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To awaken a god.

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TO AWAKEN A GOD

By

Kris Peysen B.M., University of North Texas, 2010

A Thesis Submitted to the Faculty of the School Music of the University of Louisville in Partial Fulfillment of the Requirements for the Degree of

Master of Music

Music Composition University of Louisville Louisville, Kentucky

May 2014

TO AWAKEN A GOD

By

Kris Peysen B.M., University of North Texas, 2010

A Thesis Approved on

April 25, 2014

By the following Thesis Committee:

Marc Satterwhite Thesis Director

John Labarbera

Krzysztof Wolek

ii

ACKNOWLEDGEMENTS

I would like to thank the members of my thesis committee, as well as my principle instructor, Marc Satterwhite, for their numerous insights and guidance during the creation of this thesis.

I would also like to thank my family and friends for their support and encouragement throughout this process.

Lastly, I would like to thank all the composers who have inspired me throughout the years, too numerous to list here. This piece would likely not exist without you.

-Kris Peysen

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PROGRAM NOTE

For this piece, I took a somewhat different approach towards conceptualization. Rather than have an overall arc in mind or an idea of various "events" that would occur throughout, I instead decided to start at the beginning, with a simple melody in the flute, and see where that would lead me. The rest of the piece flows organically from this one theme, as new ideas and melodies are constantly spun out and introduced until the piece at last reaches its apocalyptic climax.

I titled the piece *To Awaken a God* partly in reference to this climax, as well as to the musical processes that led me to arrive at it. Gods are portrayed in myriad cultures and mythologies, and they are invariably beings of immense power, and often better left undisturbed. What would happen, then, if someone decided to wake one up? My answer lies in the music, and the raw power of the final bars.

V

INSTRUMENTATION

Piccolo/Flute 3 2 Flutes 2 Oboes **English Horn** 2 Bb Clarinets Bass Clarinet in Bb 2 Bassoons Contrabassoon 4 Horns in F 3 C Trumpets 2 Tenor Trombones **Bass** Trombone Tuba Timpani Percussion 1 (glockenspiel, triangle, tubular bells) Percussion 2 (snare drum, crash cymbals, xylophone, tam-tam) Percussion 3 (bass drum, tam-tam) Harp Piano Strings

PERFORMANCE NOTES

Accidentals behave traditionally, carrying to the end of the measure. Courtesy accidentals are used throughout.

n = niente.

There are several incidents of double-bass notes below low E. If there is at least one player with a C attachment, the players without should simply not play during those sections, instead of taking it up an octave. The exception to this occurs in the last five measures, where everyone should play.

Harp chords should be played in the traditional manner, i.e. slightly rolled according to the harpist's discretion and musicality. The only exception are chords that arise solely from octave doublings, which should never be rolled. There are also a few chords marked with brackets to indicate that the notes should be plucked simultaneously. In addition, some chords are marked with the roll symbol, which should be rolled more slowly. In all cases of rolled chords, the top note should land on the downbeat.

Dotted lines in the timpani indicate a retuning on the same drum. They are not glissandi.

DURATION: 10 minutes

TO AWAKEN A GOD

Kris Peysen Tranposed Score ♪=**)**(**.**=44) **-**=66 Α 63 Piccolo 62 1 1 Flute 1 **Л**С 4 8. 1, Flute 63 p Oboe 6^{2}_{4} Oboe 2 6 6 English Horn Clarinet in B₂1 63 63 Clarinet in B₂ 4 4‡0 mp Bass Clarinet in B♭ 63 pulsating 9[:]2 Bassoon 1 mp ó 9°2 Bassoon 2 mpContrabassoc 9:5 63 45 Horn in F 1 mp Horn in F 2 6 र mp Horn in F 3 6ž Horn in F 4 straight mute 63 Trumpet in C 1 straight mute 63 Trumpet in C 2 straight mute 63 Trumpet in C 3 9°2 Trombone 9:2 Trombone 2 9:2 Bass Trombon Tuba 2:2 -♪=**.**)(**.**=44) **-**=66 Α Timpani **9:2:** 4 Glockenspiel ┛**┚┛**╎_╗┑┙┙╍┊╴╠╔┙╺┙╵╔┙╺┙╠╡_{╺┝┙} Percussion 1 8 8 mpmf || 2 Percussion 2 Percussion 3



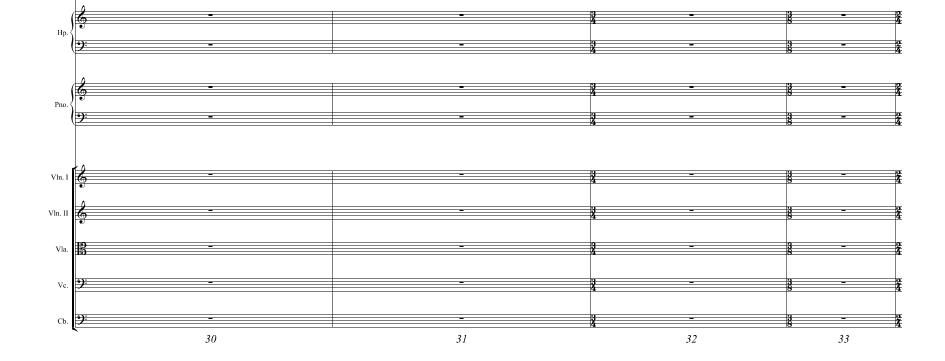
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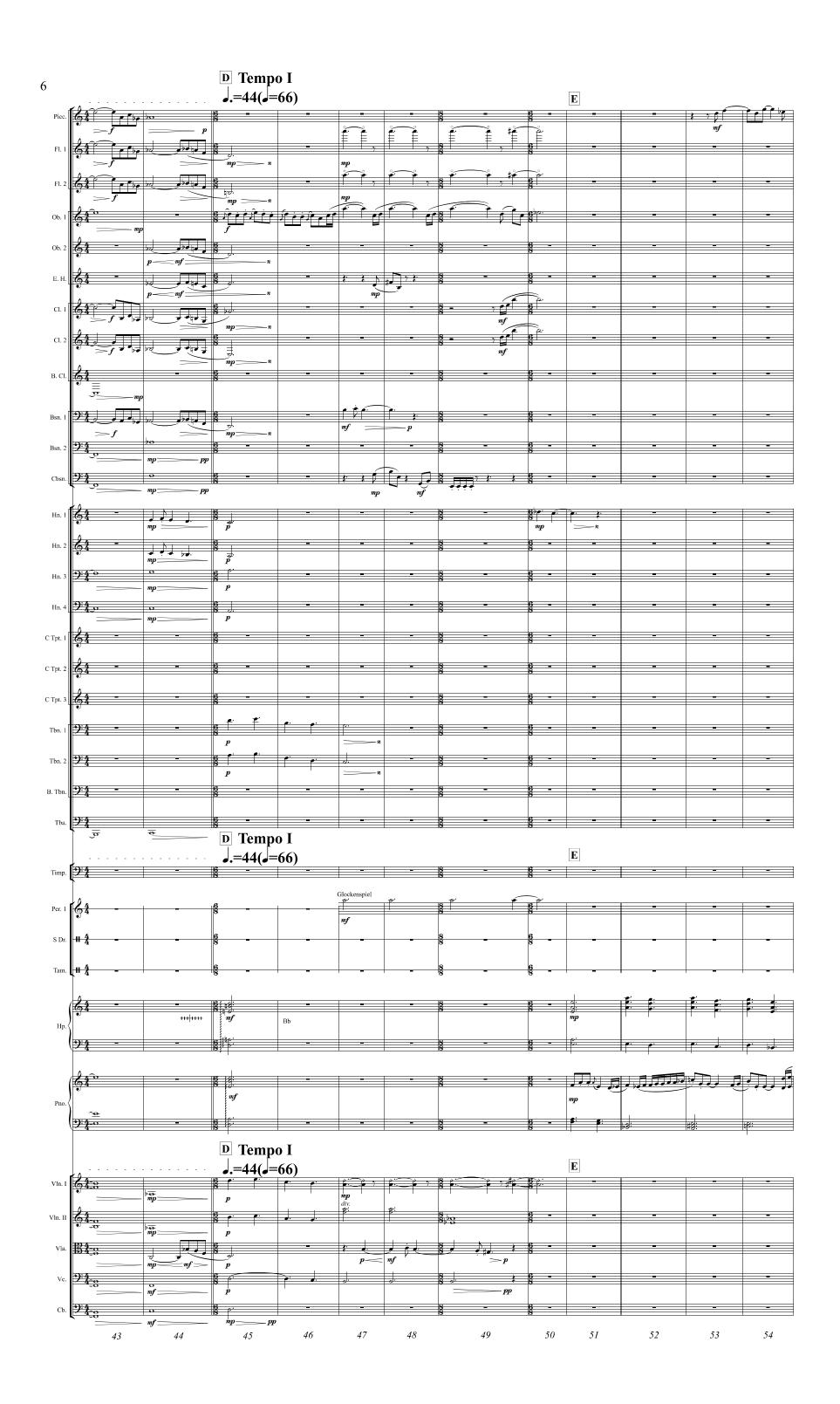




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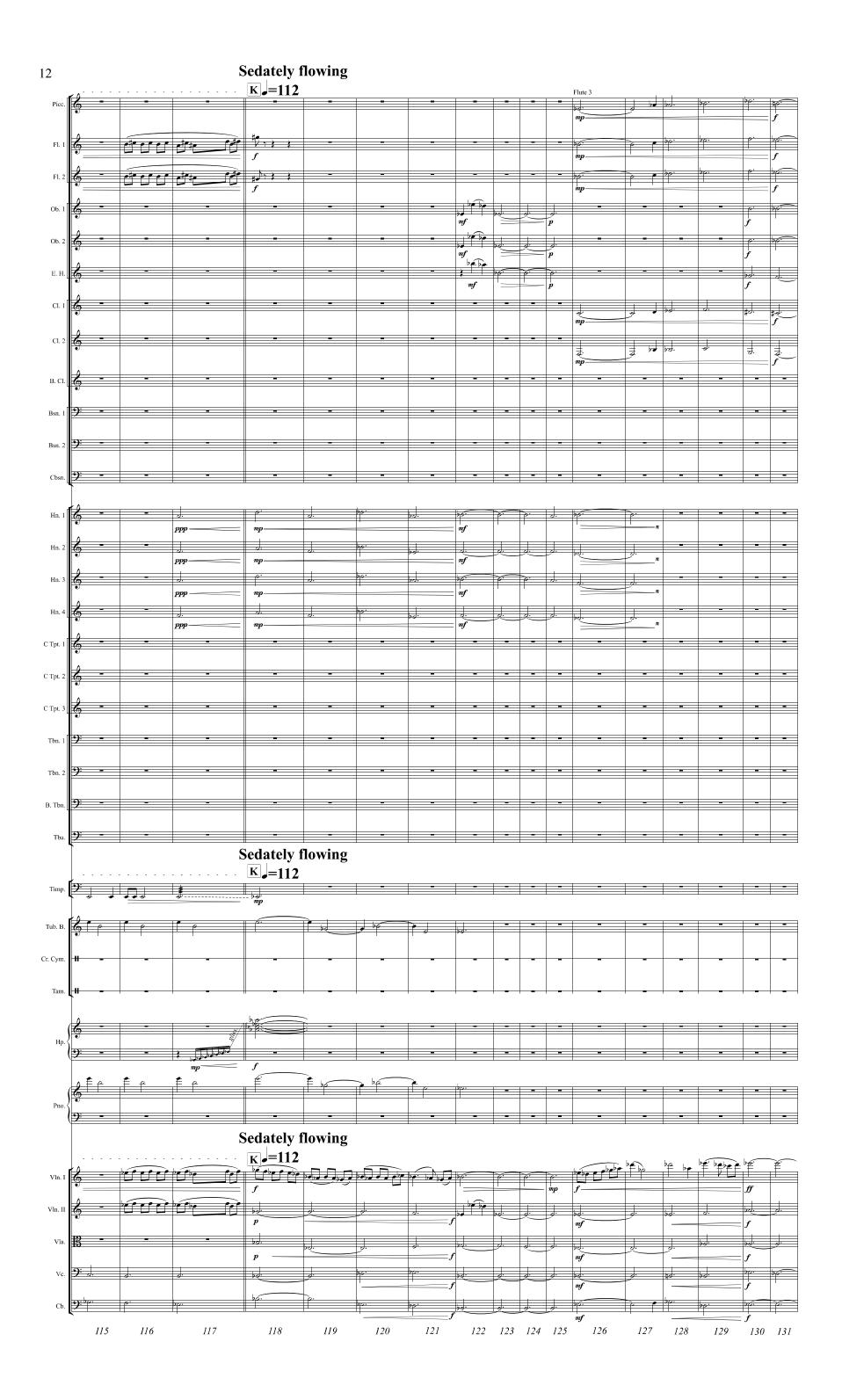




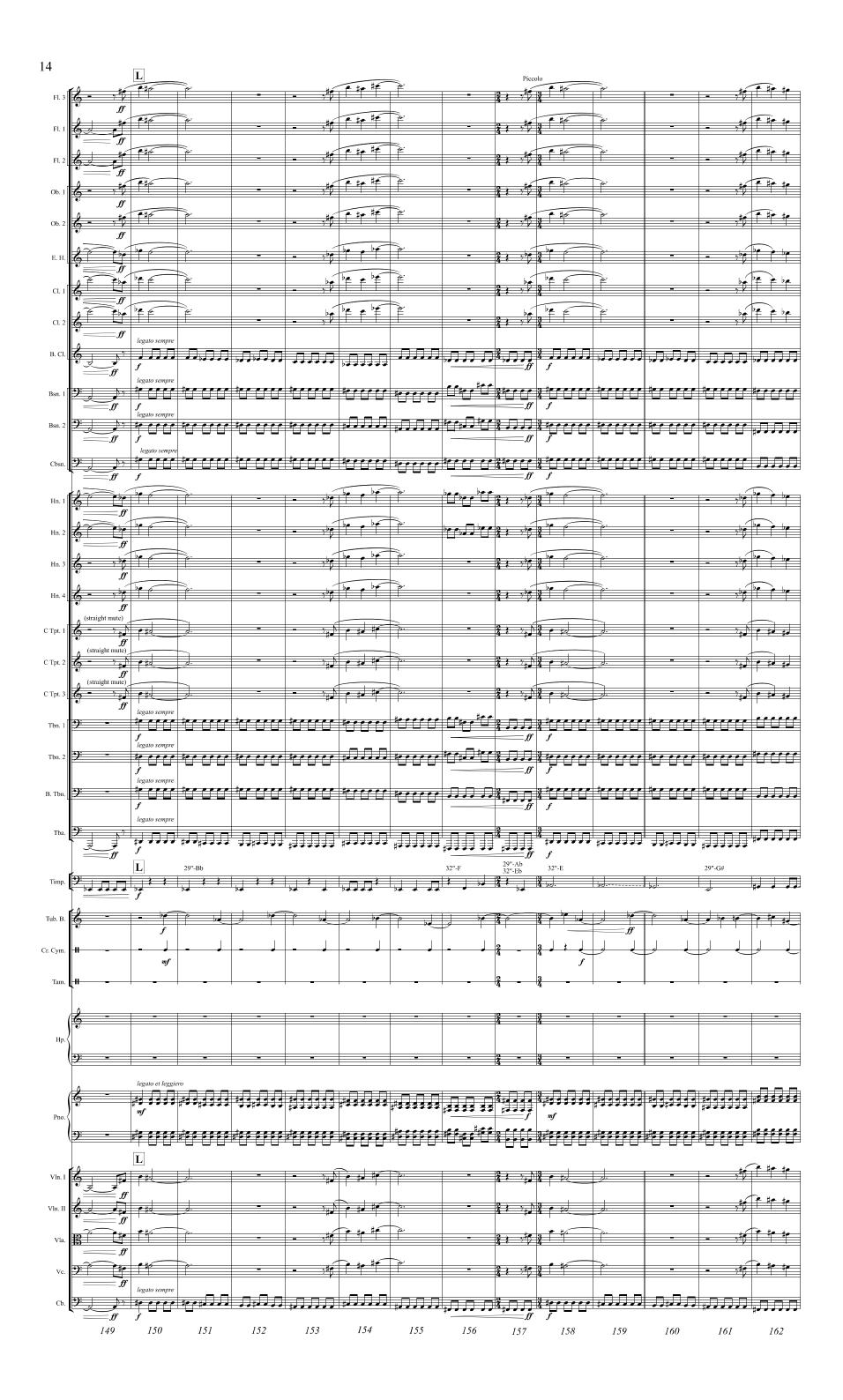


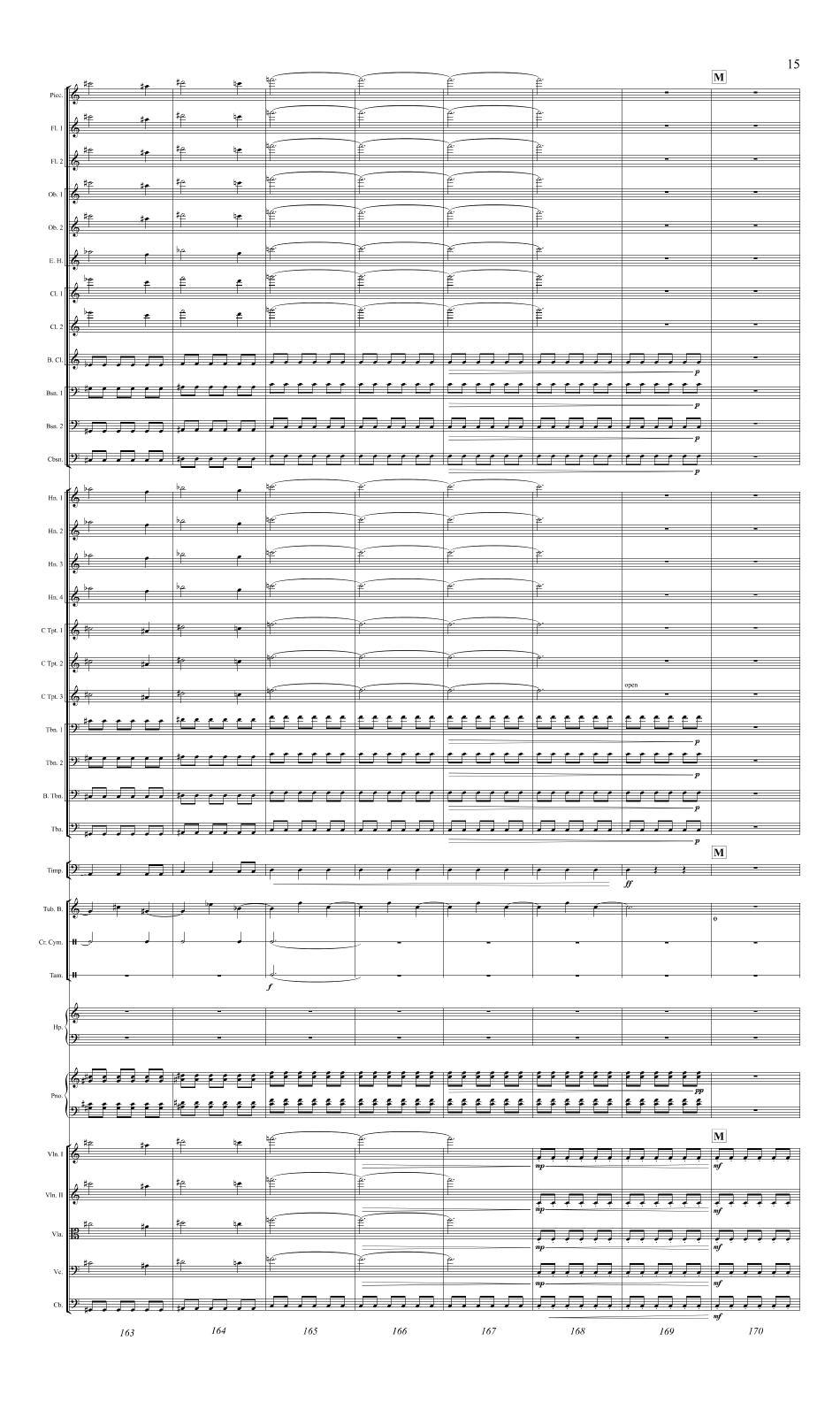


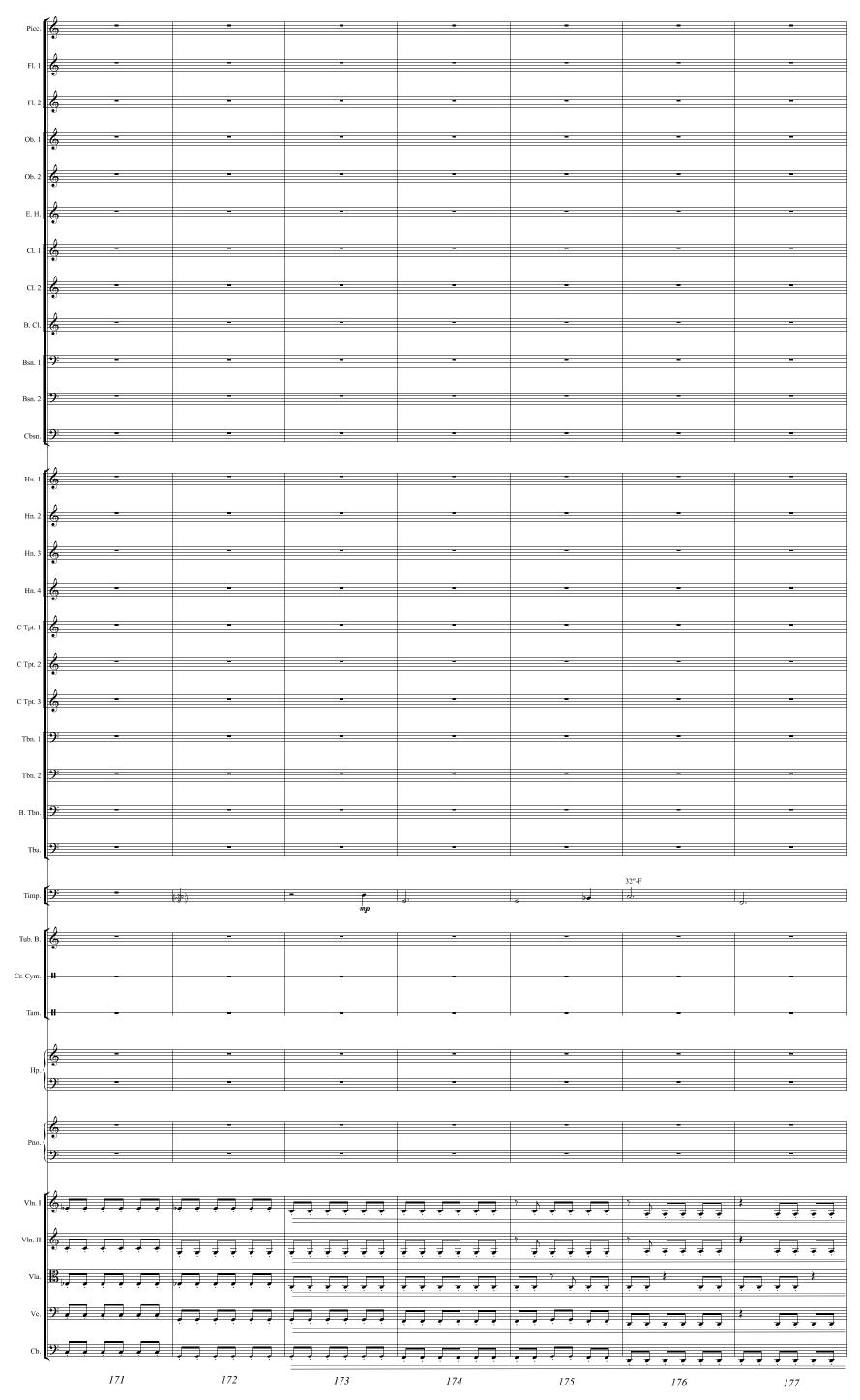


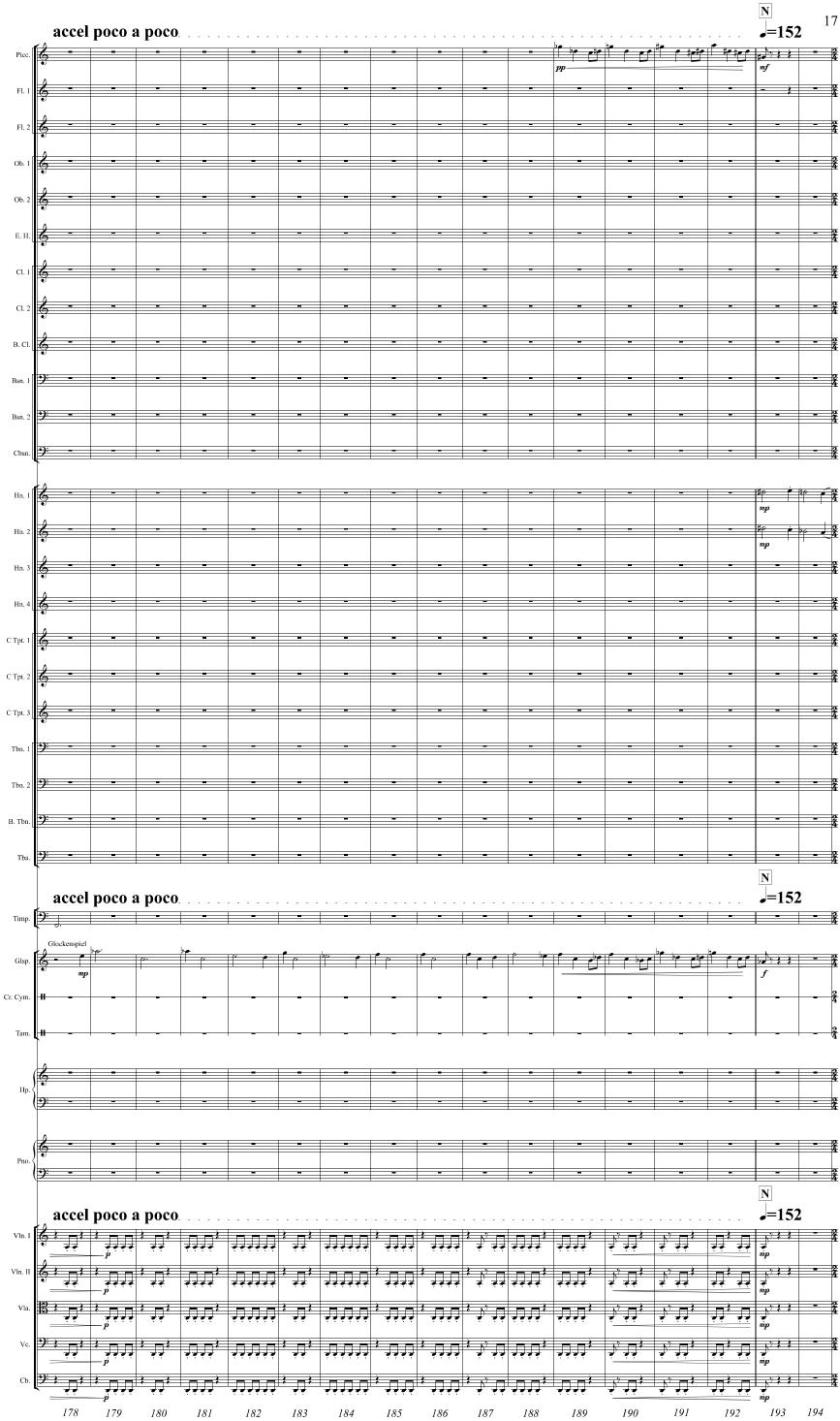










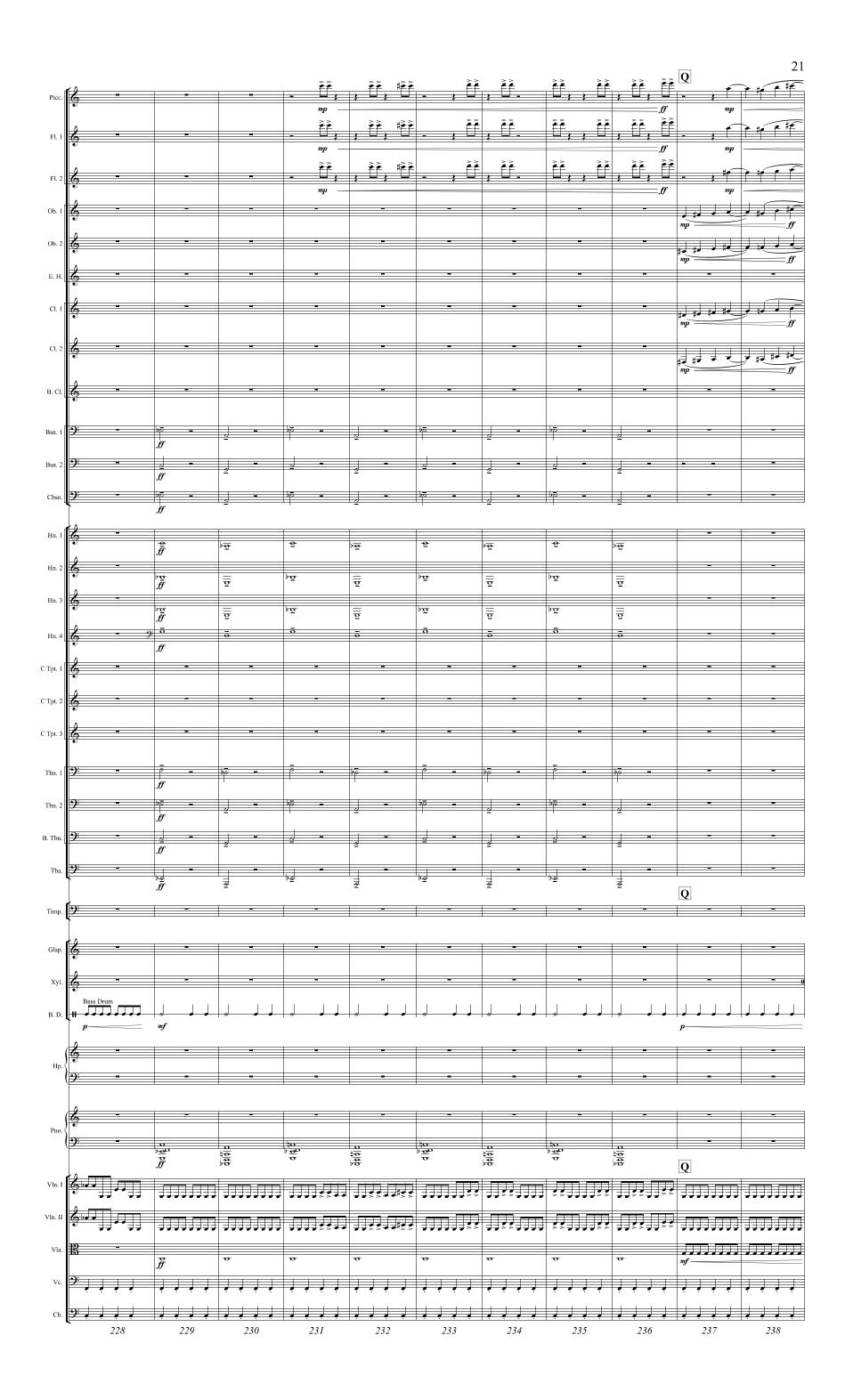


















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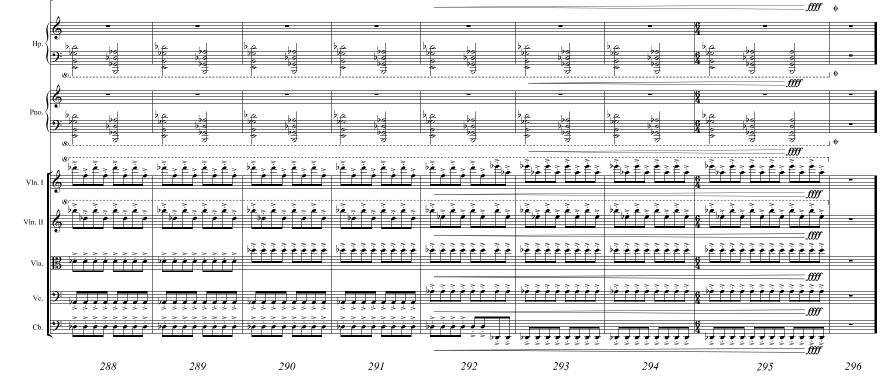
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Education

B.M., University of North Texas 2005-2010 Studied with Joseph Klein and David Bithel

M.M., University of Louisville 2011-2014 Studied with Marc Satterwhite and Steve Rouse

Awards and Honors

2014 Wintergreen Summer Music Institute with \$1500 scholarship

9th Annual Russel Horn Young Composers Award for composition Pagan Dance

UNT Board of Regents Scholarship

UNT Honor's College

National Dean's List (2005-2009)

Selected Compositions and Performances

Ex Nihilo – for chamber ensemble 15'00" Performed November 14, 2012 in Comstock Recital Hall

The Chimney Sweeper - for mixed choir, piano, and wind quartet 21'00" (In three movements) Performed April 21, 2010 in the UNT MEIT

Crucible - for brass quartet and timpani 7'00"

Performed April 2, 2014 in Comstock Recital Hall, April 21, 2010 in the UNT MEIT, and April 27, 2009 in the UNT Recital Hall

Pagan Dance – for chamber ensemble 11'00" Performed March 2, 2008 at SMU's Caruth Auditorium by the VOC New Music Ensemble and April 21, 2010 in the UNT MEIT

Bloom – for solo piano 12'00" Performed April 21, 2010 in the UNT MEIT and Nov. 24, 2008 in the UNT MEIT