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Junior and Senior RecitalsConcert and Recital Programs

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11-16-2019

## Jordan Fredericks, Senior Composition Recital

Jordan Fredericks

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR COMPOSITION RECITAL  
OF  
JORDAN FREDERICKS

SATURDAY, NOVEMBER 16, 2019  
7 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

*Autumn*..... Jordan Fredericks (b. 1996)

- I. Birch Trees
- III. October Winds

Assisted by Kirsten Saur, alto and hand percussion; Eugene Fortier, guitar;  
Stephen White, cello; Elaina Hutton, harp;  
Noah Ramirez, marimba and cajón; Jonathan Lyons, conductor

Selections from *The Life of Freddy D. Jordans* ..... Jordan Fredericks  
*Meals*  
*Mirrors*

Assisted by Andrew Hackler, “Freddy,”  
and Tim True, piano

*Why God Didn’t Give Me Superpowers* ..... Jordan Fredericks

Assisted by Elizabeth Ferris, trumpet, and Leah Bartlam, piano

*The Genesis Collection* ..... Jordan Fredericks

- I. Song of Jacob
- II. Song of Rebekah
- III. Song of Esau
- IV. Song of Isaac

Assisted by Antonio Muñoz, “Jacob”; Callie Dunn, “Rebekah”;  
Abraham Portman, “Esau”; Josh Gore, “Isaac”;  
Lydia Sarver, violin; Chloë Sodonis, horn; and Brienna Weigner, piano

Assisted by Emma Waywood, video and photography

Jordan is a student of Austin Jaquith.

This recital is presented in partial fulfillment  
of the Bachelor of Music in composition degree.

*No flash photography, please.*

*Please turn off all cell phones.*

## COMPOSER'S NOTES:

### ***Autumn***

This series of pieces was part of an experiment to see how to blend instruments' sounds, specifically between the cello, harp, and guitar. I was already wanting to write pieces for these three instruments and while I had seen them as very nice duets, I had never seen them written together for one small ensemble, so I wanted to see what I could do. I found that they kind of formed a small triangle of sounds. The cello has the ring of the guitar and can be played like a guitar in some pieces but can sustain notes. The harp has the pluckiness of the guitar and a similar ring to the cello, but is much more mellow than the guitar. The guitar has the pluckiness of the harp and the nice warm sound of the cello, and all three of these instruments can be used with percussive techniques. I looked at how I could use these sounds and then added some percussion and voice to help blend and complete these sounds. The result was a very unique, surprisingly beautiful, and "cool" sounding ensemble that can produce wonderful music (while also looking pretty awesome on stage). In these two movements, I wanted to encapsulate the feel of their title, so *Birch Trees* has a nice grooving percussive feel, extended technique for each of the instruments, and nice melodic lines that gradually change to represent the wind in the trees. The other movement being played, *October Winds*, has a lot of slides, more accidentals in the music, and an ominous feel to give the effect of haunted wind (hence *October Winds*).

### ***Selections from The Life of Freddy D. Jordans***

As you can probably guess through the title, I modeled the character Freddy D. Jordans after events and thoughts of my own life and I began a musical series that focuses on his life experience and introspection. Musical theatre has an incredible power to communicate people, their stories, and their emotions and thoughts, and it has been an outlet for me to talk about what's really going on in life behind the scenes when I feel it is difficult to communicate them in regular conversation. I feel like writing music like this is not only a ministry opportunity but a way for me to encourage others in their life struggles, give them a way to communicate what they're feeling, and to let them and the audience know they aren't alone. In "Meals," Freddy explains his ordinary daily routine but touches base on some of his deeper thoughts that he has when going about through his meal schedule that we generally don't talk about. In "Mirrors," Freddy wakes up, walks to the bathroom, and takes a good look in the mirror – past the surface, the mask, and into a deep realm of realities and thoughts that expose themselves in his own reflection.

### ***Why God Didn't Give Me Superpowers***

The idea of this piece arose randomly. One day after my composition lesson, I was heading back to my off-campus home and I started to have an odd philosophical thought on the way there: why God didn't give me (specifically) superpowers. I have no idea why or how that came up, but I began elaborating the debate and fully considering the question starting at the DMC all the way to 70 West Chillicothe, which is about a 10-minute walk. After I got home, I then thought that conversation could be a good piece of music, thus resulting in what became an almost 10 trumpet and piano duet in pseudo-sonata form lasting the length of the actual conversation

*Continued on back*

and reflecting the points brought up in the debate between me and myself. As randomly as it arose, I feel that this piece surprisingly has some of the best motivic writing I've written so far. The main theme played by the trumpet at the beginning of the piece is used through the entire piece, whether that be verbatim later on in the piano or trumpet, in retrograde, inverted, or inverted retrograde; the theme is present in some way in every section. As previously mentioned, the piece is based off my conversation, which strangely matches an ABACABA pattern (hence the pseudo-sonata form), each A section representing a bold claim or question I bring up, the B sections representing the deep thought and consideration of the question and points, and the C section representing the conflict of being bold with the question but passionately thinking about it. Because of my background in musical theatre, I treated the piano and trumpet as two people having a conversation and the result was interesting instrumental interplay that made the piece a trumpet and piano duet rather than a trumpet solo with piano accompaniment. Despite its origin, this piece became a surprisingly deep and well-thought-out product of a random conversation with myself.

### ***The Genesis Collection***

I took Old Testament as a senior at Cedarville and if you are a student or an alumnus from here, you know that's really weird. Despite taking it so late, it turned out to be one of my favorite courses and opened my eyes to a whole new realm of musical theatre inspiration: the Old Testament. The Old Testament is an amazing God-breathed epic with intense, relatable, and impactful people that go through some incredible events and circumstances. Despite it being so cool, I feel that it is often glossed over and considered as just history. As my Old Testament professor, Dr. Miller, would explain, it is so much more; it is a map of how God's promises are unfolding. It is no coincidence that the beginning of the New Testament begins with the genealogy of Jesus – it's showing us that this Savior (this seed) has been planted from the beginning of the Bible, that God keeps His promises, and makes the Old Testament have so much more meaning than just being history. With such an impactful meaning, amazing characters, and life-changing events, how could I resist the urge to make this into a musical and bring these people from the Bible to life on stage? Eventually I would like to flesh out this piece, but for now, *The Genesis Collection* tells the classic tale of Jacob stealing Esau's blessing. I do not claim that this musical accurately depicts the story, as there is no way of fully knowing what they were actually like, but I spent months gathering as much information from the Bible as I could, studying every descriptive word, studying every part they're mentioned, and their backstory in an attempt to create them as closely as to what I think they'd be like as I can. I hope that this musical revitalizes this story; makes you view these characters from the Bible as people that did indeed exist with real thoughts, emotions, and feelings; and spiritually encourages you.