

Student Recital

Nathan Smith, Percussion

Saturday, April 6, 2024

1:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Asventuras (2011)..... Alexej Gerassimez (b. 1987)
Nathan Smith, *snare drum*

Forgiveness (2018)..... Ivan Trevino (b. 1983)
Nathan Smith, *vibraphone*

Phylogenesis (2016)..... Russell Wharton (b. 1990)
Nathan Smith, *snare drum*

Kpi Kpala..... Trad. West African
Jacob Morgan, Nathan Smith, *gyil*
Devon Autry, *ganga*

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Program Notes

Asventuras

“The idea for *Asventuras* emerged four years ago (2007) during the preparation for a concert, in which I was supposed to play a rudimental snare drum piece. While practicing this piece I noticed that many different colors and sounds that the snare drum is capable of producing were lacking in the composition. This made me start to experiment on the instrument and I ended up composing the part that became the middle part of *Asventuras*, played with the brush and felt stick. I thought of a rhythmical frame for the piece. The result was a structure of three parts which finally became the three columns of the piece (beginning, page 3 and end) with the basic rhythmical structure 3-1-4-1. From the day I composed the first note, the name “*Asventuras*” was on my mind. Since the time I spent experimenting on all kinds of sounds and effects on the snare drum was adventurous, the connection with the word “adventure” must have had an influence on the name of my piece.”

-Notes from composer

Forgiveness

“I’ve decided to write a new piece each school year that focuses on access and affordability. This year’s piece is *Forgiveness* for solo vibraphone. The concept of forgiveness is something very meaningful to me, and I wanted to capture that feeling through this music.”

-Notes from composer

Phylogenesis

“Phylogenesis holds a special place in my heart. It was my first published piece of music, which kickstarted my confidence as a composer (‘people actually like my music!’) and my relationship with TapSPACE Publications, a company whose work was formative to me as a young musician. I wrote it primarily in my “office” (a converted uniform closet) at Keller High School, the place where I cut my teeth as a young teacher right after college. When I think of Phylogenesis, I am taken back to that room and to the wonderful tribe of people who I met in my time there. I find myself filled with gratitude for where I have come from. Looking back, I find this piece to be filled with a youthful exuberance that becomes harder to come by. It is fast, unapologetically virtuosic, and a little weird. It is probably my most physically challenging concert work to date. This degree of demand is something that I prioritize less as I get older, but I look back fondly on the energy of this piece.

I am pleased that Phylogenesis has found a place in the repertoire, and has been played by many talented players. Phylogenesis has even been played by two different winners of the prestigious Black Swamp Contest: Bao Tran (2023, College Division) and Jonathan Sicard (2021, High School). Phylogenesis was also used as inspiration for Mike McIntosh in the composition of The Cavaliers 2023 show, *Where You’ll Find Me.*”

-Notes from composer