develops a large scale idea beginning with single lines, going to melody and motion, resulting in sound masses and returning to single lines. This structural and formal concept is combined with a underlying, serial idea and a certain emphasis on the use of contemporary orchestral color.
INSTRUMENTATION

1 Flute  
1 Oboe  
1 English Horn  
1 Clarinet in B flat  
1 Bass Clarinet in B flat  
1 Bassoon  

1 Horn in F  
1 Trumpet in C  
1 Trombone  

3 Timpani  

1 Harp  

16 Violins  
6 Violas  
6 Violoncellos  
4 Double Basses  

This is a transposed score.