

2019

## Concert recording 2019-04-14a

Micah Walsh-Levi

Paul Sweet

Dennese Adkins

Sebastian Moorman

Katlyn KcKinney

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**Performer(s)**

Micah Walsh-Levi, Paul Sweet, Dennese Adkins, Sebastian Moorman, Katlyn KcKinney, Evan Buckner, Charles Hartman, Lia Uribe, Benjamin Grief, Rosabelle Zhou, Nick Irby, and Sara Remoy

**Graduate Chamber Recital**  
**Micah Walsh-Levi, *Trumpet***  
**Paul Sweet, *Collaborative Pianist***

April 14, 2019 | 7:30  
Stella Boyle Smith Concert Hall

**Program**

Let the Bright Seraphim (1742) . . . . . George Frideric Handel (1685-1759)

Dennese Adkins, *Soprano*  
Sebastian Moorman, *Violin*  
Katlyn KcKinney, *Violin*  
Evan Buckner, *Viola*  
Charles Hartman, *Cello*

Concerto for Trumpet and Bassoon (1949) . . . . . Paul Hindemith (1895-1963)  
I. Allegro spiritoso, Agitato

Dr. Lia Uribe, *Bassoon*

Pastorale (2002) . . . . . Eric Ewazen (b.1954)

Ben Grief, *Bass Trombone*

Thinking (2008) . . . . . James Stephenson (b.1969)

I ...Outside the Box  
III ...About What Was  
II ...It Over

Rosabelle Zhou, *Clarinet*  
Sebastian Moorman, *Violin*  
Nick Irby, *Cello*  
Sara Remoy, *Bassoon*

*Micah Walsh-Levi is a student of Dr. Richard Rulli.*  
*This recital is given in partial fulfillment of the Master of Music in Trumpet Performance degree.*

*Let the Bright Seraphim* is an aria from *Samson*, an oratorio by George Frideric Handel. He began writing it immediately after finishing his more famous *Messiah* oratorio. This aria is often performed in concerts as a standalone piece. It is in a short 'ABA' form, with a major, joyful 'A' section contrasted against a slower, minor, and contemplative 'B' section in the middle.

"Let the bright Seraphim in burning row,  
their loud uplifted angel trumpets blow.  
Let the Cherubic host in tuneful choirs,  
Touch their immortal harps with golden wires."

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Paul Hindemith's *Concerto for Trumpet and Bassoon* was originally written as a two-movement work in 1949, with the short third movement appearing 3 years later. Only the first movement will be performed in this recital. This movement has two distinct sections. The first, *Allegro spiritoso*, is broad and melodic in the solo parts, while the second, *Agitato*, is more rhythmically active and anxious. In both sections the bassoon and trumpet parts weave together contrapuntally, each taking its turn in the spotlight. When they do play in unison, their timbres blend and almost sound like one new instrument.

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*Pastorale*, by Eric Ewazen, was originally the second movement for a piece called *Ballade, Pastorale and Dance*, written for Flute, Horn, and Piano. This middle movement was later adapted for Trumpet, Bass Trombone, and Piano as a standalone piece.

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*Thinking*, for mixed sextet, is the most recently composed piece on this recital. It is also the most harmonically adventurous. The first movement, *Thinking Outside the Box*, is mostly atonal; wild rhythmic pulses from all six instruments dominate the texture through most of the movement, with a break in the middle for a jazzy groove under the steady melody. *Thinking About What Was* is slow and reflective, and features the trumpet and cello for most of the movement. This was the third movement out of five, but will be performed second on this recital. Last will be movement two, *Thinking It Over*, featuring the clarinet and piano. This movement starts slowly and incrementally increases the tempo all the way to a feverish ending.