

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

**Portfolio of**  
**Compositions and Exegesis:**  
**a personal interpretation of the**  
***klezmer* tradition.**

Submitted in fulfilment of the requirements  
for the degree of

Doctor of Philosophy

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B. Mus (Hons) 2005

In Two Volumes

**Volume One**

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## ABSTRACT

This submission comprises two volumes and is entitled *A Portfolio of Compositions and Exegesis: a personal interpretation of the klezmer tradition*.

Volume 1 consists of a portfolio of works composed during the tenure of my PhD candidature, including *Procession* (a major orchestral work), *Ulu Ushpizin* (for small ensemble), *Sweet Sorrow* (for thirteen strings), *Lighter Shades of Pale* (for string quartet) and *The Golem Suite* (for solo harp). The works, with the exception of the orchestral work, appear sequentially and a CD of recordings for *Ulu Ushpizin*, *Lighter Shades of Pale* and *The Golem Suite* has also been included inside the back cover.

Volume 2 contains the accompanying exegesis, which serves as a commentary on the genesis of the individual works, and how and why certain musical and aesthetic elements of *klezmer* (an *Ashkenazi* folk music) have been incorporated into my compositional method as a means of enhancing my musical expression and personal style. It focuses on the choice and implementation of these elements, whilst maintaining a chronological approach to the development of the works. Included in Volume 2 as supporting material to the portfolio and exegesis, are appendices that detail relevant historical background on the evolution of *klezmer* and its cultural associations. Various transcriptions of *klezmer* melodies (and harmonisations) have also been included.

## DECLARATION

I hereby confirm that the material presented in this submission is my own original work and that due credit has been given to the work of others. This work contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution to Melisande Wright 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 portfolio and exegesis, when deposited in the Bar Smith Library and the Elder Music Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. The accompanying CD may not be copied, and must be listened to in Special Collections only. Copies of recordings of the works may be sought directly from the composer.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue, the Australasian Digital Theses Program (ADTP) and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

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Signed

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Dated

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God, who is and always will be my Inspirer, Strength, Comfort and Hope. I am nothing without Him.

**INDEX OF COMPOSITIONS AND ACCOMPANYING CD**

<b>Composition Title</b>	<b>Year</b>	<b>Instrumentation</b>	<b>Duration (min:sec)</b>	<b>Page (Vol. 1)</b>	<b>CD Track Number</b>
<b>Procession</b>	2007 - 2010	Symphony Orchestra	30:08	9	-
<b>Ulu Ushpizin</b>	2007	Clarinet, Piano, String Quartet and Double Bass	12:01	120	1
<b>Sweet Sorrow</b>	2007 - 2008	13 Strings	20:25	156	-
<b>Lighter Shades of Pale</b>	2009	String Quartet	16:08	298	2 - 6
<b>The Golem Suite</b>	2009	Solo Harp	10:01	331	7 - 9