THE RAPSOUDIE FOR ORCHESTRA AND SAXOPHONE

BY CLAUDE DEBUSSY: A COMPARISON OF
TWO PERFORMANCE EDITIONS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

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This paper discusses the historical background of the Rapsodie for Orchestra and Saxophone by Claude Debussy and includes a comparison of two piano performance editions.

Chapter I includes information on Elise Hall, her work with the Boston Orchestra Club and the circumstances of her commission of Claude Debussy which yielded the Rapsodie.

Chapter II discusses the Editions Durand piano reduction and the reasons for its neglect by saxophone performers. This chapter includes a study of the techniques used by Eugene Rousseau to create his arrangement of the Rapsodie for saxophone and piano.

The study concludes that the arrangement by Rousseau is more attractive to saxophonists and will be performed more frequently than the Durand reduction.
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Robert Seligson

in a

Graduate Saxophone Recital

assisted by

Debra Barkey, piano

Monday, April 25, 1977     8:15 p.m.     Recital Hall

Program

Sonatine               Claude Pascal
Petite Suite           Walter Hartley
    1. Intrada: Allegretto deciso
    2. Tango: Andante
    3. Nocturne: Adagio
    4. Capriccio: Allegro Vivace
Adagio and Allegro     G. F. Handel-Gee

Intermission

Sarabande and Gigue    Fisher Tull
Concerto               Alexander Glazounov

Presented in partial fulfillment of the requirements of the degree of Doctor of Musical Arts.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Robert Seligson
Saxophonist

in a
GRADUATE RECITAL
assisted by
Judy Fisher, piano
Ruth Pardue, Harpsichord
Diego Villa, Cello

Monday, April 14, 1980
8:15 P.M.
Concert Hall

PROGRAM

D Minor Violin Partita
Sarabande
Gigue
Linzer Tart
Sonata
Allegro
Adagio cantabile
Allegro vivace

INTERMISSION

Sonata No. 6 in G Minor
Vivace
Allegro
Largo
Allegro ma non troppo
Sketches on Lilydale for Soprano
Saxophone, Cello and Piano
Dawn
Rosellas
Mountain Air
Fog
Down the Dandenongs
Largo

Sonata, Op. 19
With vigor
With tranquility
With gaiety

This recital is presented in partial fulfillment of the
degree of Doctor of Musical Arts.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

ROBERT SELIGSON

in a

GRADUATE RECITAL

assisted by

Judy Fisher, piano
Chrissie Seligson, soprano

Monday, April 20, 1981  6:30 P.M.  Concert Hall

Program

Brilliance
  I DÉCLAMÉ
  II DÉSINVOLTE
  III DOLCESSIMO
  IV FINAL

Ida Gotkovsky

Sonata
  Allegro
  POCO ADAGIO
  Allegro

Carl Philipp Emanuel Bach

Intermission

I Never Saw Another Butterfly
  Prologue: Terezin
  The Butterfly
  The Old Man
  Fear
  The Garden

Ellwood Derr

Duo For Alto Saxophone And Piano

Walter S. Hartley

Presented in partial fulfillment of the
degree of Doctor of Musical Arts
North Texas State University  
School of Music  

Lecture Recital  

ROBERT SELIGSON, Saxophone  

Assisted by  
Judy Fisher, Piano  

Monday, July 25, 1988 6:15 p.m. Recital Hall  

THE RAPSODIE FOR ORCHESTRA AND SAXOPHONE  
BY CLAUDE DEBUSSY: A COMPARISON OF  
TWO PERFORMANCE EDITIONS  

Rapsodie  
Claude Debussy (Editions Durand)  

Rapsodie  
Claude Debussy-Eugene Rousseau  

Presented in partial fulfillment of the requirements for the degree of  
Doctor of Musical Arts
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CHAPTER I
HISTORICAL BACKGROUND

The *Rapsodie pour Orchestre et Saxophone*, a work commissioned by Elise Hall, is a significant composition in the saxophone repertoire. The artistic merit of the *Rapsodie* is beyond question, but saxophonists generally have little opportunity to perform this work with orchestra, and they have had to resort to the Durand piano reduction for a knowledge of the work. This reduction emphasizes Debussy’s sparing use of the saxophone and the technical demands placed upon the pianist. While this reduction has proven useful as a rehearsal guide to saxophonists preparing for an orchestral performance, the Durand reduction has not been popular for recital performance.

Eugene Rousseau, saxophone soloist and pedagogue, recently has created an arrangement of the *Rapsodie* which transforms the work to feature the saxophone soloist. This study will expose each change made by Rousseau from the Durand reduction.

Elise Hall (1853-1924) was important as a champion of the saxophone in the Boston musical community during the early part of the twentieth century. She is best remembered for her association with Claude Debussy which yielded the *Rapsodie for Orchestra and Saxophone*. 
Hall’s involvement with the musical community was an outgrowth of her interest in the saxophone. She began playing the instrument at the age of 47 after an illness left her partially deaf, and her husband, a physician, suggested that blowing a wind instrument would halt any further deterioration of her hearing.

Hall’s formal training as a saxophonist was provided by Georges Longy, the principal oboist of the Boston Symphony Orchestra. She pursued these studies and involvement in many musical activities with energy and enthusiasm. The death of her husband on January 24, 1887 left Hall extremely wealthy and able to pursue a course of even greater musical involvement as a performer and organizer of musical events.

Many of her musical activities were associated with the Boston Orchestral Club. This club was a group of amateur musicians of high social standing who enjoyed orchestral playing and public performance. Hall is first listed as a saxophone performer on a program of February 2, 1900. This program, under the direction of Georges Longy, included a performance of Georges Bizet’s L’Arlesienne Suite No. I, a popular work that included the saxophone.

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1William Street, Elise Bover Hall. America’s First Female Concert Artist: Her Life as a Performing Artist, Pioneer of Concert Repertory for Saxophone and Patroness of the Arts (Ph.D. dissertation, Northwestern University, 1983; Evanston, IL: University Microfilms, DER85-04819), 29.
A concert of April 27, 1900, included an arrangement of Bizet's *Agnus Dei*. In this performance the voice part was performed by Hall on the saxophone. Subsequent programs of the club included performances of existing orchestral works which were arranged to include the saxophone. These pieces were provided by commissions from Elise Hall.

In a 1902 program Hall was listed as chairman of the music committee of the club. That program included a performance of Debussy's *Prélude à l'après-midi d'un faune* and was an American debut. By this point in time Hall's role within the Boston Orchestral Club had greatly expanded. She had assumed much of the financial burden, and her influence can be seen in the inclusion of French repertoire on the organization's programs. A performance of January 7, 1903, included works by Georges Longy, Camille Saint-Saëns, Camille Chevillard, and Henri Rabaud.

By 1904 Hall had assumed the title of president of the club. She was largely responsible for running the organization and entirely responsible for its financial support. The format of the program cover was changed to include only the names of Georges Longy and Elise Hall. Hall maintained her association with the Boston Orchestral Club another seven years until its final season in 1911.

Elise Hall's playing career spanned a period of twenty-two years. During that period she studied continuously with
Georges Longy, accompanying him to Piccardy, France, during the summers for daily coaching sessions.

Concerning her performing abilities, the following three reviews consistently provided praise for Hall's artistic aims, her devotion to the instrument and her enthusiasm for the activities of the Boston Orchestral Club.

The solo part was played beautifully by Mrs. R. J. Hall, who is developing more and more into an artist after going through several preliminary phases of amateurism. Not that she is a professional now, but she might be if she chose.²

Another review of a performance reads:

That the work was well played is a foregone conclusion, for the work was composed, we believe, for Mrs. Hall who is a keen lover of the instrument (saxophone) and an excellent player on it.³

The following quote demonstrates a slightly different view of Hall and her musical activities.

A private concert was given the other evening at Jordan Hall by the Boston Orchestral Club, an organization led by George Longy and supported financially by Mrs. R. J. Hall. Mrs. Hall, I understand, is largely blessed with this world's goods, and with abundant leisure as well. So among other things she supports an amateur orchestra and features herself as a saxophonist. Just what this lady's abilities as a performer on this little used

²Fred Hemke, *The Early History of the Saxophone*, (Doctor of Musical Arts dissertation, University of Wisconsin, 1975; University Microfilms, 75-26,506), 433.

³*Boston Advertiser*, January 16, 1911 (Newspaper clipping from the *Boston Orchestral Club* microfilm, Boston Public Library).
I cannot say with certainty. I heard her at one of Julia Terry's "Lenten" concerts last season if memory serves me. I was expecting to obtain quite a few inside points concerning the saxophone, but unfortunately Mrs. Hall played only a few scale passages or something of the sort which no one could tell exactly what it was, excepting it was written "expressly for her."

I have asked several of my friends, the critics, as to the saxophone status of Mrs. Hall, but they all looked wise and mentioned the weather or something equally as pertinent to the question. So, all I can do to enlighten my friends on the subject is to refer them to my esteemed friend the musical reviewer of the Herald, who I think knows the facts better than any one else.4

Another view of Elise Hall provides an historical perspective on her musical activities.

Whether or not Mrs. Hall truly had musical talent or whether she received flattering reviews purely on the grounds of her generous financial support is of little importance. Society had benefitted through both the short term and the long range goals set by Elise Hall.5

Hall's association with Longy developed as a friendship as well as a musical partnership. Longy was able to suggest the names of French composers Hall could commission to write works for the saxophone. A list of these works is included in Appendix A page 38, of this paper. These commissions by Hall shaped the early repertoire of the saxophone as well as the musical tastes of

4This article is from the Boston Orchestra Club Scrapbook in the Boston Public Library. The author is not known.

5Street, 60.
the people of Boston who were able to hear performances of French music, many of these being the American debut. The following quote reads:

> It is stated on the program that all these works with the exception of the Massenet piece, were played at this concert for the first time in America. For such a program we must heartily thank Mrs. Hall and Mr. Longy, for it not for their energy and enterprise, we should be far more ignorant than we are of what is going forward in France.\(^6\)

Elise Hall commissioned Claude Debussy in 1901 to compose a \textit{Fantaisie} for saxophone and orchestra. Two years later, in 1903, she traveled to Paris to inquire about the status of the composition, a work Debussy had not yet begun. In a letter to Pierre Louys written on June 8, 1903, Debussy recorded his reaction to her appearance. "The tenacity of Americans is proverbial and the saxophone lady has landed eight or ten days ago at 58 Rue Cardinet asking me of news of her piece."\(^7\) Debussy was neither enthusiastic about writing for the saxophone nor familiar with its capabilities.

All the same, I must get to work on it; and so here I am desperately seeking for the newest and most appropriate combinations to bring out the best of this aquatic instrument. Considering that this \textit{Fantaisie} was commissioned, paid for, and eaten more than a year

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\(^6\)\textit{Boston Daily Evening Transcript}, January 5, 1905 (Newspaper clipping from the \textit{Boston Orchestral Club microfilm}, Boston Public Library).

\(^7\)Hemke, 436.
ago, it seems to me that I am behind with it. I do not really know how to use this reed instrument—the saxophone. Can it be used in a romantic gentleness as clarinet?\(^8\)

Debussy completed the work late in 1903 and submitted a full holograph score entitled \textit{Rapsodie} to Editions Durand in January of 1904. The original \textit{Fantaisie} had become in turn \textit{Rapsodie Arabe}, \textit{Rapsodie Mauresque}, \textit{Rhapsodie} (with an \textit{h}), and finally \textit{Rapsodie}.

Despite seeing Hall in May of 1904 at her Paris performance of Vincent D’Indy’s \textit{Choral Varie}, Debussy did not provide her with a copy of the \textit{Rapsodie}.

Elise Hall did receive the \textit{Rapsodie} in 1911, although this manuscript was entitled \textit{Esquisse d’un “Rhapsodie Mauresque” pour Orchestre et Saxophone Principal}. It shows the dates of composition as 1901 to 1908. The "Esquisse" was in a short score notation and would have been useless to Hall for performance purposes. It belongs to the heirs of Elise Hall and is currently on loan to the New England Conservatory Library as part of the Elise Hall collection.

Hall never performed the \textit{Rapsodie} she inspired. Debussy died on March 15, 1918, and the \textit{Rapsodie} was published by Editions Durand in 1919. The first performance of this work occurred on May 11, 1919. Andre Caplet

\(^8\)\textit{Ibid.}, 436.
conducted the Orchestra of the Société Nationale with Louis Mayeur as the saxophone soloist.

Some questions exist regarding the full manuscript score submitted to Editions Durand. This manuscript is located in the Bibliothèque Nationale de Paris and is numbered MS 1001. The orchestration of this manuscript had been credited to Jan Roger-Ducasse by Leon Vallas, but research has shown that, although the full score appeared to be in the handwriting of Ducasse, this represented nothing more than a transformation of Debussy's verbal indications in the short score. Subsequent reports indicate that the full score (MS 1001) is actually in the handwriting of Debussy. Jean-Marie Londiex states that this idea is supported by Alfred Desenclos and René Dommange, the editor of Editions Durand.10

9Ibid., 435.

CHAPTER II

PERFORMING THE PIANO REDUCTIONS

There are some curious aspects to the Rapsodie when it is viewed as a commission for a solo instrument. The work is written largely for full orchestra with only secondary and restrained use of the solo instrument. The saxophone part comprises less than half of the total measures of the work (162 of the 384 measures). A solo of this type would normally place technical demands upon the soloist at some point. This is not true of the Rapsodie and indeed the orchestral woodwinds are more prominent and virtuosic than the solo saxophone.

This restrained use of the solo saxophone coupled with the technical complexity of the piano part are factors that have made performances from the piano reduction of the Editions Durand unpopular with saxophonists. Eugene Rousseau describes the Durand reduction in this manner. "It is a piano solo with saxophone obligato! . . . i.e., not a stand up solo for the saxophonist."\(^{11}\)

In the Durand reduction the pianist is assigned every note, nuance, and texture specified to the orchestra.

Percussion parts are even indicated, resulting in a complex texture sporadically punctuated by a saxophone line unsoloistic in nature.

Eugene Rousseau has indicated that the problems he cited with the Durand reduction were the inspiration for his arrangement (1975) of the Rapsodie.

I have taken solos from the piano (orchestra) and given them to the saxophone. This allows the work to be performed with the saxophone featured. It also makes the piano part less cluttered, thus less difficult.12

The saxophone part of the Rousseau arrangement is expanded from 160 to 270 measures, and there is an historical precedence for this process. In a recording of the New York Philharmonic Orchestra under the direction of Leonard Bernstein, the soloist, Sigurd Rascher, makes the addition of measures to the solo saxophone part by doubling orchestral material, thus completely transforming the saxophone part from a supporting role to that of predominating solo stature.

The process of assigning piano material to the saxophone soloist to relieve the difficulty of the piano technique is demonstrated in the following examples.

12Ibid.
Figure 1 is an example from the Durand reduction in which the piano line contains both melodic material and an accompaniment figure. The difficulty of this figure is derived from performing wide skips in the left hand accompaniment pattern.

Rousseau relieves this difficulty by assigning the melodic material to the saxophone line. The accompaniment figure remains in the piano texture (Figure 2), but the pianist now has two hands to perform material previously
assigned to the left hand only. The saxophone line incorporates the reassigned melodic material instead of merely resting.

Figure 2. Rousseau arrangement, measures 42-53.

A comparison of the following examples indicates that Rousseau has shifted melodic material from the piano texture
of the Durand reduction (Figure 3) to the saxophone line of
the arrangement (Figure 4) not to provide technical relief
for the pianist, but to provide exposure for the saxophone
soloist, that is, for artistic reasons. This treatment is
repeated in measures 93-94.

Figure 3. Durand reduction, measures 87-88.

Figure 4. Rousseau arrangement, measures 87-88.

The following measures indicate another setting in
which Rousseau removes the melodic material from an
uncomplicated piano texture of the Durand reduction (Figure
5) and places it in the saxophone line (Figure 6), again
generating melodic interest for the solo instrument.
Within the succeeding measures of the Durand reduction (Figure 7), the melodic line is placed within the piano texture which consists of a series of tremolos. It is difficult to bring out this melody because of its placement within the texture.

Figure 7. Durand reduction, measures 105-110.
The difficulty is relieved in the Rousseau arrangement (Figure 8) by again placing the melody in the saxophone line. Aside from generating interest in the solo line, Rousseau places the melody in the upper register of the saxophone, which permits the melody to project above the piano texture.

Figure 8. Rousseau arrangement, measures 105-110.

In the next figures, Rousseau again lifts the melodic line from an uncomplicated piano texture of the Durand reduction (Figure 9) and uses it to create solo material of melodic interest in the saxophone line (Figure 10). Rousseau also changes the articulation of measure 117 from two detached notes in the Durand reduction to a tie in his arrangement.13

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13The change in articulation serves to unify the arrangement. The identical treatment of the figure is found in the saxophone line of the Durand reduction and throughout the Rousseau arrangement.
The following section from the Durand reduction (Figure 11) illustrates the melodic line as it moves from the right hand to the left hand. The right hand then punctuates dotted eighth, sixteenth, eighth-note rhythmic figures while the left hand continues to complete the melody.
This material (Figure 11) does not represent a particularly difficult passage for the pianist of the Durand reduction. The melody is removed by Rousseau from the piano texture to "reduce clutter" and provide music for the soloist (Figure 12) where none previously existed.\footnote{The saxophone line within the brackets indicates the optional use of the altissimo register. The material may be performed one octave lower.}

Figure 12. Rousseau arrangement, measures 120-123.

In the examples shown below (Figures 13 and 14) Rousseau removes the melodic line from a thickly scored section of the Durand reduction in which the pianist is

Figure 13. Durand reduction, measures 127-133.
assigned melodic material, a series of sustained notes, and a complex rhythmic figure involving duple against triple. The piano figure can be performed with less difficulty in the Rousseau arrangement (Figure 14) after the melodic
material is removed from the piano texture and assigned to the saxophone line.\textsuperscript{15}

An examination of the next figures demonstrates another example of how Rousseau is able to create relief for the pianist while establishing melody for the saxophone line of his arrangement. In Figure 15, the melodic line of the Durand reduction is written for the piano in octaves with difficult octave grace notes. This appears over a repeated two measure accompaniment pattern.

Figure 15. Durand reduction, measures 138-145.

\textsuperscript{15}The saxophone line within the brackets indicates the optional use of the altissimo register.
Rousseau places only one octave of melody and grace note in the piano part of his arrangement and also scores this melody for the saxophone soloist (Figure 16).\textsuperscript{16}

Figure 16. Rousseau arrangement, measures 138-145.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example16}
\caption{Rousseau arrangement, measures 138-145.}
\end{figure}

In the next example (Figure 17) the melodic material of the Durand reduction contains a series of sustained tones and is placed over a rhythmic accompaniment. In measure 158, this melody is scored in octaves with the use of octave grace notes.

\textsuperscript{16}The saxophone line within the brackets indicates the optional use of the altissimo register.
In the next example (Figure 18), Rousseau initially removes the melody from the piano texture and places it in the saxophone line, leaving the piano with the rhythmic accompaniment. Rousseau relieves the difficulty of the octave melody and grace notes by scoring only one octave of melody in the piano texture and continuing the melody in the saxophone line. The saxophone sustains the melody which is projected naturally because of the color of the saxophone tone.
Additionally, Figures 17 and 18 represent an intense section of music within the *Rapsodie*. The dynamic marking of the Durand reduction (Figure 17) is fortissimo. The Rousseau arrangement (Figure 18) intensifies this section with its addition of the saxophone.
The next measures (209 to 220) in Figure 19 are scored in an extremely thick texture in the Durand reduction. The piano melody is scored in octaves with a use of octave grace notes. The accompaniment is technical and rhythmic in nature.

Figure 19. Durand reduction, measures 209-220.

Rousseau is able to provide some relief to the pianist by scoring only one octave of melody (Figure 20). He also creates a solo line in the last four measures of this example from the melodic material establishing the saxophone
as the featured instrument. On the second quarter note of measure 217 Rousseau leaves out six notes of the accompaniment. This omission permits the first note of the saxophone melody to be heard more clearly.

Figure 20. Rousseau arrangement, measures 209-220.

The music of the next examples (measures 225 to 231) contains the same type of difficulties as the preceding
examples (Figures 19 and 20). In Figure 21 the texture of the Durand reduction is extremely thick and rhythmically complex demonstrating the use of octave melody, octave grace notes and sustained tones in the accompaniment.

Figure 21. Durand reduction, measures 225-231.

The piano music of the Rousseau arrangement is simplified to some extent by the omission of one octave of the melody and the octave grace notes. This material is assigned to the solo saxophone (Figure 22) and creates appeal where the soloist previously did not play.

Figure 22. Rousseau arrangement, measures 225-231.
In the example shown below (Figure 23), the technical material found in the right hand of the Durand reduction is not difficult for the pianist to perform. Rousseau lifts this material from the piano line and scores the articulated sixteenth note run in the saxophone line to feature the soloist (Figure 24).

Figure 23. Durand reduction, measures 293-296.

Figure 24. Rousseau arrangement, measures 293-296.
An examination of the next example (Figure 25) from the Durand reduction indicates a rhythmic figure in the saxophone line and a sixteenth-note passage in the piano line.

Figure 25. Durand reduction, measures 297-298.

Rousseau literally trades these parts and assigns the more difficult and more interesting sixteenth note passage to the saxophone line (Figure 26) while scoring the rhythmic motif in the piano texture.

Figure 26. Rousseau arrangement, measures 297-298.
The technical material in Figure 27 is removed from the piano texture of the Durand reduction and placed in the saxophone line of the Rousseau arrangement (Figure 28). This treatment permits the pianist to perform the accompaniment figure using both hands and emphasizes the solo instrument.

Figure 27. Durand reduction, measures 303-304.

Figure 28. Rousseau arrangement, measures 303-304.

In the next examples Rousseau shifts the technical material from the Durand reduction (Figure 29) to the saxophone line in Figure 30.
The following musical examples offer further illustration of Rousseau’s treatment of complex melodic and technical material from the Durand reduction. The octave treatment of the melody and its accompanying grace note figures of the Durand reduction (Figure 31) are scored in the Rousseau arrangement (Figure 32) as saxophone melodic material with one line of piano melody and grace note.\textsuperscript{17} This treatment serves Rousseau’s intention of relieving the piano texture and focusing attention on the saxophone soloist.

\textsuperscript{17}The saxophone line within the brackets indicates the optional use of the altissimo register.
Figure 31. Durand reduction, measures 323-331.

Figure 32. Rousseau arrangement, measures 323-331.
The next example (Figure 33) shows a section of music from the Durand reduction in which the pianist is asked to perform a melody containing sustained tones over a thickly scored rhythmic accompaniment. The pianist has the problem of sustaining the melody without blurring the accompaniment figure. The difficulty of this section is increased by nature of the octaves within the melody which begin on the fifth measure of the example.

Figure 33. Durand reduction, measures 336-343.
The Rousseau treatment of this section (Figure 34) removes the octave melody from the piano texture and uses it to create a solo saxophone line.

Figure 34. Rousseau arrangement, measures 336-343.

The following section of music from the Durand reduction (Figure 35) includes a melodic figure consisting of a two beat quarter note triplet which is juxtaposed against a rhythmic accompaniment. In measure 371, the fourth statement of this figure occurs in octaves with an octave grace note approach. These melodic quarter note triplets are placed within the piano texture and in the lower voice of the piano line.
Rousseau treats this section more dramatically (Figure 36) by scoring the melodic triplets in the upper register of the saxophone line where they are featured prominently. The saxophone line is used in this closing section of the Rapsodie to generate excitement. This treatment also relieves the clutter and the difficulty of the piano line.
Finally, Rousseau scores the last note of the *Rapsodie* in the saxophone line (Figure 38). This does not occur in the Durand reduction (Figure 37).

Figure 37. Durand reduction, measure 384.

Figure 38. Rousseau arrangement, measure 384.

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18 This altissimo note may be performed one octave lower.
The arrangement of the *Rapsodie* by Eugene Rousseau transforms the nature of this work from a sparing use of the solo saxophone within the Durand reduction to an expanded use of the soloist. It also relieves many of the difficulties of the piano part. Performers of this arrangement should be aware of the departures from the Durand reduction. This paper has provided information describing the reasons for the departures as well as the process by which the changes occurred (see Appendix B, page 40).

Saxophonists have neglected the Durand piano reduction for reasons cited in this paper. The Rousseau arrangement will help to make the *Rapsodie* more attractive to saxophone performers and listeners who will hear the arrangement performed. Thus, more people will come to know and appreciate this great piece of music.
APPENDIX A

WORKS COMMISSIONED BY ELISE HALL
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loeffler, Charles M.</td>
<td>Divertissement Espagnol</td>
<td>1900</td>
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<td>Gilson, Paul</td>
<td>Premier Concerto</td>
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<td>Impression (Piece)</td>
<td>1902</td>
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<td>Caplet, André</td>
<td>Légende</td>
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<td>Debussy, Claude</td>
<td>Rapsodie</td>
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<td>Indy, Vincent d’</td>
<td>Choral Varié</td>
<td>1903</td>
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<td>Loeffler, Charles M.</td>
<td>Ballade Carnavalesque</td>
<td>1903</td>
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<td>Longy, Georges</td>
<td>Rapsodie (Lento)</td>
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<td>Impression d’Automne</td>
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<td>Sporck, Georges</td>
<td>Légende</td>
<td>1905</td>
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<td>Rhapsodie, op. 26</td>
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<td>Wollett, Henry</td>
<td>Octuor, no. 1</td>
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<td>Siberia, Poème Symphonique</td>
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<td>Dupin, Paul</td>
<td>Chant pour saxophone</td>
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<td>Gaubert, Philippe</td>
<td>Poème Elégiaque</td>
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<td>Grovlez, Gabriel</td>
<td>Suite</td>
<td>1915</td>
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<td>Huré, Jean</td>
<td>Andante</td>
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<td>Concertstück</td>
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<td>Schmitt, Florent</td>
<td>Légende, op. 66</td>
<td>1918</td>
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<td>Combelle, Francois</td>
<td>Fantaisie Mauresque</td>
<td>1920</td>
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<td>Loeffler, Charles M.</td>
<td>Rapsodie</td>
<td>1918</td>
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<tr>
<td>Moreau, Léon</td>
<td>Pastorale</td>
<td>1918</td>
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APPENDIX B

ROUSSEAU'S TREATMENT OF THE DURAND REDUCTION
ROUSSEAU'S TREATMENT OF THE DURAND REDUCTION

Rousseau's treatment of the material from the Durand reduction can be defined in five ways. These treatments are described below and include the figures from this study which represent this usage.

1. The entire melody is removed from the piano texture of the Durand reduction and is assigned to the solo saxophone line. The piano performs the accompaniment figures. Figures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 23-24, 27-28, 33-34, 35-36.

2. The piano texture of the Durand reduction contains the melody which is scored in octaves. Rousseau places the melody in the saxophone line. The pianist then performs one octave of the melody and the accompaniment figures. Figures 15-16, 17-18, 19-20, 21-22, 31-32.

3. Rousseau moves melodic material from the piano texture of the Durand reduction to the saxophone line. This results in measures of rest for the pianist. Figures 23-24 (measures 295-296), 29-30.

4. Rousseau switches material between the piano and saxophone lines, placing the more interesting material in the saxophone line. Figures 25-26.

5. Rousseau creates material for the saxophone soloist without altering the piano texture. Figures 37-38.
APPENDIX C

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APPENDIX D

ELISE HALL
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