

THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS

IDOLS

A THEATRICAL NEW MUSIC
PRESENTATION

BY: THE CU MUSIC COMPOSITION STUDIO

UNDER THE COMPOSITIONAL DIRECTION OF
DR. AUSTIN JAQUITH

SUNDAY, APRIL 15, 2018
8 P.M.

DEVRIES THEATRE
STEVENS STUDENT CENTER

PROGRAM

Overture: A Call Timothy Parsons and Stephen Gaynier

Contentment Stephen Gaynier

Love Nicholas Moorman

Wealth: Never Enough Landon Cina

Fame Luke Williams
lyrics by Maria Confer

Happiness: Pure Sugar Skyler Cash

People Jordan D. Fredericks

Finale: God's Call Timothy Parsons

No flash photography, please.

Please turn off all cell phones.

Composers' Notes

Overture: A Call

The Overture introduces the main musical theme of the show. This theme represents God's continual calling to his children. The theme evokes a sense of longing, reflecting our longing for satisfaction, and the Father's longing for his children to return to him. The theme is played once and then is suddenly interrupted by a distorted version of the theme representing the idols falsely making themselves to be like God and their own longing for power in our lives. This theme will recur to represent the presence of one true God throughout the rest of the performance.

Timothy Parsons

Contentment

This piece is about the idea of contentment as an idol, specifically a mindset of comfort with where one is at spiritually. It is a dangerous thing to think that your relationship with God is fine where it's at and that you pretty much know all you need to know about God. Consider Colossians 1:28. Paul says that his goal is to present everyone mature in Christ. The purpose of the Christian walk is not just to get to heaven, but to continually grow and become more and more like Christ every day. My music begins by attempting to conjure a feeling of contentment, but a constant repeated note in triple time anticipates tension. A vocal line enters with the words "I am fine here; no need to grow." This simple phrase is stubbornly repeated throughout the piece as the music builds in tension to a climax before fading away into nothingness.

Stephen Gaynier

Love

This piece demonstrates the way people idolize their distorted views of love. People are very quick to define what love means for themselves, oftentimes replacing true selfless love for whatever feeling makes them happy. It is also easy for people to idolize their love for a person to the point they value their relationship with a person above God. Ultimately, this twisting of the true selfless love that God has designed leads only into obsession and pain.

This progression is shown not only through the progression of the upbeat music, but also through the lyrics which personify the idea of rationalizing false ideologies of love.

Nicholas Moorman

Wealth: Never Enough

This piece emphasizes the dangers of the love of material possessions. The growing density and complexity of the music is intended to indicate the accumulation of possessions. After a spell of chaos, buried beneath a mountain of belongings, we return to the sparse texture from which it all began, as we realize that no amount of possessions can ever satisfy our need for a loving Father.

Landon Cina

Fame

Fame promises everything. Fame has a little bit of everything: recognition, success, money, relationships, but most importantly you can feel known. Your name will be remembered throughout the years, long past your physical death. The character Fame reflects these attributes through arrogance and belligerence. The song Fame also mirrors these qualities through the form of a rap, but adds fatalistic overtones, as the rapper begins to realize the price that Fame demands.

Luke Williams

Happiness: Pure Sugar

We all desire happiness, and our culture tells us that being happy is even the point of life. As a result we seek happiness as our ultimate end, and in the process spend our lives chasing whatever will bring us happiness. The problem is that being happy is not meant to be a constant fulfillment, but instead something brought about by the joy of our actual purpose, being in a relationship with Jesus Christ. The joy of this relationship is much better than happiness. It isn't a state of euphoria, but the feeling of living in the presence of God, and serves as a base for happiness to grow from, as well as peace, positivity, and hope. The song Pure Sugar is an expression of the problems with our society's perception of happiness and joy. It starts with a groove, then goes into a section of longing. The world pushes back against the soul's cry, and the song tries to force or work itself into a happier state. Each time the longing returns, growing ever stronger, until it eventually overwhelms, and the need for a relationship with God defeats all false desires and fulfillment.

Skyler Cash

People

This piece is about the people that think that there is no one in their life and how that can make people into an idol. People, the idol in the show, is using the biblical truth that it is not good for man to be alone and distorting it to prove why he is the best idol. Because people are meant to have community, he argues that deprivation of them can create powerful idolatry. Although it seems to be a somewhat obscure idol, I believe that it is much more present than we realize. My hope is that this piece, even though it is People's argument as to why he's so great, can reach people that sympathize and help others understand what they are going through so that seemingly invisible people might be seen, doors can be open for true intentionality, and that there can be potential to begin good relationships.

Jordan D. Fredericks

Finale: God's Call

In this piece, the theme from the beginning returns, but this time it is fully developed. I wanted the music to depict a loving father calling his children back to himself and rejoicing over his children. The music begins quietly and contemplatively, erupting into a crescendo of joy, and finally ending in a restful peace-the peace and rest no other thing but God can provide. We are truly loved!

Timothy Parsons

This event is not meant to glorify the idols that we commonly see in society. Rather, it is meant to expose them. The characters in this show may be met with audience appall or discomfort, but it is meant to do so. The main point is that God is ultimately the only one deserving of our praise and that he is the only one worthy to be praised. He is continually calling us back to him, as a loving father would his own son.

Production

Director	Jordan D. Fredericks
Script Writer	Jordan D. Fredericks
Co-Writers	Luke Williams and Maria Confer
Stage Manager	Heather Lange
Stage Crew	Christopher Conte, Rebekah Kline, Maria Confer, and Daniel Bieniek
Lighting Designer	Cory Brookins

Cast

Contentment	Remy James Patterson
Love	Emily Hunnemeyer
Wealth	Gabrielle Bauman
Fame	David Ward
Happiness	Lauren Jacobs
People	Jean-Luc Schieferstein
Christian	Stephen De Jong

Musicians

Timothy Parsons, conductor	Wright Harvey, oboe/english horn
Stephen Gaynier, conductor	Skyler Cash, alto saxophone
Lauren Fox, vocalist	Chloë Sodonis, horn
Josiah Kenniv, vocalist	Daniel Summerville, drum set
Elizabeth McAlester, vocalist	Timothy Parsons, percussion
Jordan D. Fredericks, vocalist	Brendan Orchard, percussion
Nathan Price, rapper	Brendan Orchard, electric guitar
Ellen Raquet, violin I	Joe Morris, bass guitar
Stephen Gaynier, violin II	Luke Williams, piano
Brianna Patricca, viola	Audrey Rutt, piano
Stephen White, cello	Leah Bartlam, piano
Abby Krakora, flute	

