EVERYTHING THAT RISES MUST CONVERGE:
FOR PIANO AND ORCHESTRA

by

BENJAMIN A. KRAUSE

A THESIS
Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
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“Everything that Rises Must Converge: For Piano and Orchestra,” a thesis prepared by Benjamin A. Krause in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance. This thesis has been approved and accepted by:

Dr. Robert Kyr, Chair of the Eximining Committee

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Committee in Charge: Dr. Robert Kyr, Chair
                      Dr. David Crumb
                      Dr. Jack Boss

Accepted by:

Dean of the Graduate School
An Abstract of the Thesis of

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Title: EVERYTHING THAT RISES MUST CONVERGE: FOR PIANO AND ORCHESTRA

Approved: __________________________ Dr. Robert Kyser

Everything That Rises Must Converge is a work for piano and orchestra in one movement. It is structured in three main sections preceded by an introduction, which resembles a traditional three-movement concerto reduced to one movement. Since all of the sections explore a common musical thread, it has a feeling of "stream-of-consciousness" and free association that suggest genres such as the rhapsody and symphonic tone poem. The thematic motto that begins the piece returns only at points of important formal delineations and is not presented by the piano itself until the work’s final moments. The composition also utilizes a foreshadowing technique wherein secondary material in one section is revealed as primary in later sections. The piece is titled after a short story by Flannery O'Connor and reflects its evocative imagery through the frequent use of ascending gestures as well as its final convergence of thematic ideas and musical forces.
CURRICULUM VITAE

NAME OF AUTHOR: Benjamin A. Krause

PLACE OF BIRTH: La Jolla, California

DATE OF BIRTH: March 5, 1985

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
Valparaiso University

DEGREES AWARDED:

Master of Music, Composition, 2010, University of Oregon
Bachelor of Music, Piano Performance, 2007, Valparaiso University

PROFESSIONAL EXPERIENCE

Graduate Teaching Fellow, School of Music and Dance, University of Oregon, Eugene, 2007-2009

GRANTS, AWARDS, AND HONORS

Outstanding Graduate Scholar in Composition, School of Music and Dance, University of Oregon, Eugene, 2019

ASCAP Morton Gould Young Composer Awards Finalist, 2009

*Summa cum Laude*, Valparaiso University, 2007
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For my parents, who never let me quit taking piano lessons.
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INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 B-flat Clarinets
2 Bassoons (2nd doubling Contrabassoon)
4 F Horns
2 C Trumpets
2 Trombones
Timpani
Percussion (2 players)
    Suspended Cymbals
    Tam-Tam
    Bass Drum
    Crotales
    Glockenspiel
    Celesta
    Vibraphone
Piano
Violin I
Violin II
Viola
Cello
Bass
EVERYTHING THAT RISES MUST CONVERGE

for piano and orchestra

Delicately, distantly

Benjamin Krause

2010

Viola

Violin I

Violin II

2 Oboes

2 Bb Clarinets

2 Bassoons

4 F Horns

2 C Trumpets

2 Trombones

Timpani

Percussion 1

Cymbal

Percussion 2

Glockenspiel

Celesta

Vibraphone

Percussion I

Cymbal

Tam-Tam

Bass Drum

Crotales

2 Trombones

4 F Horns

2 C Trumpets

2 Bb Clarinets

Violoncello

Piano Solo

Contrabass

Where pedal markings are not specifically indicated, use the pedal to sustain the harmony suggested by note values, articulations, and rests.
Cold and suspended in time

\[ \text{\( \frac{4}{4} \)} = 48 - 52

\begin{align*}
\text{2 Fls.} & \quad \text{Ob. 1} & \quad \text{Ob. 2} & \quad \text{2 Cbs.} & \quad \text{Bsn. 1} & \quad \text{Bsn. 2} & \quad \text{2 Tpts.} & \quad \text{2 Tbn.} \\
\text{Pno.} & \quad \text{Vln. 1} & \quad \text{Vln. 2} & \quad \text{Vla.} & \quad \text{Vc.} \\
\end{align*}

\text{Cold and suspended in time}

\[ \text{\( \frac{4}{4} \)} = 48 - 52

\begin{align*}
\text{Pno.} & \quad \text{Vln. 1} & \quad \text{Vln. 2} & \quad \text{Vla.} & \quad \text{Vc.} \\
\end{align*}
poco accel.  \( \text{\( \frac{1}{2} \)} \) = 52

2 Fls.

2 Obs.

2 Cis.

2 Bsn.

1

Hn. 3/4

2 Tpt.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

mp

pp

pp

mp

pp

con sord.

pros. and very expressive

poco accel.  \( \text{\( \frac{1}{2} \)} \) = 52
C \( \text{\#} = 126 \)

2 Fl.
2 Obs.
2 Ch.
2 Bns.

1 2

Timp.
Snare
Cymb.

Cel.

Pno.

Vln. 1
Vln. 2
Vla.
Vc.

Ch.
\[\text{Pno.}\]
\[\text{Pl. 1}\]
\[\text{2 Obs.}\]
\[\text{2 Cts.}\]
\[\text{Bsn. 1}\]
\[\text{Bsn. 2}\]
\[\text{1st Ht.}\]
\[\text{2nd Ht.}\]
\[\text{2 Tpns.}\]
\[\text{2 Tbn.}\]
\[\text{Timp.}\]
\[\text{Susp.}\]
\[\text{Cymb.}\]
\[\text{Pno.}\]
\[\text{Vln. 1}\]
\[\text{Vln. 2}\]
\[\text{Vla.}\]
\[\text{Vc.}\]
\[\text{Vc.}\]
Still, from a distance

1

\[ \frac{3}{4} \]

Still, from a distance

\[ \frac{3}{4} \]

Still, from a distance

\[ \frac{3}{4} \]
Very calm
\( \text{J}=46 \)

rit. \dots a tempo
\( (\text{\scriptsize J}=92) \)
Subdued, sweetly

\[ \text{poco rit.} \quad \begin{array}{c} \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \end{array} \]

\[ \text{simply, without too much affectation} \]

\[ \text{always legato} \quad \text{mp} \]

\[ \text{short slow harmonic groupings} \]

\[ \text{poco rit.} \quad \begin{array}{c} \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \\ \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \end{array} \]
Suddenly driving but not frantic
\[ \cdot = 112 \]
Freely, as if improvised

2 Fls.

2 Obs.

2 Chs.

2 Brsn.

(Hns.

Vc.

Pno.

Vln.1

Vln.2

Vla.

Ve.

Cb.

Bs.

Dr.

Vib.

Timp.

Temp.

Bsn.

Vln.

Vla.

Vc.
Suddenly racing

\[ J = 140 \]