

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

**Portfolio of Original Compositions**

in two volumes

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the degree of

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**Quentin Stuart David Grant**

Volume One

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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  
September 2007

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