



AFTER CHAPEL CONCERT

9:55 am, October 25, 2012

THE CHAPEL OF ST. TIMOTHY AND ST. THOMAS

Featuring
Jacob Rhodes, marimba

PROGRAM

After Chapel Concert
Chapel of St. Timothy and St. Tim
October 25, 2022

Jacob Rhodes, conductor

Dance!

Irvin Tirovino (b. 1983)

America (Lyrics)

Isaac Albéniz (1860–1909)
Arr. Leigh Howard Stevens (b. 1953)

Hymning

Robert Horowitz (b. 1900)

About the Artist

Jacob Rhodes grew up with music. His mom started him on violin at 3 years old, and he began playing percussion instruments at age 10. He later pursued music as a career and graduated with a Bachelor of Music with a focus in percussion performance in 2017 from Wright State University in Dayton, Ohio. While there, he maintained a small studio of private students, taught at local high schools and freelanced in the area. In 2016, he performed at the Percussive Arts Society International Convention with Wright State. His teachers include Shane Miticho (Southeast Missouri State University, Fodorals Orchestra), Gerald Noble (Wright State, Dayton Philharmonic) and William James (St. Louis Symphony Orchestra).

NOTES

Dance!

Dance! comes from a collection of other pieces entitled *Long Book*, Vol. 1. The piece is inspired by Treviño's appreciation for two of his favorite musicians: Argentinian composer Alejandro Vinaso and Flaco Sauter in Red Hot Chili Peppers and *Azúcar* for Peace.

Asturias (Leyenda)

During his career, Isaac Albéniz established himself as one of Spain's foremost musicians. Through his activities as a conductor, impresario, performer and composer within Spain, as well as abroad, Albéniz not only contributed to the rebirth of Spanish nationalism but also gained international recognition for Spanish music.

Asturias is a familiar work of Spanish composer Isaac Albéniz and is best known to concert audiences in its guitar transcription. Rather than base his transcription on one of the many guitar editions, Leigh Howard Stevens went back to the original piano work which appears in *Gaude de España Op. 232*. Some of the subtle detail, like the split octave in the middle section, restore the crisp, haunting quality which is lost in the popular guitar versions.

Hymning

"I grew up singing and playing hymns. I'm not particularly religious, but somehow they stick with me. I love them for that. I love how they've always been there. How they never fail to reach me, no matter how long-forgotten feeling. They're like an old friend; we don't keep in touch or call, but every time we see each other we pick up right where we left off. My piece *Hymning* is like a daydream, a quiet stroll through hazy recollections of these tunes. I don't think I quote anything specifically, rather it's a sort of fantasy, an extended riff on little phrases that feel similar to probably hundreds of different tunes. After a long, wandering first section the music finds its way back to the beginning. On second look the tune takes a few unexpected turns. Digressions lead to wistful flourishes and unexpected tonal detours before returning once again to the opening idea. The piece ends, but I think there's a sense it might still be going, quietly, hardly heard, somewhere off in the distance. I can pick up this thread any time. It's always there."

— Robert Hamilton



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