

2017

## Concert recording 2017-10-18a

Joseph Rulli

Broc Hite

Rulli Richard

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### Citation

Rulli, J., Hite, B., & Richard, R. (2017). Concert recording 2017-10-18a. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/331>

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## Concert Program

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Caprice, Op. 80 (1862) . . . . . Jean Baptiste Singelée (1812–1875)

Syrinx (1913) . . . . . Claude Debussy (1862–1918)  
trans. J. Rulli

Dialogue (1966) . . . . . Jean-Marie Depelsenaire (1914–1986)

PAUSE

Pieces of Sanity (2007) . . . . . Stacy Garrop (b. 1969)

- I. Rage
- II. Despair
- III. Euphoria
- IV. Possessed
- V. Stoic

Five Ozark Folk Songs (2015) . . . . . Travis Herd (b. 1992)

- I. Black is the Color (of My True Love's Hair)
- II. Red River Valley
- III. Idumea (Amazing Grace)
- IV. Wayfaring Pilgrim
- V. Froggy Went A-Courtin'

## Artist Biographies

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Saxophonist **Joseph Rulli** loves the challenge of performing and teaching music that captivates audiences and edifies the soul. Active as a classical, jazz, and chamber musician, Rulli enjoys developing the skills necessary for today's professional artists.

Currently based out of Washington, D.C., Rulli holds a teaching artist position with the Wolf Trap Foundation for the Performing Arts. He is also the leader of the Joseph Rulli Trio, which performs regularly throughout D.C., Virginia, and Maryland. Alongside Dallas-based saxophonist Matthew Stookey, Rulli is a member of the contemporary saxophone duo, NYX. The saxophonist has performed with some of the leading classical and jazz musicians of today, including bassist Christian McBride, saxophonist Jimmy Greene, trumpeter Randy Brecker, pianist Yoonie Han, and many others. He has also performed as a saxophonist with the Arkansas Philharmonic Orchestra under the direction of Steven Byess, including a feature performance of John Williams's *Escapades* for alto saxophone and orchestra in September of 2016. Rulli has given performances at a number of international and regional conferences of various organizations, including the North American Saxophone Alliance, the United States Navy Band International Saxophone Symposium, and the Jazz Education Network. In August of 2017 Rulli won a saxophone position

with the United States Air Force Band program, a post that he will assume in 2018.

Rulli graduated in 2016 with a Master of Music degree from the University of Missouri with a dual emphasis in Saxophone Performance and Jazz Performance and Pedagogy. In 2013 he graduated summa cum laude from the University of Arkansas with a Bachelor of Music degree in Saxophone Performance and a minor in English. His primary saxophone teachers are Leo Saguiguit, Dr. Arthur White, Stanley Morris, Dr. Richard Salonen, David Townsend, and Andrew Layton.

**Broc Hite** is the Organist and Associate Director of Music at First United Methodist Church of Bella Vista since 2012. He also teaches piano privately and at the Shepherd Music School in Rogers. Prior to moving to Arkansas in 2010, he was the Organist and Music Director at St. Timothy's Episcopal Church in Fairfield, Connecticut. He earned his Bachelor of Fine Arts degree in Piano Performance from Purchase College in Purchase, New York, studying under German Diez. He continued his study at The Juilliard School, with a Master of Music in Piano Accompanying. Later, he achieved an MBA from the University of Connecticut in conjunction with his business career.

## UPCOMING EVENTS

### OCTOBER

#### Thu 19 Faculty Recital:

Benjamin Pierce, tuba/euphonium  
6:00 p.m., Stella Boyle Smith Concert Hall, free

#### Thu 19 UA Opera Theatre Recital

7:30 p.m., Giffels Auditorium, free

#### Fri 20 UA Inspirational Chorale

40th Anniversary Celebration Concert  
7:30 p.m., Walton Arts Center  
Tickets range from \$35-\$55

#### Sun 22 Guest Artist Recital: Jeb Wallace, horn

2:00 p.m., Stella Boyle Smith Concert Hall, free

#### Mon 23 Arkansas Beethoven Performance Series

7:30 p.m., Stella Boyle Smith Concert Hall, free

#### Tue 24 Arkansas Guitar Festival

Stella Boyle Smith Concert Hall, free

### OCTOBER, CONT.

#### Tue 24 Schola Cantorum

7:30pm, Faulkner Performing Arts Center  
\$10 general admission; \$5 student/faculty/senior

#### Wed 25 Guest Artist Recital: Awadagin Pratt, piano

8:00p.m., Stella Boyle Smith Concert Hall, free

#### Thu 26 Arkansas Beethoven Performance Project

7:30p.m., Stella Boyle Smith Concert Hall, free

#### Fri 27 Guest Artist Recital:

Phil Markowitz and Zach Brock, guitar  
7:30p.m., Stella Boyle Smith Concert Hall, free

### NOVEMBER

#### Wed 1 Guest Artist Recital: Logan Place, trumpet

7:30p.m., Stella Boyle Smith Concert Hall, free

Ushering and stage management for this concert provided by  
Sigma Alpha Iota and Phi Mu Alpha.

### GIVING AND SUPPORT

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The University of Arkansas, Department of Music is housed in the George and Boyce Billingsley Music Building and is accredited by the National Association of Schools of Music. Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the University of Arkansas added a world class performance venue. The Department recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals. The Department produces more than 300 concerts annually, on and off campus.

For more information on the Department or our events, contact us at (479) 575-4701, email us at [music@uark.edu](mailto:music@uark.edu), or visit [music.uark.edu](http://music.uark.edu).



UNIVERSITY OF  
ARKANSAS

J. William Fulbright College of Arts & Sciences

# Guest Artist Recital: Joseph Rulli, saxophone

with

Broc Hite, piano

Richard Rulli, trumpet

UAMusic

October 18, 2017 | 8:00 PM  
Giffels Auditorium

## Program Notes

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Belgian composer Jean Baptiste Singelée spent much of his career as a violinist and conductor of many theater orchestras in France and Belgium. This probably explains the dramatic energy of his compositions, including his *Caprice* for soprano saxophone and piano. This fantasy-like piece was used for the Paris Conservatory saxophone concours in 1862, an examination piece to determine top musicians. Eventually, the work was published by Adolphe Sax himself to expand the repertoire for the young instrument. The work was dedicated to Antoine Elwart, a prolific composer who taught music theory at the Paris Conservatory in the mid-1800's.

Debussy's *Syrinx* is an indispensable piece for the solo flautist. Initially composed as incidental music for Gabriel Mourey's play, *Psyché*, the composition's name is a reference to the Greek myth of Pan and *Syrinx*. The nymph, *Syrinx*, does not reciprocate Pan's love for her, and escapes to the marsh to avoid his affection. There, *Syrinx* transforms into water reeds to hide from Pan's angry search. Distraught at losing his love, Pan cuts the reeds into his infamous pipes, and kills the nymph.

The combination of trumpet and saxophone is unique, and presents a number of challenges for composers who tackle the format. Depelsenaire's *Dialogue* is an attempt to treat both instruments as equal partners in conversation, trading lines and

melody throughout the work. The piece can be described as both neo-Baroque and epic with the two instruments sharing the burden of storytelling. Saxophonist Steven Mauk, trumpeter Kim Dunnick, and pianist Diane Birr recorded this piece on their 2010 album, *Troica*.

*Pieces of Sanity* by Stacy Garrop is a visceral work, and an altogether exciting addition to the contemporary saxophone literature. The composer boasts an eclectic background having written for symphony orchestra, various chamber ensembles, and vocal groups, such as Chanticleer. This diverse portfolio demonstrates a composer interested in creating dramatic and lyrical narrative in her work. *Pieces of Sanity* fits this description. Composed in the summer of 2007, each of the movements was written as an emotional response to Harry Potter and the Deathly Hallows. "Rage" makes use of altissimo minor ninths to madden the players and listeners alike. "Despair" gradually grows from smaller groups of two notes into a heightened and aggressive cry for help. "Euphoria" uses trills and bursts of technique to call to mind a breathless and excited state of mind. "Possessed" is wild, literally and figuratively. The fast tempo and shrieking saxophone make for a maniacal movement. Finally, "Stoic" is a contemplative close.

Travis Herd's *Five Ozark Folk Songs* began as a music composition assignment during the 2014-

2015 school year at the University of Missouri. The composer was interested in combining traditional folk song elements with contemporary harmony and saxophone technique, and created this piece that was premiered in the spring of 2015. "Black is the Color (of My True Love's Hair)" initially features interplay between quartal stacks in the piano and e minor interjections in the saxophone. Then it gives way to a free cadenza from the saxophone, before both players finish with an e minor triad. "Red River Valley" features a simple melody introduced by the plucked piano, a homage to the mountain dulcimer tradition. "Idumea" is the most religious of the movements, with origins in the Sacred Harp tradition and English Hymnal. Towards the end of the

movement, the composer introduces "Amazing Grace" as a musical and spiritual complement to the original statement. "Wayfaring Pilgrim" (or "Wayfaring Stranger," as it is more commonly known) draws inspiration from Four Songs for Clarinet and Piano by the late David Maslanka with its use of simple accompaniment underneath the plaintive alto melody. Finally, "Froggy Went A-Courtin'" is the most lighthearted movement, with a quick and jaunty air. The overarching form of this piece is interesting; the outer movements are the lightest, the middle movement is the most spiritual, and the second and fourth movements are in the middle, not quite sacred, but not entirely secular.

