University of Adelaide
Elder Conservatorium of Music
Faculty of Humanities and Social Sciences

Portfolio of Original Compositions
in two volumes

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Recordings

CD 1 [found in the front inside cover of this volume]

1  Elegy - on the Death of Robert Schumann
   Players of the Adelaide Symphony Orchestra,
   cond. Nicholas Milton

2  Angels
   Leigh Harrold, piano

3  a greeting through the stars - with dances
   Langbein String Quartet

4 - 7  String Trio No.3
   Michael Milton, Juris Ezergailis and Sarah Denbigh

8  Erster Verlust, from Album für die Jugend, op.68
   by Robert Schumann
   Rico Gulda, piano

Recordings courtesy of the Australian Broadcasting Commission, except track 8, copyright Naxos and HNH International.
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CD 2 [found in the front inside cover of the appendix]

1  Haunted Landscape - March, 2003
   Elder Conservatorium Symphony Orchestra,
   conductor. Keith Crellin

2 - 4  String Quartet No.3
   Langbein String Quartet

5 - 10  the heavens shine - bagatelles for string quartet
   Langbein String Quartet

11 - 14  Irish Songs
   Emma Horwood, soprano and the Langbein String Quartet

Recordings courtesy of the Australian Broadcasting Commission except track 2, courtesy of Radio Adelaide.

CD 3 [found in the front inside cover of the appendix]

1 - 7  the last words of christ on the cross
   Eve Vocal Ensemble

8 - 10  Trakl Songs
   Emma Horwood, soprano, Jamie Cock, piano

11  Disappearance
   Settembrini Piano Trio

12  in darkness
   Settembrini Piano Trio

Recordings courtesy of the Australian Broadcasting Commission except track 2 by the Firm.
Abstract

This submission comprises a portfolio of fifteen original musical works and an exegesis that comments on five of these works. Recordings of twelve of the fifteen compositions are included.

These pieces demonstrate an ongoing investigation into structure, and the discussion will provide an insight into the constant process of experimentation and consolidation involved in developing such a body of work.

In the exegesis I open with a general conversation on the compositional process and then focus on the formal problems inherent in this process. I then discuss the five scores included in the main volume, looking at how each are formed, and comparing their formal characteristics. This involves an analysis of the musical materials and how such materials are treated through repetition and transformation. I will also look at the aesthetic and stylistic concerns and how they inform the formal architecture of each work.

An appendix includes the scores of a further ten works, with a brief introductory commentary on each.
Declaration

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library, being made available in all forms of media, now or hereafter known.

Quentin Grant
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