AN ARRANGEMENT OF THE FIRST MOVEMENT OF ROUSSEL'S SYMPHONIE EN SOL MINEUR, OP. 42 FOR TWO PIANOS

by 502

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Manhattan, Kansas

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Approved by:

Major Professor

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INTRODUCTION

During the Spring semester of 1969, Mr. Gail Kubik, the Pulitzer Prize winning American composer, was guest composer--in--residence at Kansas State University. While at the University, Mr. Kubik offered a class on 20th century music, in which the writer of this paper was enrolled.

It was suggested by Mr. Kubik that the best way to really get into the heart of an example of 20th century music would be by the concentrated study method of reducing an orchestral work to two pianos. The benefits realized from this note--by--note study of the score would include such things as use of counterpoint, handling of orchestration, the building of melodic and harmonic content, and seeing how the composer controlled his material in the large symphonic form.

After discussing the reduction possibilities of several works, it was decided that the First Movement of The Symphonie en Sol mineur, Op. 42 would present the greatest challenge and reap the greatest rewards. Mr. Kubic gave advice and helpful hints throughout the process of reduction.

The resultant two piano version was performed on May 26, 1969 by Mr. Uel Burden and the writer.

As the Symphonie en G is a very difficult orchestral work, the two piano version is also very hard. It is not, however, out of reach for proficient players who are willing to spend some time working on it.

The manuscript of the two piano reduction is included in pages (16-47). of this report.

ALBERT ROUSSEL

Albert Charles Paul Marie Roussel was born at Tourcooing, France, on April 5th, 1869. Roussel's parents were in industry but made music their hobby. A grandfather, Charles Roussel-Defontaine, was Mayor of Tourconing and an enthusiastic player of the viola.

Roussel's father and mother died in 1870 and 1877 respectively, and the child was put in the care of his grandfather. In 1878 he entered the College at Tourcoing, where he studied rhetoric. In 1880 the grandfather died and Roussel's uncle took him in charge. The step-mother noticed that the child had a well-developed sense of rhythm and decided that this should be encouraged. He was put in the charge of Mademoiselle Decreme, the organist of Notre-Dame, who immediately saw the musical possibilities of her pupil. Under her tuition Roussel made rapid strides as a pianist and at one time almost passed for a prodigy.

All this time he was a voracious reader. Every summer the family went to Heyst, a pleasant seaside resort. Roussel acquired a love for the sea and this was increased by his reading of Jules Verne. Music was never considered seriously as a calling or a life's work by the family and at the age of fifteen Roussel was sent to Paris, having expressed a wish to enter the navy.

In Paris he entered the College Stanislas and in his free hours pursued music with enthusiasm. He became a firm friend of Jules Stoltz, the organist of St. Ambroise and teacher of the piano at the College. Stoltz recognized the potentialities of his pupil and pointed out that the operatic fantasias which he played with so much enthusiasm were not really serious music. He introduced him to the Sonatas of Mozart and Beethoven. A performance of Beethoven's

Seventh Symphony was a revelation to Roussel.

On September 19th, 1887, Roussel received notice that he had been recommended for entry into the naval school and was to report at Brest on September 30th in order to embark on the training ship "Borda." Among the five or six hundred candidates, Roussel came out sixteenth.

Roussel was then to undergo some years of discipline of the strictest nature. He found the life monotonous. The relaxation consisted entirely of dancing, for all the cadets would have to take part in festivities in foreign ports when they became officers; Roussel was the pianist and for two years played the Poka "Femee de Cigarette." That was all the time he had for music.

In 1892, his health broke down and he was sent to Tunisia to convalesce. On his recovery he was posted to the frigate "Melpomene." There was a piano on board and Roussel determined to try his hand at composition. He composed a "Fantaisie" for violin and piano and began an opera on an Indian Legend; the book being written by a colleague.

During this time he had taken up the study of harmony from a voluminous Treatise by Emile Durand. He soon gave it up. The book said that consecutive octaves were not allowed but in all the fantasias and dance pieces which Roussel had played, the left hand was always in consecutive octaves. (The book, obviously, was silly and all wrong; there was no one to explain the doubling of bass in octaves does not constitute consecutive octaves.)

On leaving the "Melpomene" Roussel embarked on the cruiser "Victorieuse" at Cherbourg. Here musical things were better. He rented a room with a piano and in their off-duty hours Roussel and his companions spent the time playing (the) chamber music of Beethoven, Mendelssohn, Schumann, and Grigg.

In December, 1892, Roussel had his first performance, an Andante for violin, viola, cello and organ. This was in the Church of the Trinity at Cherbourg, where the organist was a cousin of one of Roussel's companions. So impressed was Roussel with this work, that in 1893, he wrote a "Marche Nuptiale" which had far reaching effects.

An Ensign on board, Adolphe Calve, brother of the famous singer, was struck by what was obviously a great gift under repression. He asked for the copy, to send it to Colonne in Paris. After a short time he told Roussel that Colonne was so impressed with the work that he strongly advised the composer to leave the navy and turn to music seriously. Roussel thought long about this. He loved music, but he also loved the sea life, and he was in no hurry.

Promoted to Lieutenant, he found himself in command of the torpedo boat "Styx". France was having some argument with Siam, and Roussel took his ship to Cochin-China. When the order came to disarm, Roussel returned to France on the transport "Nive."

At Toulon he asked for, and obtained, several month's leave which he spent at Roubaix where his family was living. There he put himself under Julien Koszul, director of the Roubaix Conservatoire. He showed Koszul his compositions, including the fragments from the opera. Koszul immediately recognized the talent in front of him and recommended Roussel to go to Paris and study with Eugene Gigout, at the Ecole Niedermeyer, as he was too old to enter the Conservatoire. Roussel still hesitated, as his love of the sea was still great. Making up his mind finally, Roussel posted a letter to the Admiralty asking for his resignation to be accepted. On June 23rd, 1894, the acceptance of the resignation arrived, and Roussel was a civilian once more.

In Paris, Roussel found a flat in the Rue Viete. He immediately called upon Eugene Gigout. Roussel always spoke with reverence and appreciation of his master and praised him for his skill in concentrating first of all on the music of the master-composers and then applying the rules where they fitted, instead of applying the rules first and finding that so often they did not fit the illustrations.

In 1896 Vincent d'Indy, Charles Bordes, and Alexandre Guilmant founded the Schola Cantorum where the teaching was founded upon that of Cesar Franck, an institution in rivalry with the conservatoire and all it stood for. Roussel was attracted to Vincent d'Indy by reason of the latter's sincerity and mastery of great thoughts, and entered the Schola as a pupil. Roussel followed Vincent d'Indy's lectures on form, history of music, and orchestration with avid interest, and showed great skill in counterpoint. He had attracted the attention of d'Indy and in 1902 he became professor of counterpoint.

Roussel began to forge his way as a composer. His first work was a suite for piano "Des Heures Passent," consisting of five pieces. These appeared in 1898. In 1902 his first Trio for Piano, violin, and cello was composed. These early works bear little relation to the mature Roussel, but the germ was there.

Roussel's first large-scale orchestral composition was a Symphonic poem "Resurrection," written in 1903 and suggested by Tolstoy's book. This created a small storm among the critics who found it full of dissonances.

At that time Alfred Cortot had founded what were called "Lectures" at the Nouveau Theatre for the purpose of letting young musicians hear the orchestra at close quarters, both in their own works and in those of others. Roussel had written a short work "Soir d'Ete" in 1904 which was tried out at one of these

rehersals. He was so far satisfied with the essay as to use it as the slow movement of his first Symphony, a poetic work entitled "Le Poeme de la Foret" which took him until 1906 to complete.

The symphony was performed in 1908 at the Concerts Populaires in Brussels and on February 7th, 1909, in Paris. The critics realized the new personality who had arisen, and although they admitted that he was too advanced for them at that moment, the possibilities for the future of the composer were obvious.

In 1906 Roussel had composed a "Divertissement" for piano, flute, oboe, clarinet, bassoon and horn. In this short work he anticipated nearly everything which came to be written during the following fifteen years. It set in motion the trend which was to destroy all preconceived notions of romanticism in music. It was played at the 1923 Festival of the Contemporary Music Society at Salzburg, and sounded so fresh that it could have been written that year.

In 1909 Roussel and his wife, whom he had married the year before, undertook a tour to all the places Roussel had been while in the navy, including India. The result of this tour was the set of three "Evocations" which were first performed at the Salle Gaveau on May 18th, 1912. They created quite a sensation. This work led to others, but, in the meantime, Roussel resigned his appointment of professor of counterpoint at the Schola Cantorum. The Schola was directly opposed to the prevailing spirit of the time, and Roussel's detractors tried to include him among those who worked against this spirit. They accused him of being directly under the influence of the doctrines of the Schola, not remembering that the originator of the basis of the Schola, Cesar Frank, and its first principals, Bordes and d'Indy, were directly opposed to the doctrines of the Conservatoire and other reactionary influences. The Schola was unpopular, and anyone even indirectly connected with it was stigmatised as being against all outlooks which differed from the Schola's own.

At the little Theatre des Arts, Jacques Rouche was engaged in producing ballets on a small scale, prompted by the growing popularity of Diaghilev's Ballets Russes. Rouche asked Roussel to write a ballet to a libretto by Gilbert de Voisins, "Le Festin de l'Araignee." Roussel was not very interested in writing it, but Mme Roussel urged him on to it, and in three months he completed the score. It toured the world not only as a ballet but in the form of an orchestral suite. It served to make his reputation as a potential ballet composer.

Later Rouche was appointed director of the Opera. To celebrate his appointment and to show that his tenure of office would not be merely an armchair affair, Rouche asked Roussel to write a large scale work for him.

Roussel jumped at the idea because for some time he had been considering writing a large opera-ballet on the subject of "Padmavati," whose tradition was linked with the ruins of Tchitor. Roussel asked his friend Louis Laloy to write the libretto, which he did. The work was started--then the war broke out.

Roussel, the ex-naval officer, tried to enlist but his health would not permit him to join anything except the Red Cross in which he became an ambulance driver. Eventually he was accepted for the Army and became a Gunner Officer, seeing active survice in Champagne, the Somme, and Verdun.

At length his health broke down and in January, 1918, Lieutenant Roussel was invalided out of the service. He promptly set to work to finish "Padmavati." It was produced on June 1st, 1923, and made a sensation. Roussel determined to give "Padmavati" a successor, and, the moment he had finished it, set to work on "Le Roi Tobol" to a text by Jean Louis Vaudoyer. However, he had ideas for

two symphonies in his head that seemed more pressing and immediate than anything else.

He began the composition of his second Symphony, in b flat minor, while ill near Grenoble. This symphony went still further to show what was in him. It is a serious and solemn work of great power. Roussel had been captured by impressionism in the early days, but he had now found his own feet.

After these large scale works, Roussel devoted himself to small works, notably songs from which one would pick out "Sarabande" and "Le Bachelier de Salamanque."

Composers like to have their happy harbours of refuge, places where they can their working hours in solitude and away from the distractions of city life. Roussel found his at Ste. Marguerite sur Mer, just outside Varengeville, a house named "Vasterival." It was here he and his wife retired, and it was here that he wrote his best works.

Roussel was about to enter his last period, one of classicism. All romantic and impressionistic influences had left him, and he stood firmly on both feet at the outset of a series of works whose importance is felt in the development of contemporary French music.

A Suite in F for orchestra was the result of a commission from Serge Kussevitsky for his Boston orchestra. This vigorous work although classical in shape and design, owes nothing to the classical "back to Bach" spirit which was prevalent at the time. Roussel, contrapuntal at heart, combined a forceful rhythmic pattern with his polyphony. The lines were in themselves more rhythmically pertinent than those of the Teutonic School, where the rhythym was incidental. With Roussel it became pre-eminent, and his independent lines

leap and curve with an astonishing vitality and individuality.

A Concerto for small orchestra, composed in 1927, carried on the classical spirit, but was less acceptable to the public, as was also the Piano Concerto finished during the same year. In this work we find the now established contrapuntal principles used to their limits.

His sixtieth birthday was celebrated with a Festival of his music, which testified to the esteem in which he was held not only as a musician but as a man. The Festival lasted a whole week, and La Revue Musicale, devoted an entire issue to him. The Festival opened with an orchestral concert, the program of which consisted of the Second Symphony, the Piano Concerto, "Pour une Fete de Printemps," and the first performance of a Petite Suite in three movements. Thus the very latest Roussel was heard at a Festival given to honor, and in recognition of, his previous works.

The Festival reached its climax with a stumpendous performance of a new work, a setting of Psalm 80 for tenor, chorus, and orchestra. A medal was struck in memory of the Paris Festival.

The following year saw the completion and performance of the Third Symphony. The work was composed for the anniversary of the fiftieth year of the founding of the Boston Symphony Orchestra. For this celebration Stravinsky composed his Psalm Symphony and Honegger his Symphony in C. Koussevitsky, always the supporter and practical admirer of Roussel, considered it one of Roussel's best works.

For the next few years he worked indefatigably and enthusiastically. Another ballet, "Bacchus et Ariane," found him full of his usual rhythmic force--the excitement of the Festival had elated his music to a marked degree. A Glorious Day, followed as the result of a visit to the United States. In

1934 one of his most concise works, the Sinfonietta for strings was completed in spite of a bad attack of pneumonia. This was soon followed by the Fourth Symphony, a work lacking the sombreness of the Second and the violence of the Third.

In 1935 he composed his last ballet, "Aeneas" to libretto by Joseph Weterings. In it he used a chorus harmonically rather than contrapuntally. He was working at great speed, and this score, with its beauties and vigour of a high order shows all the signs of spontaneity.

A visit to Holland in 1936 saw the composition of his last orchestral work, the Concertino for cello and orchestra, another concise and terse statement on a small scale, like the String Sinfonietta.

In 1937 there was held the Paris Exhibition and the Paris Festival of the Contemporary Music Society. As head of the music committee of the Exhibition, Roussel saw to it that the younger composers had their places in all music makings, omitting himself with characteristic modesty. At the Festival he was represented by an arrangement for the Band of the Garde Republicaine of the Prelude from the Suite in F.

After the Festival, completely exhausted, he sought refuge at "Vasterival" and completed a String Trio. This was his last work. He worked a little on a Trio for oboe, clarinet, and bassoon, but his heart was giving him trouble, and a bad heart attack made him put it aside. On August 23rd, 1937, he died.

He was buried on August 27th in the cemetery just by his house, overlooking the sea. He had decided that he would rest here when he bought the house. The funeral was attended by the leading musicians of France. The following year the same crowd assembled on the anniversary of his death. After orations and tributes, some of his music was played on a concealed phonograph.

AN ANALYSIS OF THE FIRST MOVEMENT OF

Symphonie en Sol mineur, Op. 42

BY

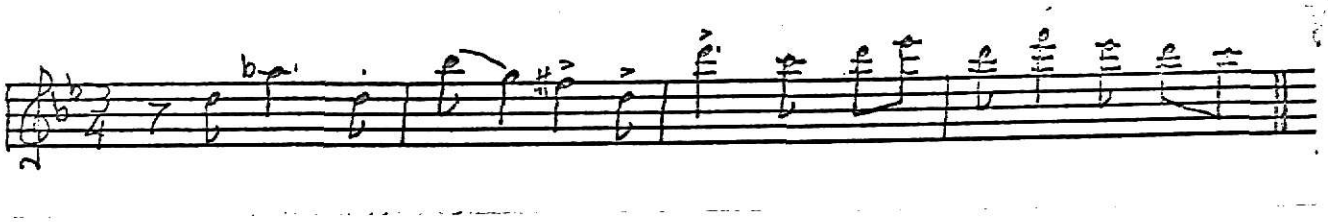
ALBERT ROUSSEL

The first movement of the Symphonie en Sol mineur by Albert Roussel is in a ternary form, each section having smaller sub-sections within it. Graphically this may be represented as follows:

A mm. 1-100	B mm. 101-195	A mm. 196-279
a mm. 1-58	c mm. 101-174	a mm. 196-235
b mm. 58-86	b mm. 175-195	b mm. 235-256
a mm. 87-100		a mm. 257-272
		codetta mm. 273-279

The first movement of the Symphony starts with a rhythmic figure of considerable vigour and persistence. The principal subject, a, enters in measure four and is placed in the oboes and first violins.

Ex. 1

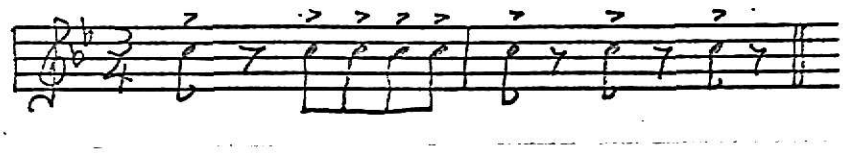


It is a percussive theme using leaps and syncopated rhythms to add to the vigor of the first part of the movement.

In measure fifteen, Roussel begins a transitional period using new material, and contrasts melodically flowing lines with jagged rhythmic motives. As a

unifing force, Roussel uses the rhythmic motives given in example 2.

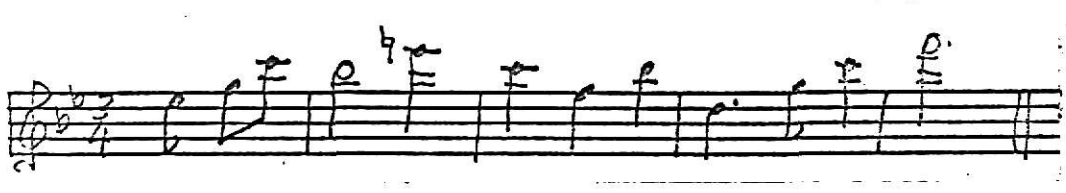
Ex. 2



Roussel uses this rhythmic motive throughout this section. It appears first in measure twenty-two in the flutes, clarinets and trumpets and again in measure thirty-four in the bassoons and cellos, here continuing for eight measures followed immediately in measure forty-two in the first violins. It appears in altered form in measure fifty-three in the oboe and clarinet.

In measure fifty-seven there is a gradual slowing down of tempo and lowering of dynamics that leads into the second subject, b, which starts in measure fifty-eight.

Ex. 3



This subject is in direct contrast to the first subject. Marked "Dolce" and played in the flute with a small accompaniment of violins, violas and cellos,

with an oboe counterpoint entering in measure sixty-three.

The material gradually builds until measure eighty-seven when the percussive chords of the beginning re-enter, heralding the return of the first subject in measure ninety-three, this time played with piccolo, flute and first violins. This statement of the first subject lasts for only nine measures and leads into the "B" section of the movement.

The "B" section of the movement is in a neutral key signature of a minor but has an e minor tonal feeling at the beginning. The opening theme of the "B" section played by piccolo, flute and oboe is:

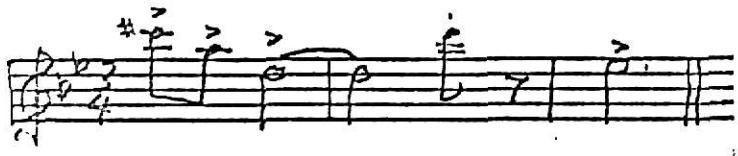
Ex. 4

This theme is accompanied by a flowing harp part and soft, short chords in the low winds and horns. The volume soon builds and in measure 115 the unifing rhythmic pattern, as in example 2, again appears in the low instruments.

A series of loud chords leads to a soft, mysterious sounding section starting in measure 126. This mysterious spell is broken by the sounding of the rhythymic motive as in Ex. 2 in measure 130. The motive is developed and evolves starting in measure 144 into expansive chordal figures in the entire orchestra which builds to a large climax at measure 156.

At this point, Roussel introduces the five note motive which is the unifying force for the entire Symphony.

Ex. 5.



After the dramatic statement of this theme, Roussel takes a secondary theme from the first section of the movement to lead into the second subject of the first section, starting in measure 175, however it is now transposed into a different key.

This transposed theme is abruptly halted by the sharp percussive chords of the opening of the movement in measure 192, which sets up the reappearance of the "A" section in measure 196 back in the original key of g minor.

After three measures of the robust chords in the original key, the first subject appears, this time in the flute and oboe in measure 199.

The music continues as in the beginning of the movement, but with a different orchestration.

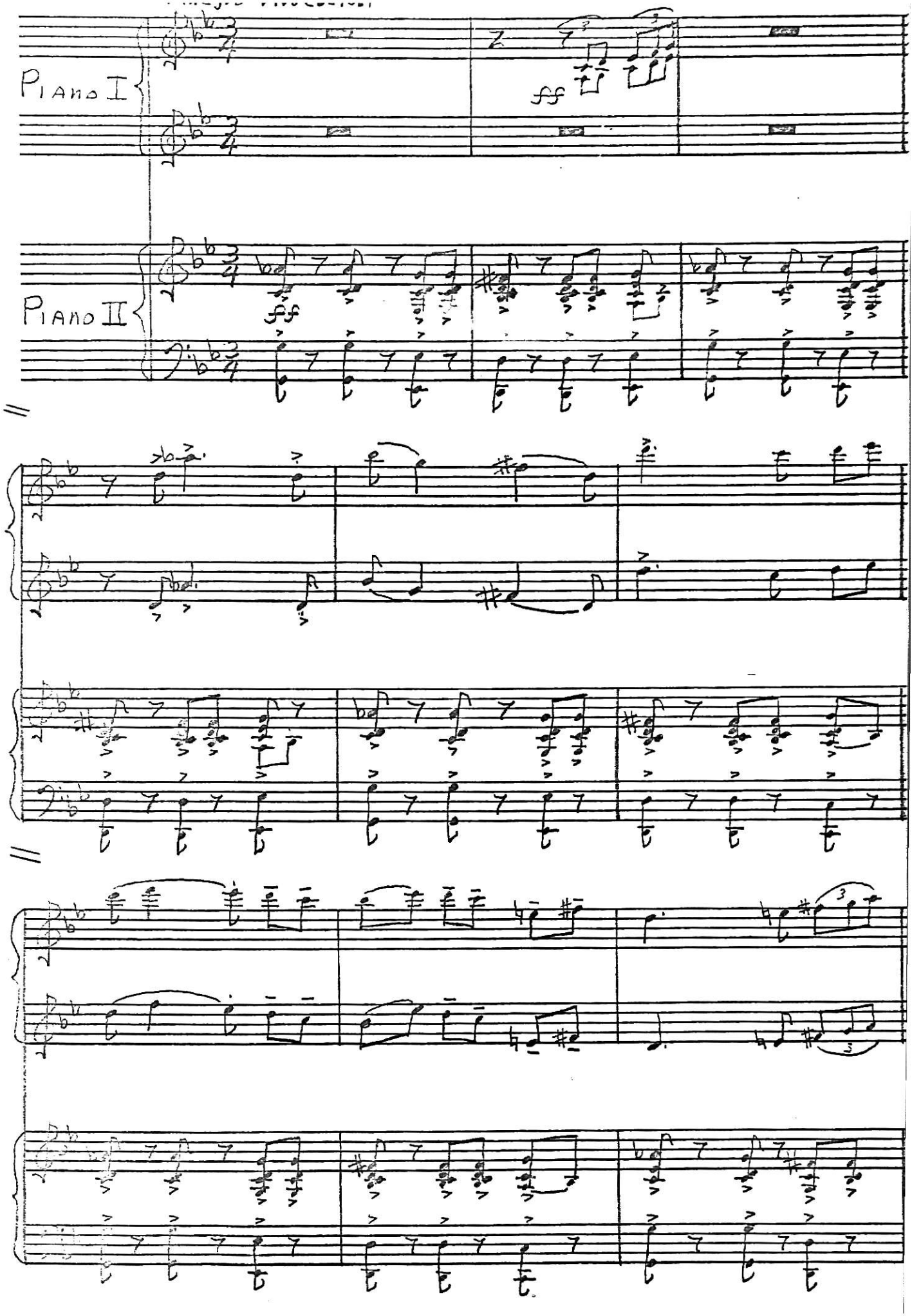
At measure 236 the second subject re-appears, this time in the oboe.

After the statement of the second subject, the sharp chordal attacks again announce the coming of the first subject, which appears in an altered version in measure 261. This gives way to the restatement of the opening chords scored for full orchestra, which at fortississimo brings the work to a climactic close.

AN ARRANGEMENT OF THE FIRST MOVEMENT OF ROUSSEL'S

SYMPHONIE EN SOL MINEUR, OP. 42

FOR TWO PIANOS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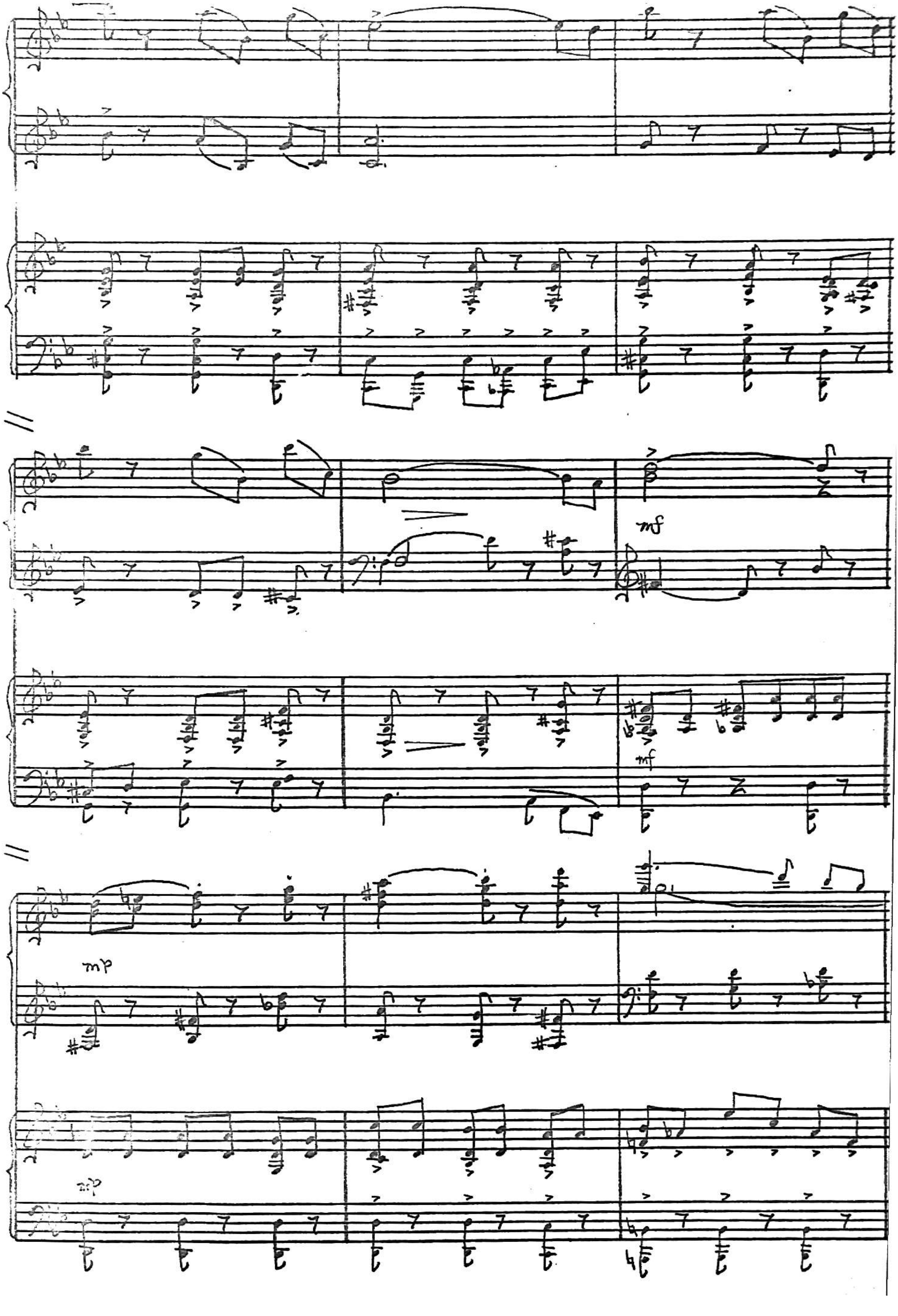
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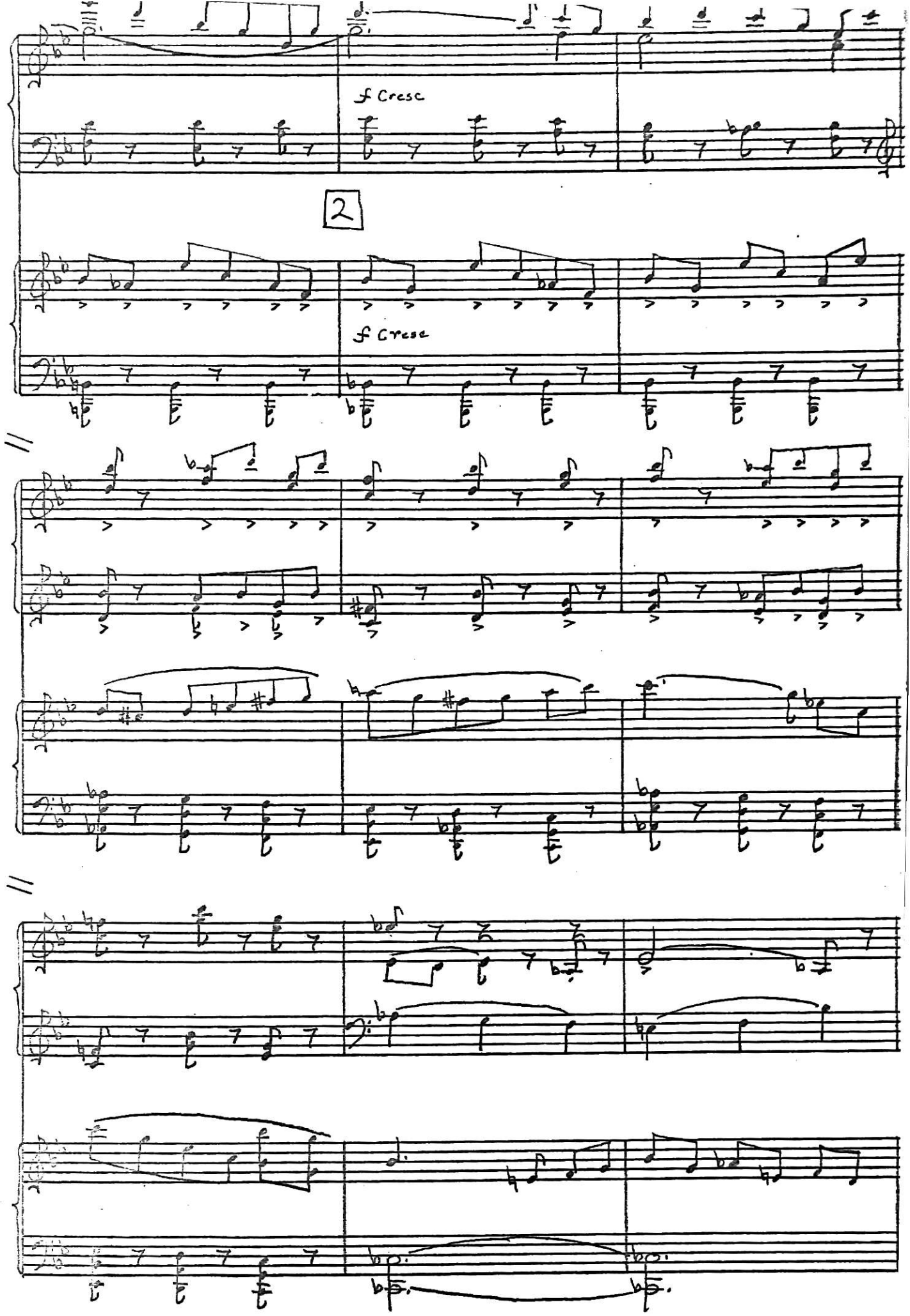
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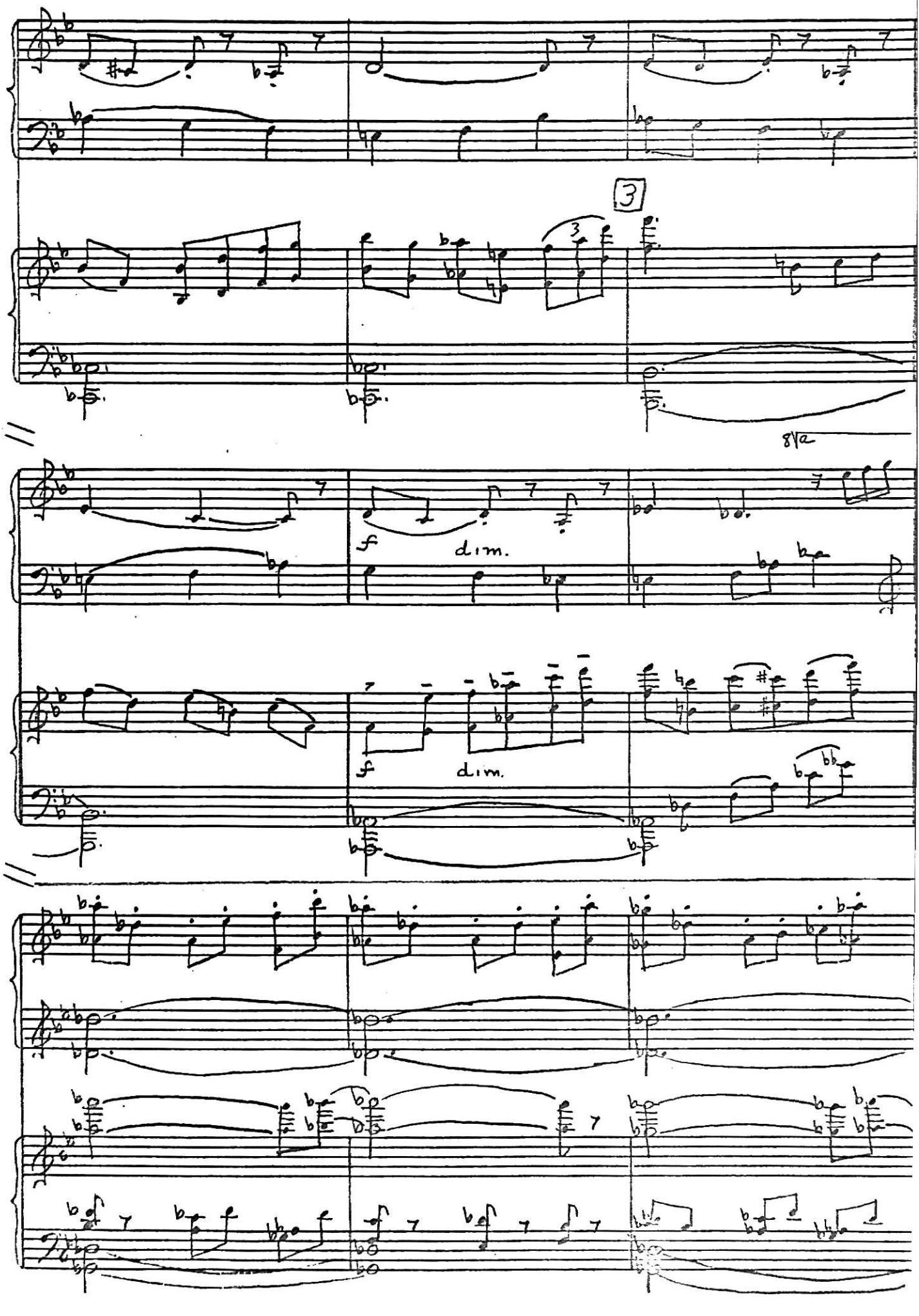
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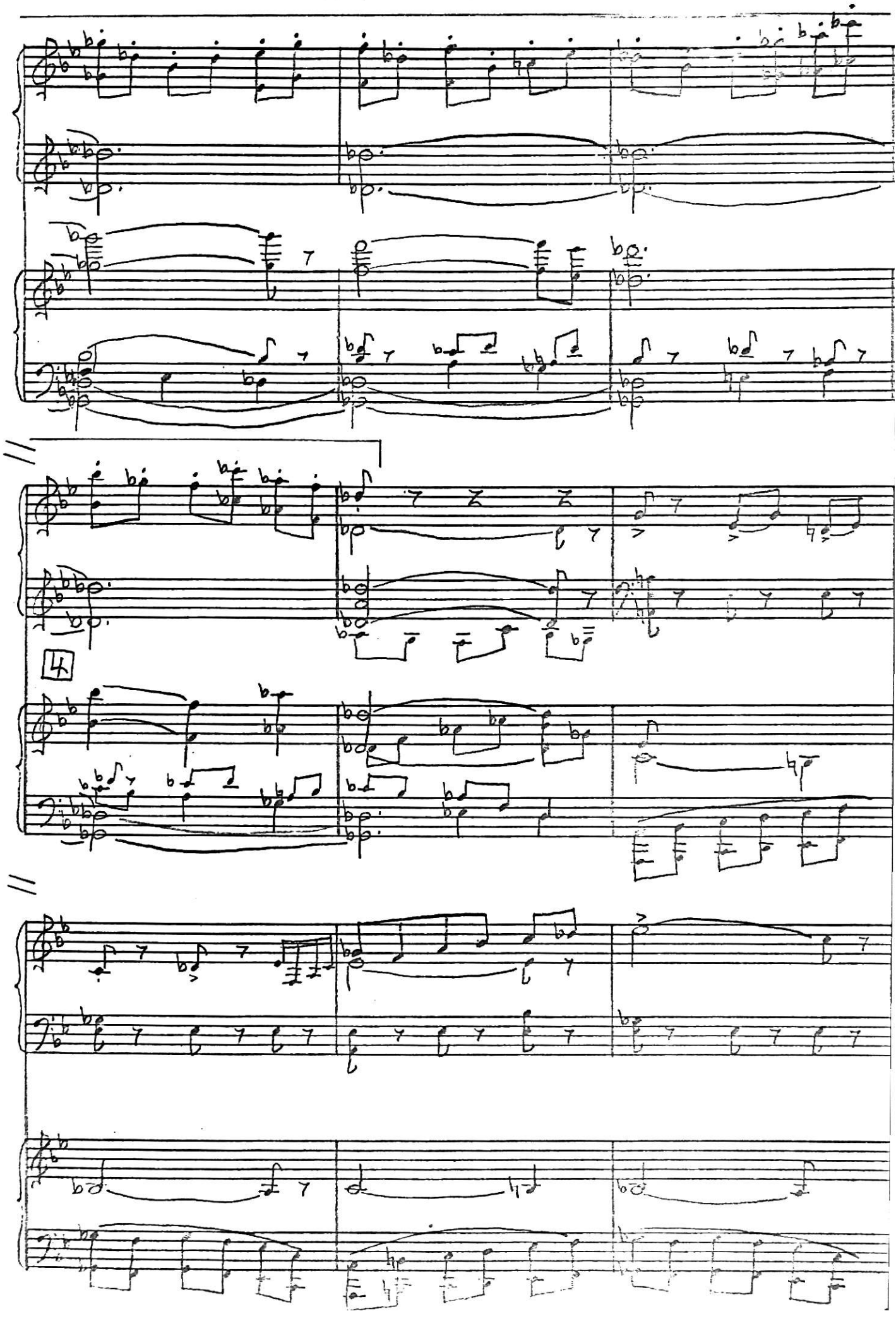

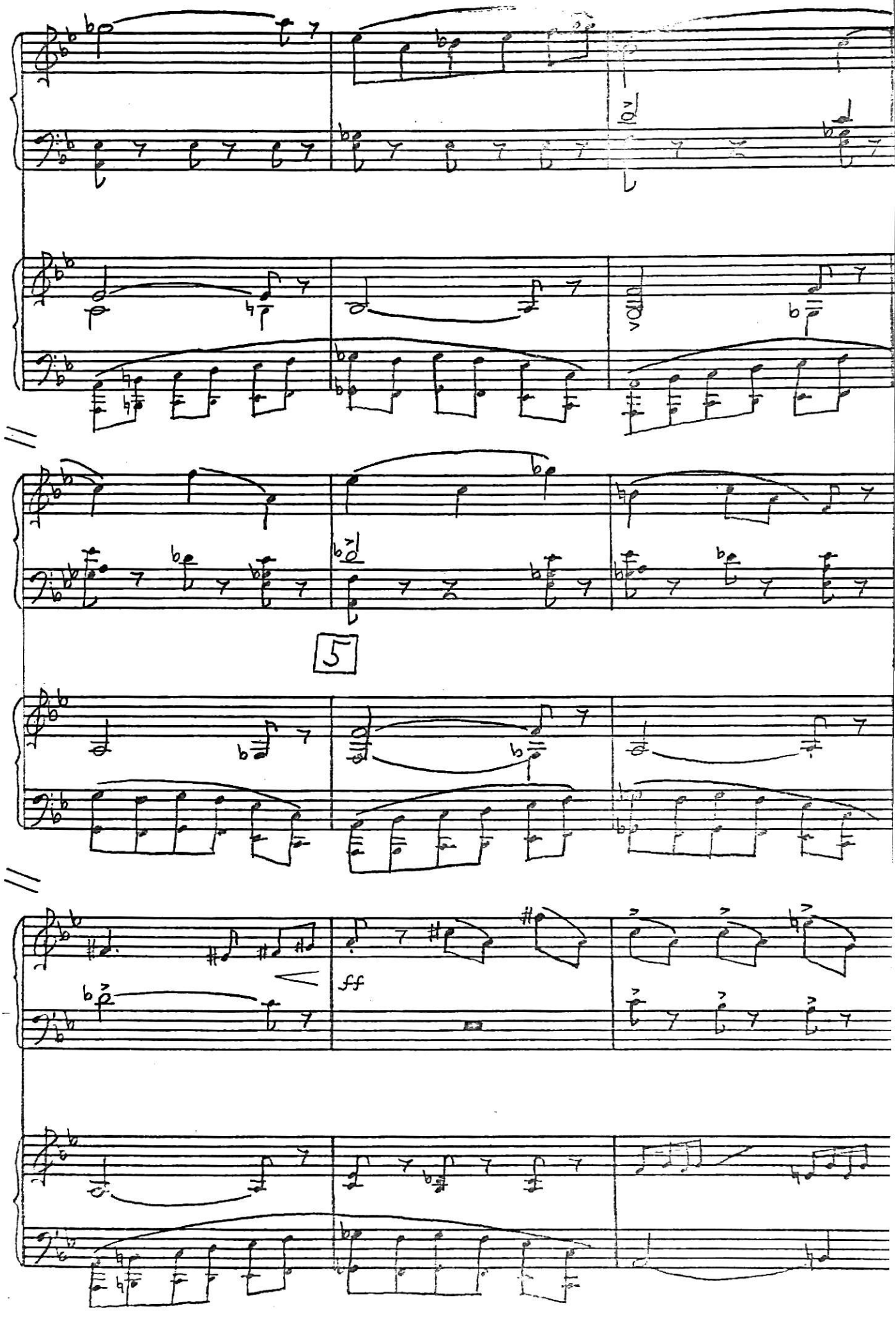
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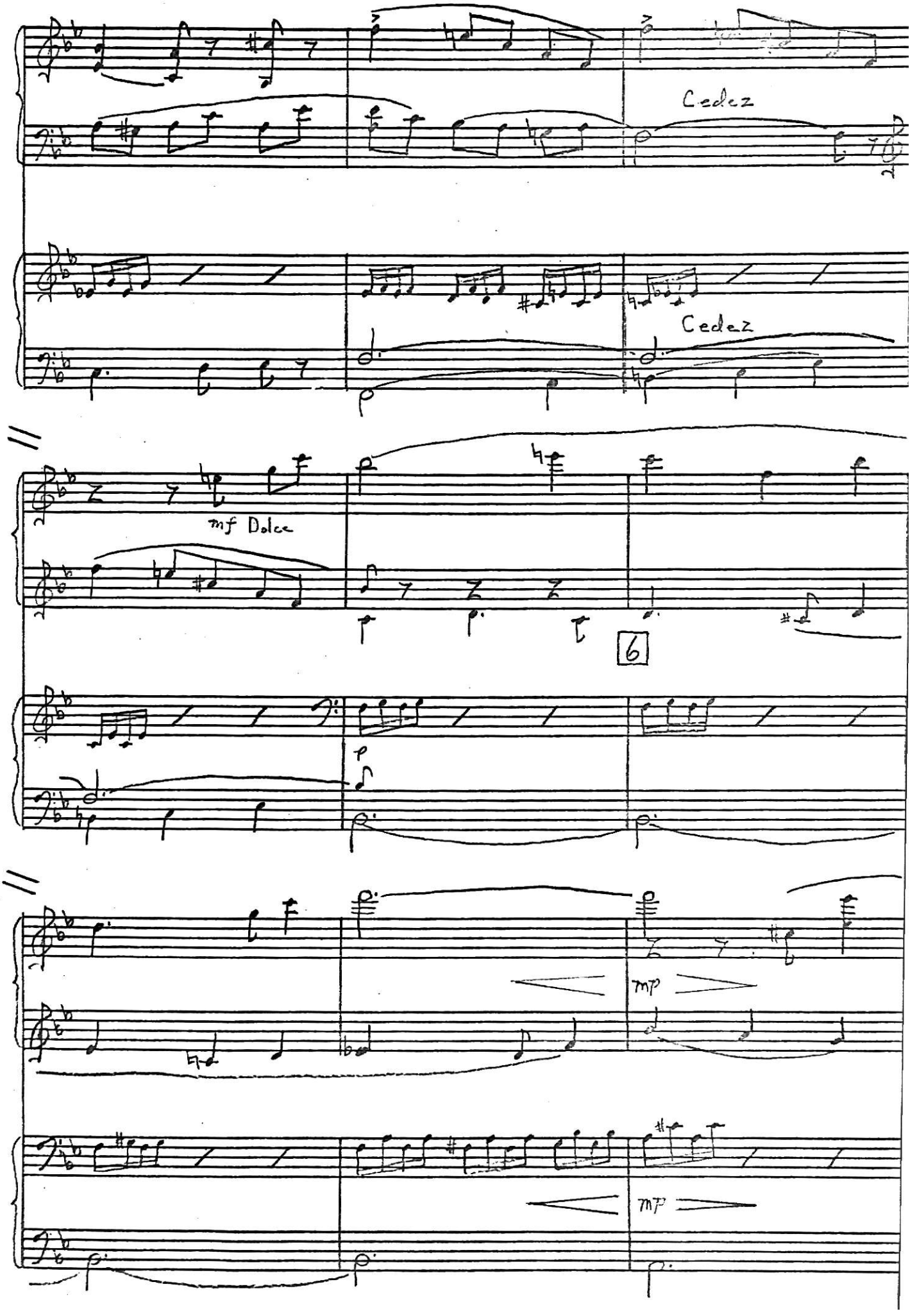
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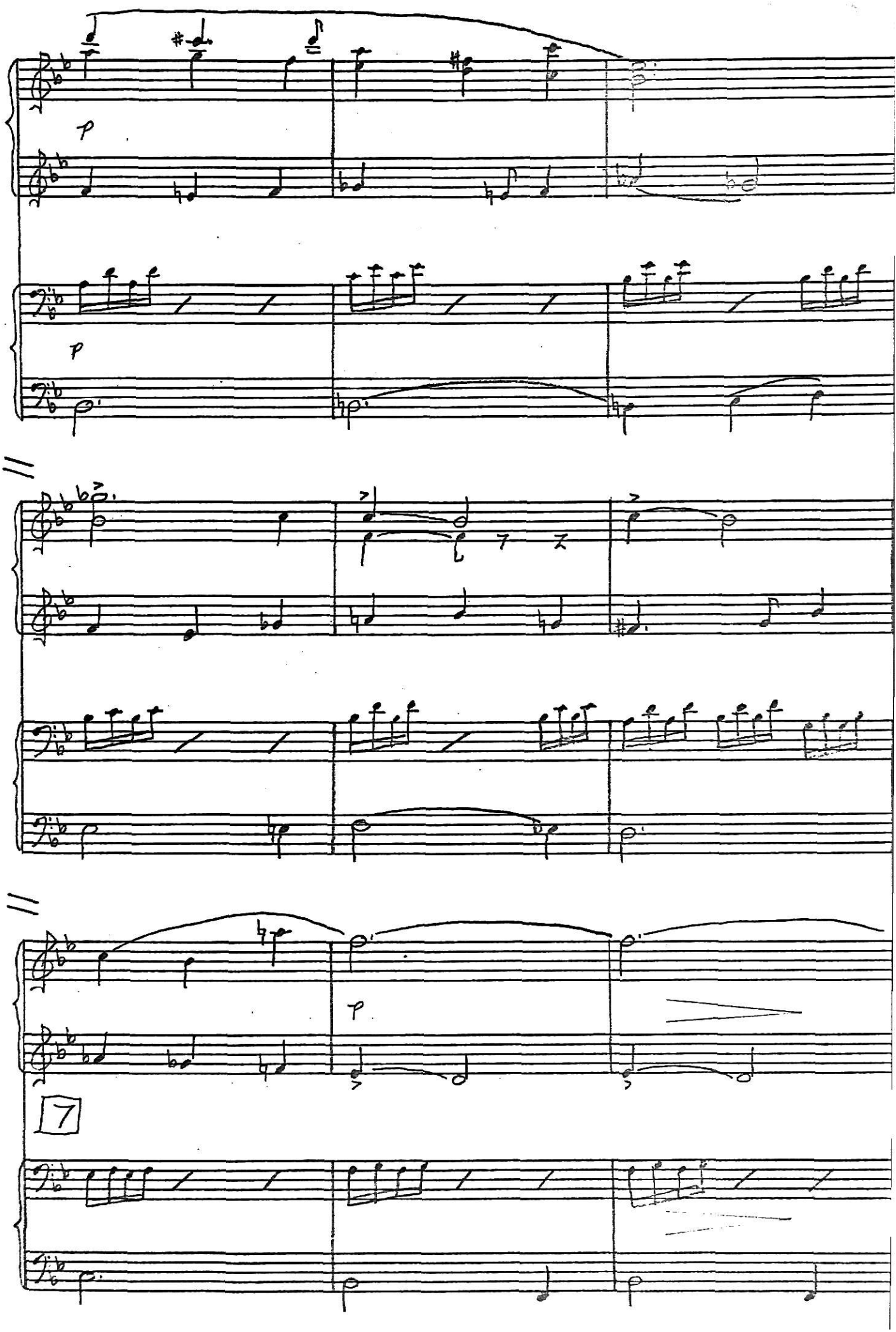
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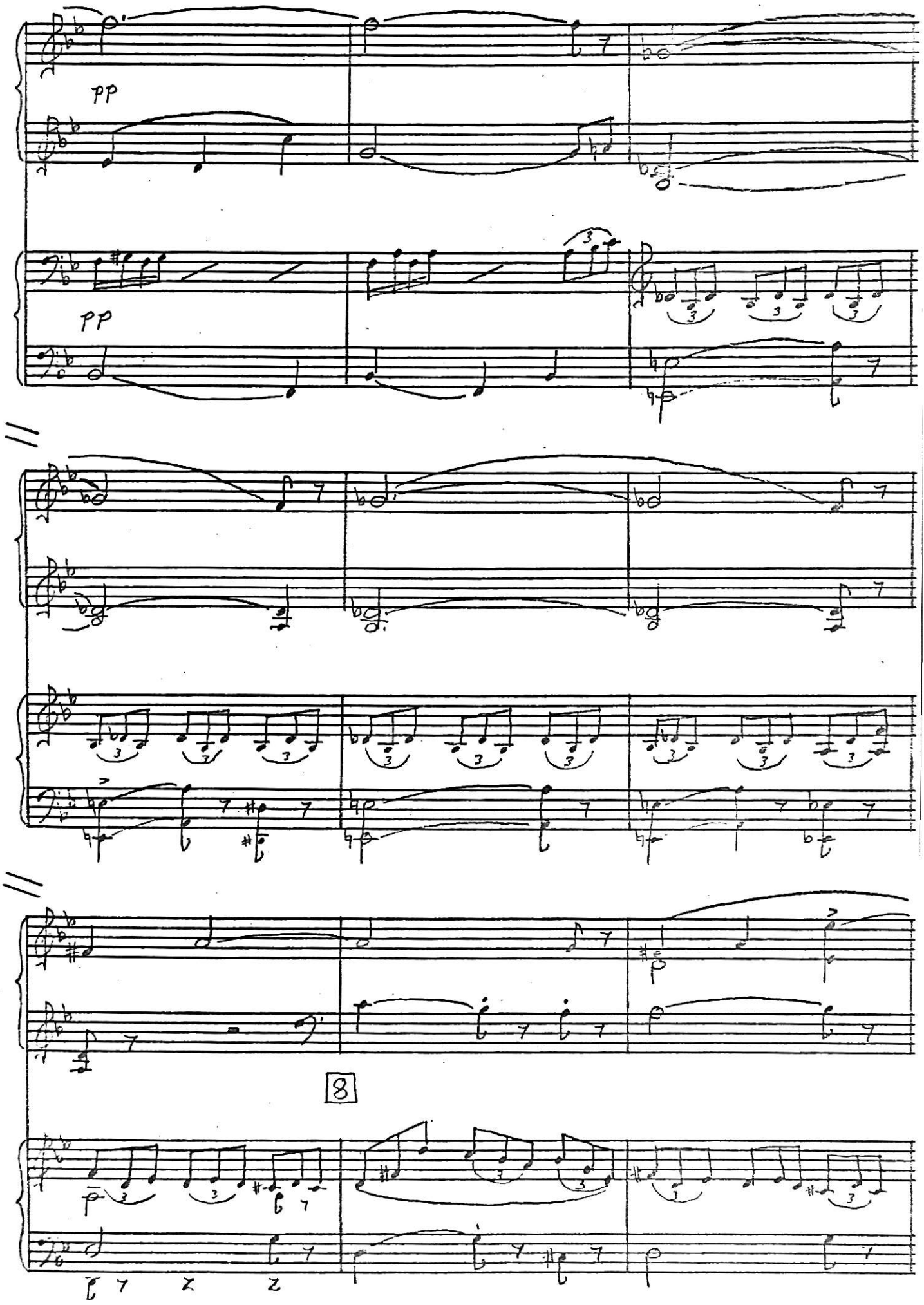
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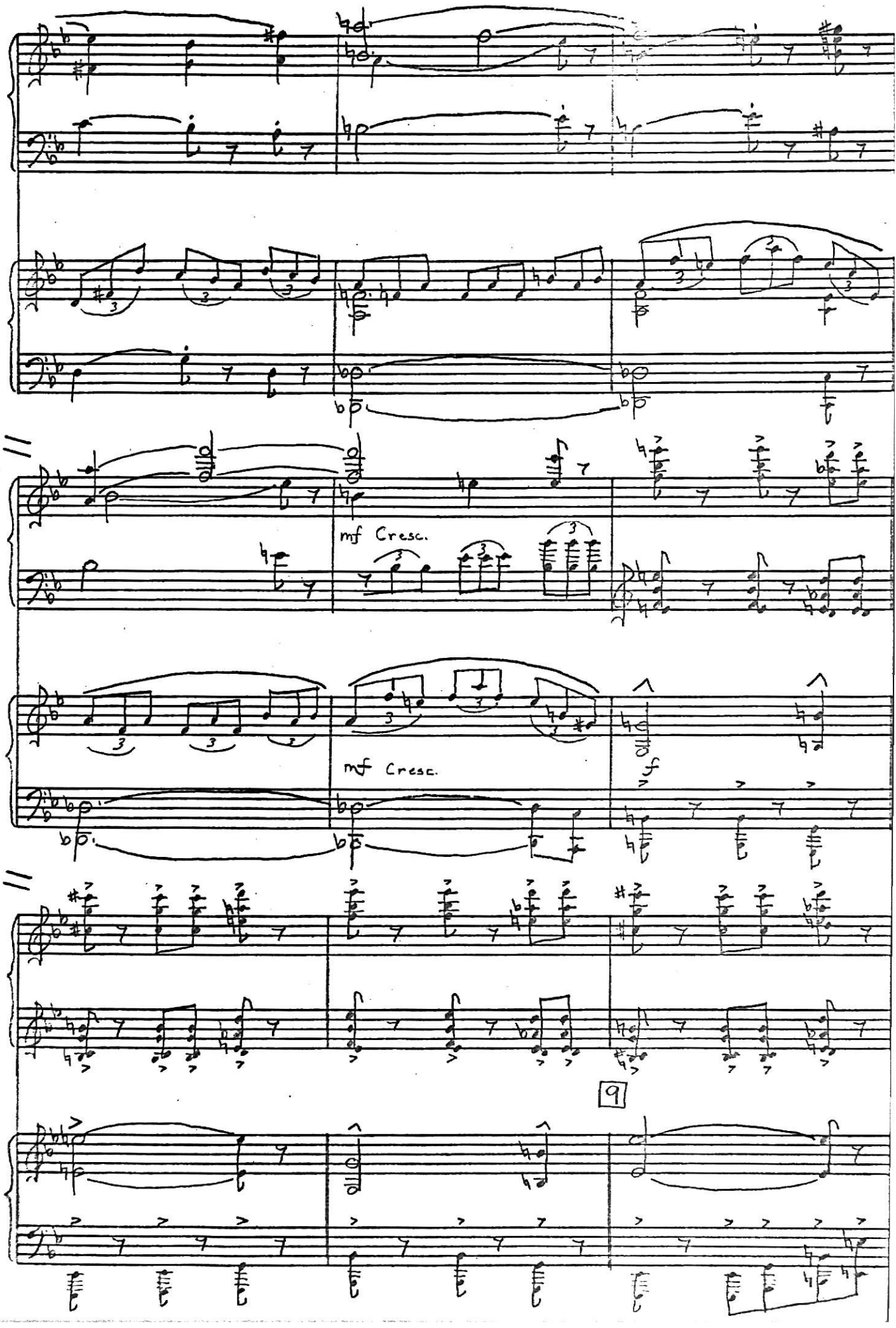
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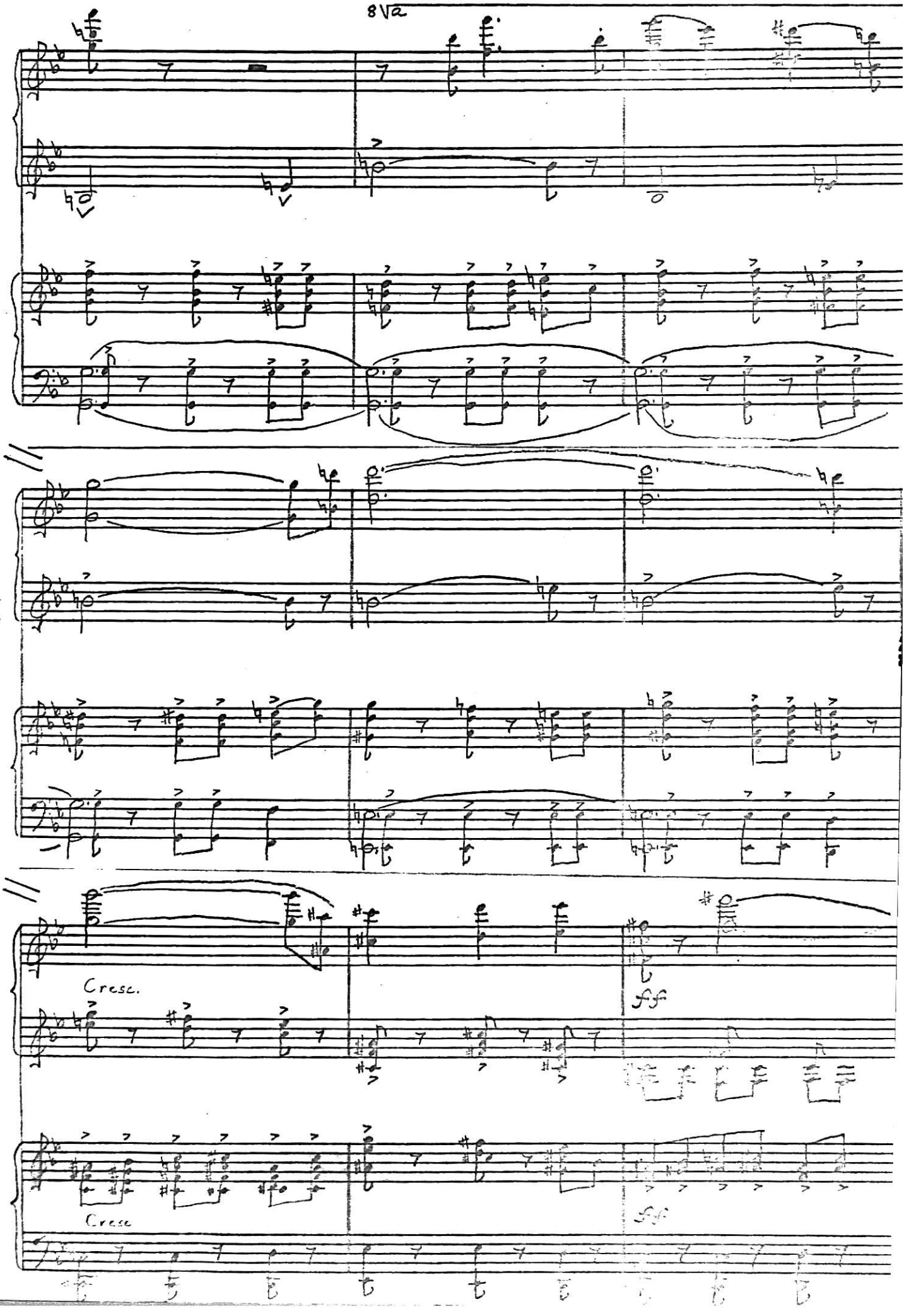
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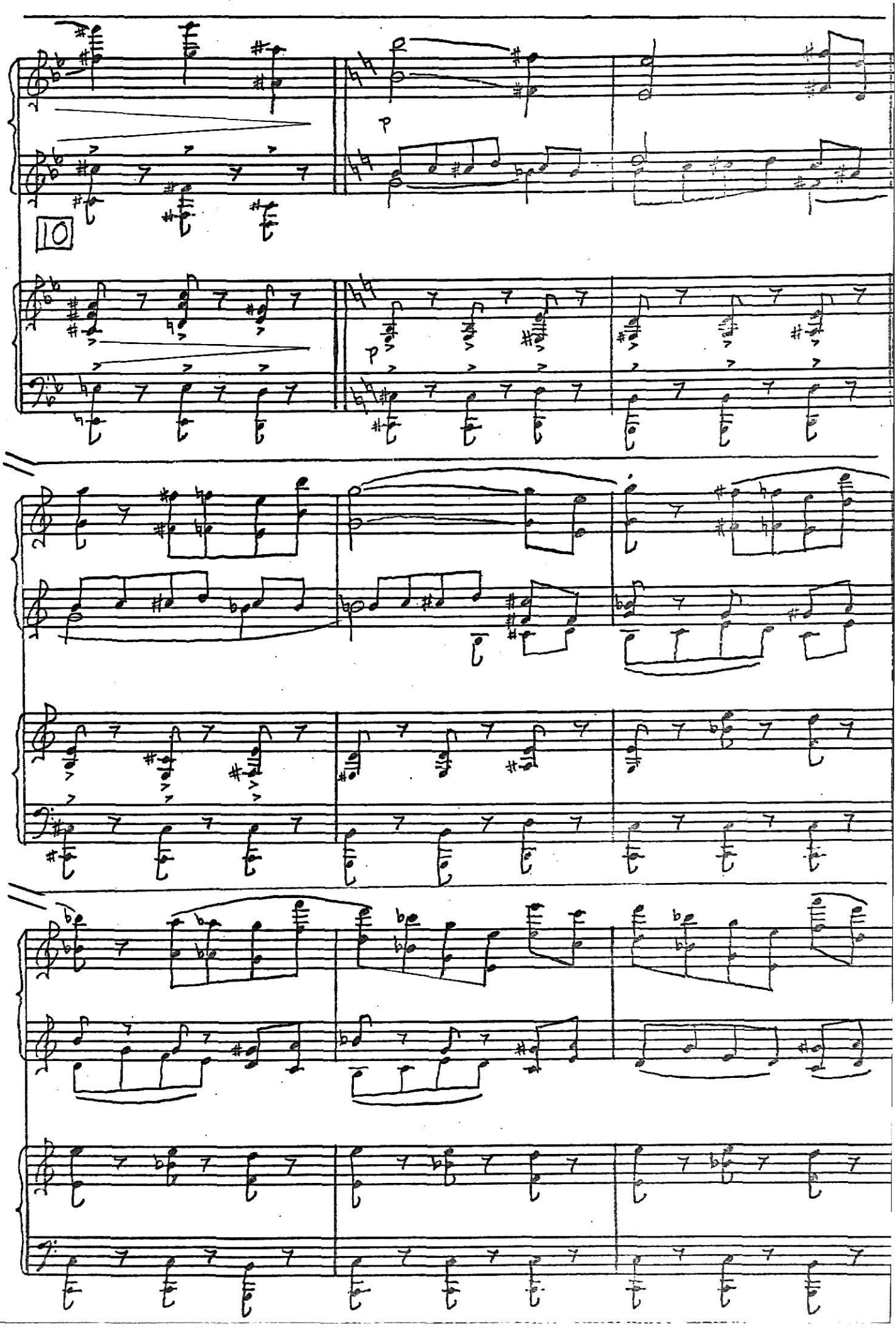
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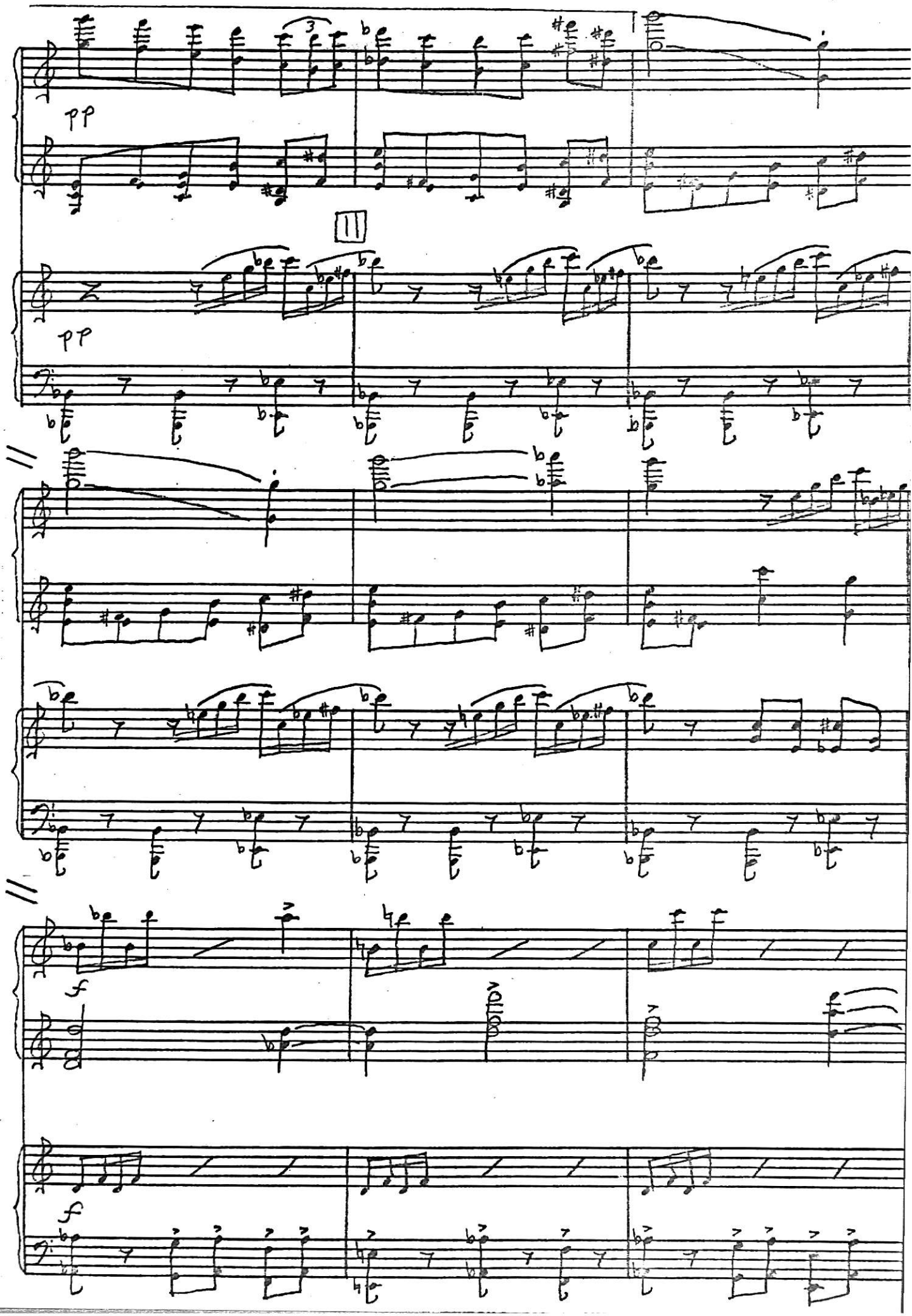
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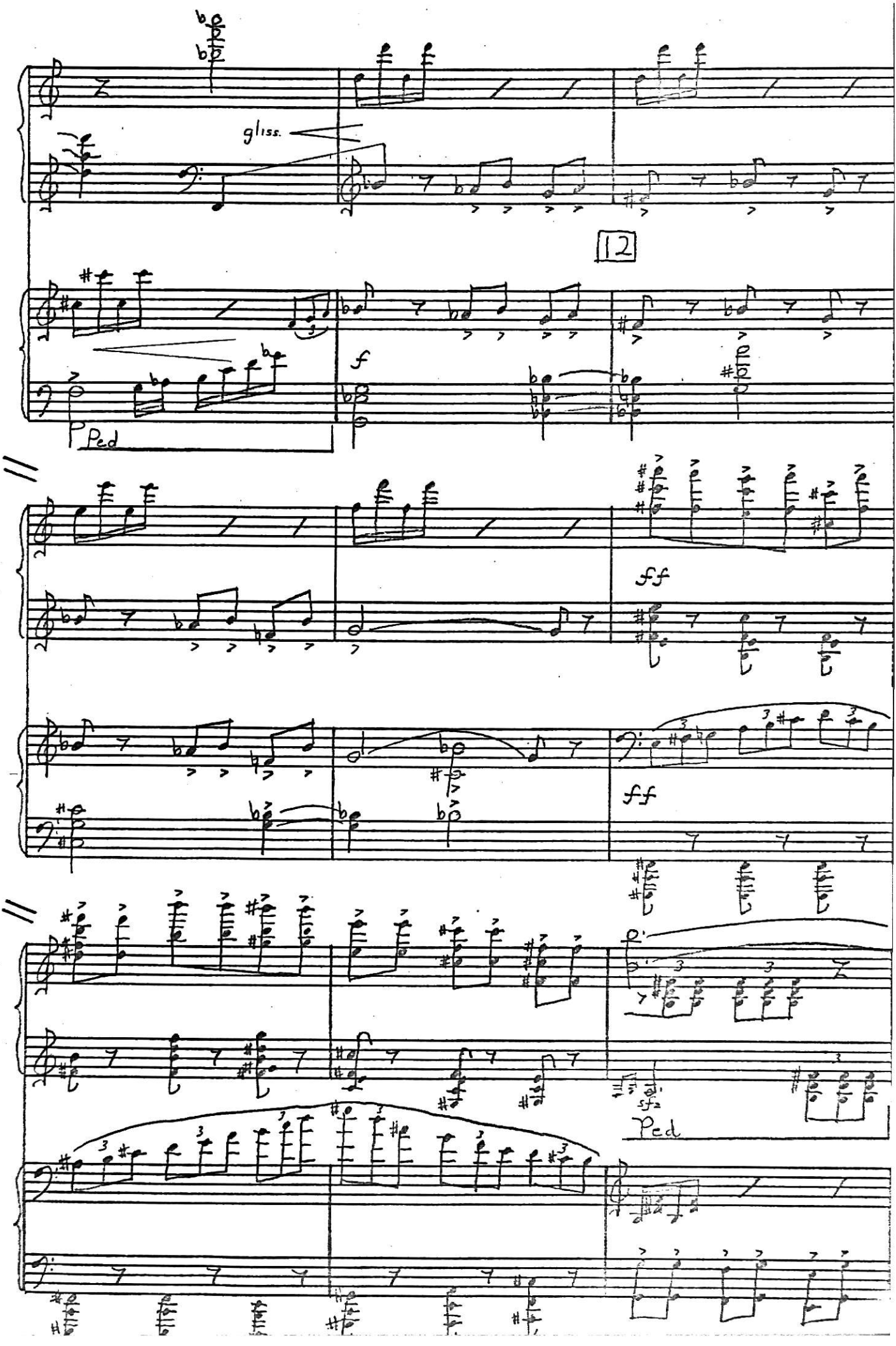
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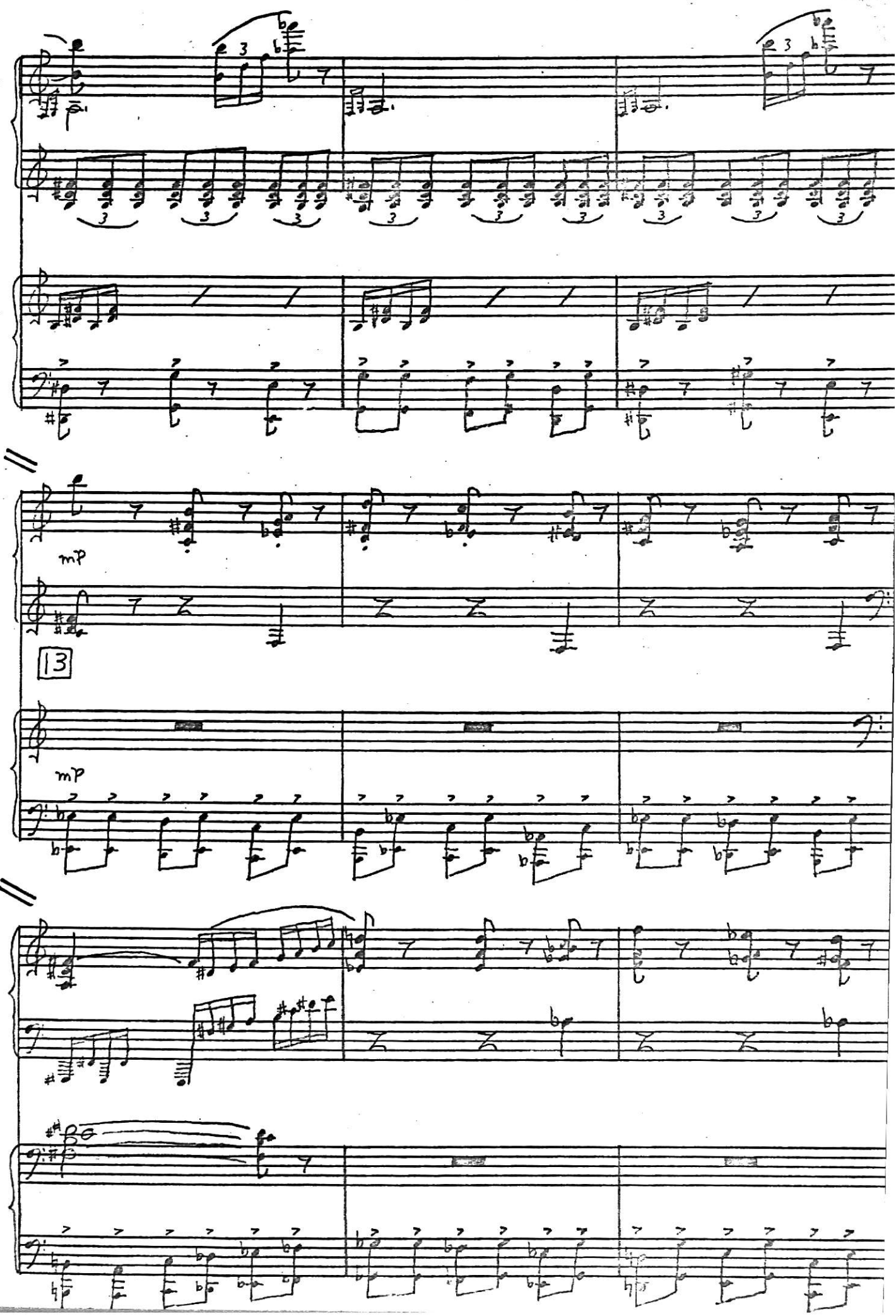
mp
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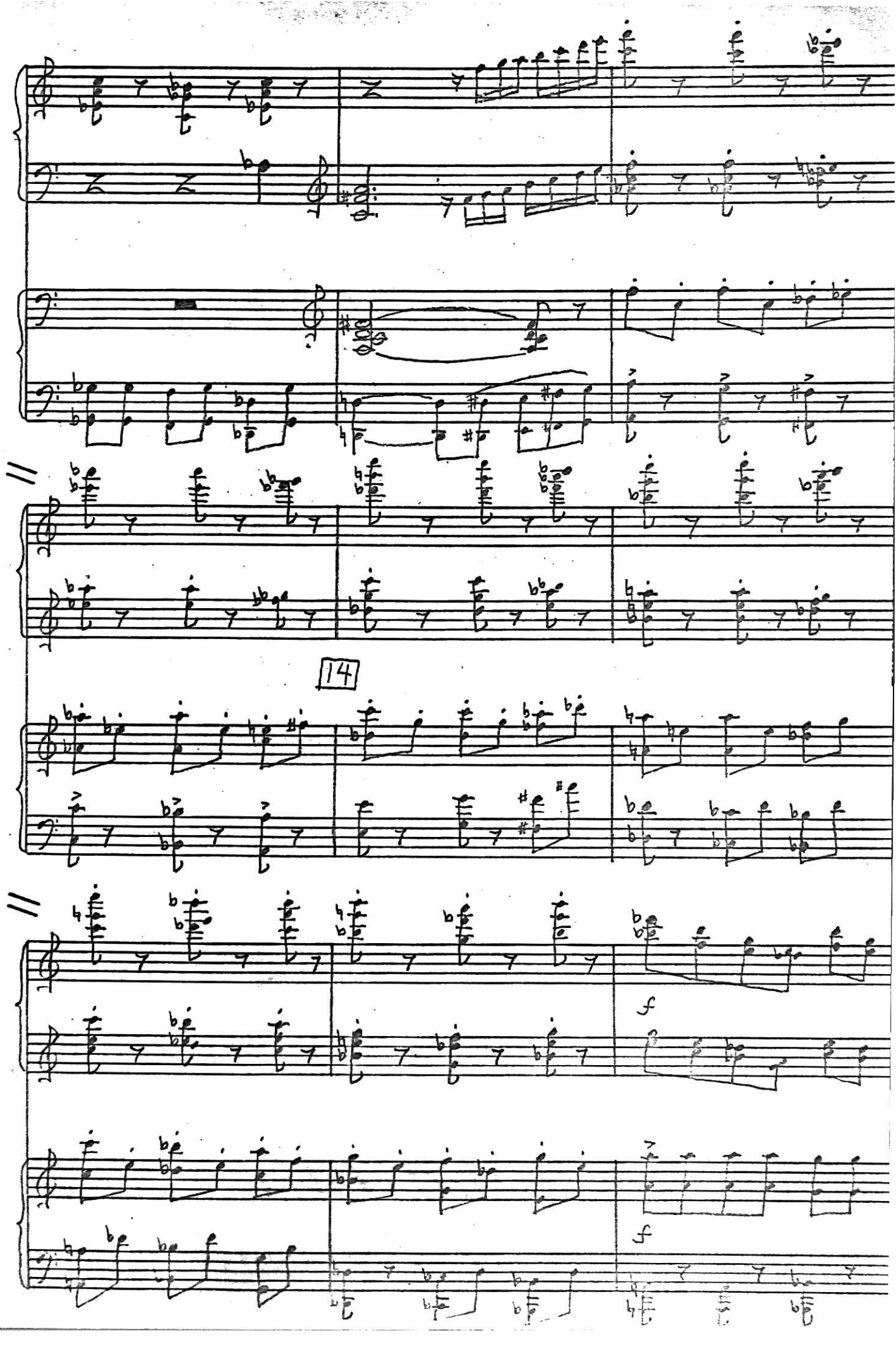
mp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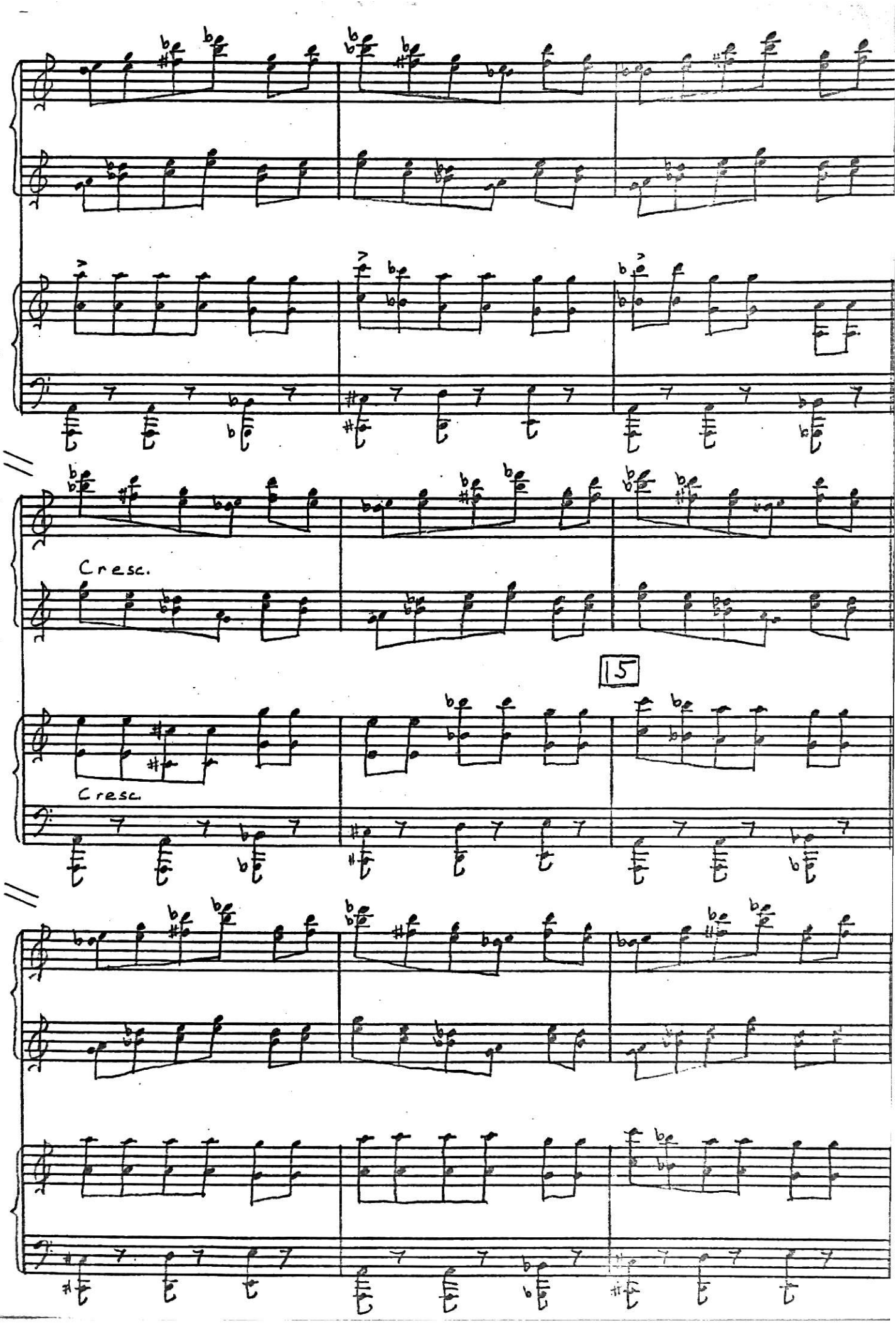
Cresc.
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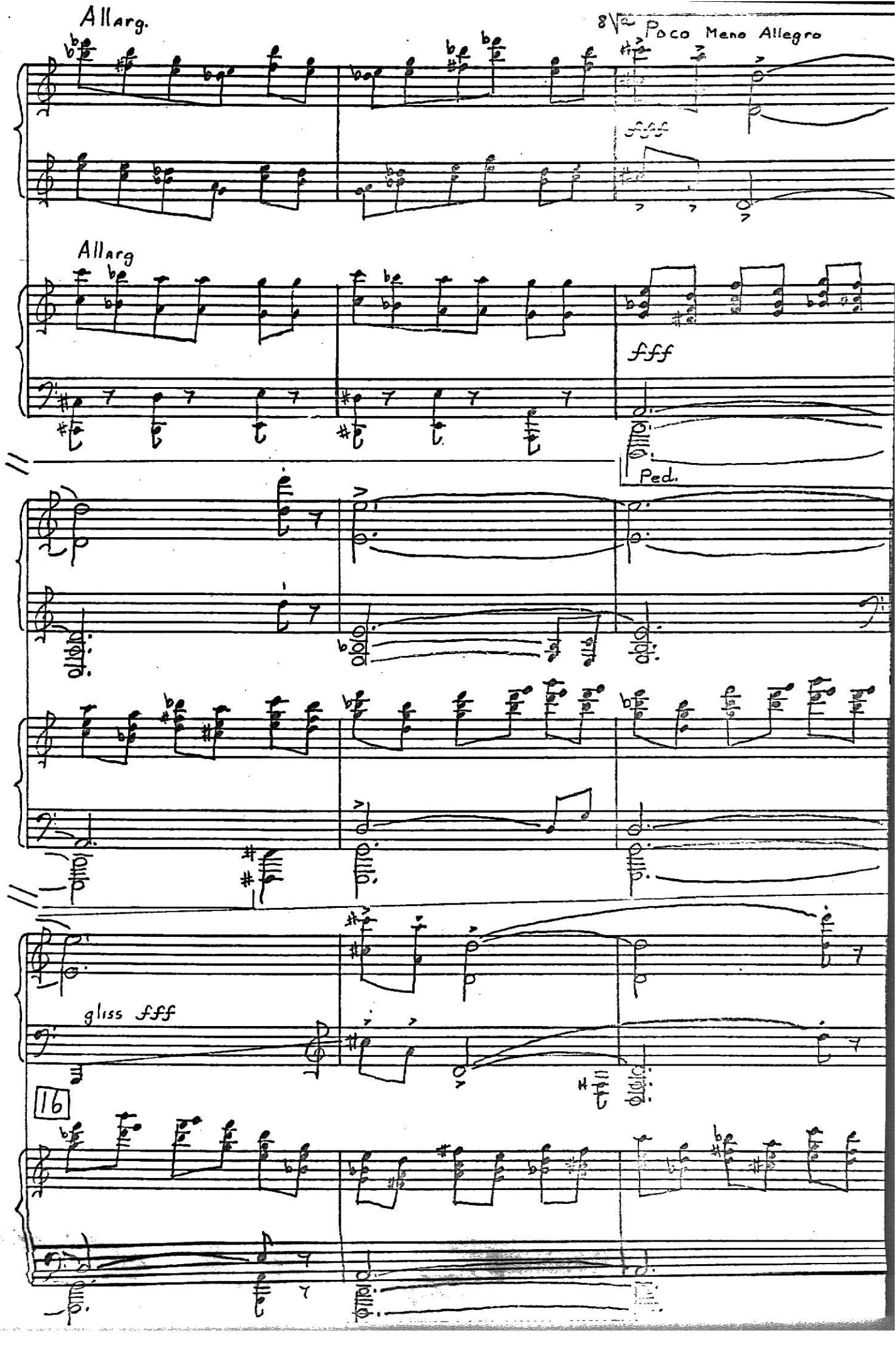
Cresc.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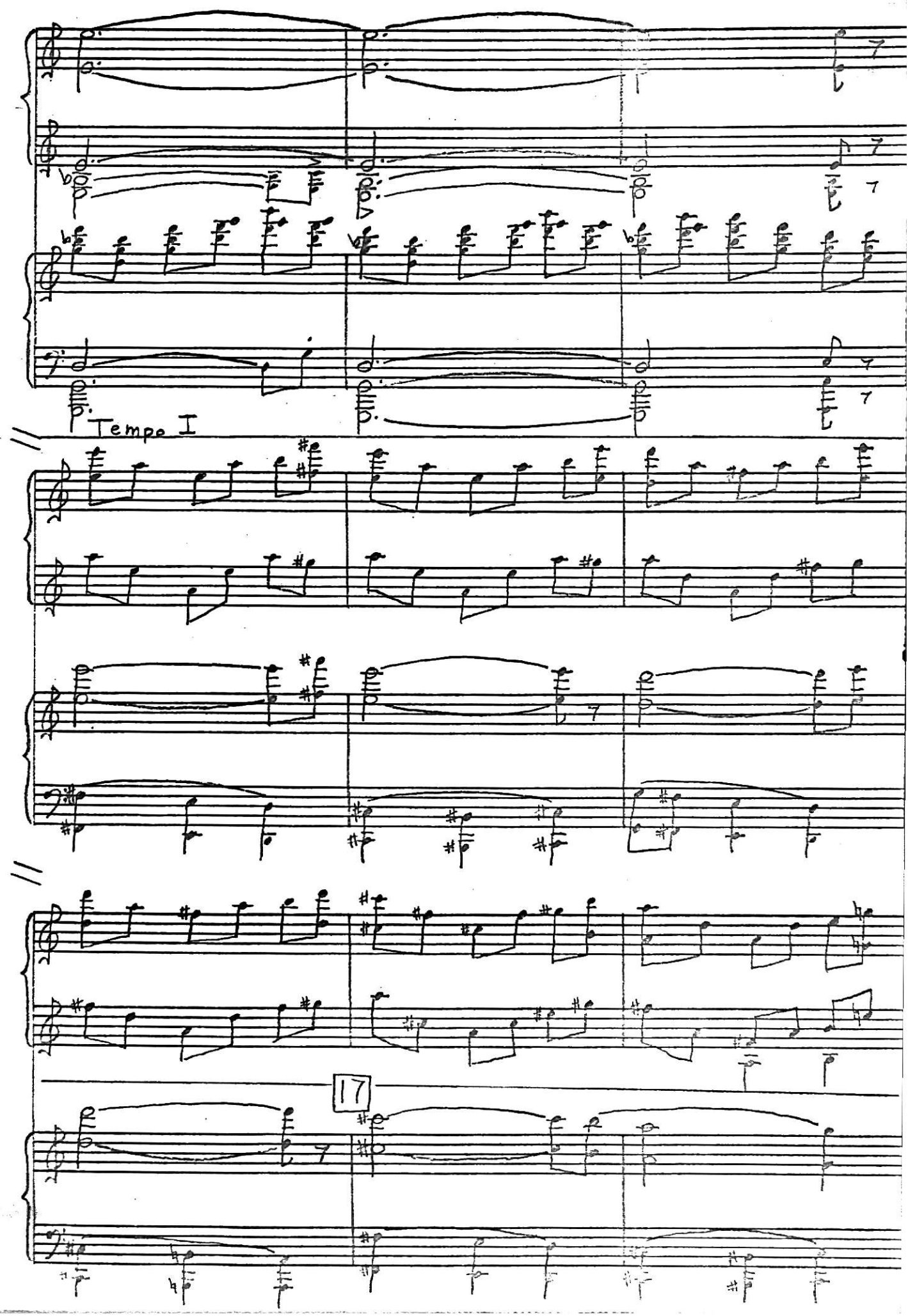
8va
Poco Meno Allegro
fff
Allarg
fff
Ped.
gliss fff
16


Tempo I
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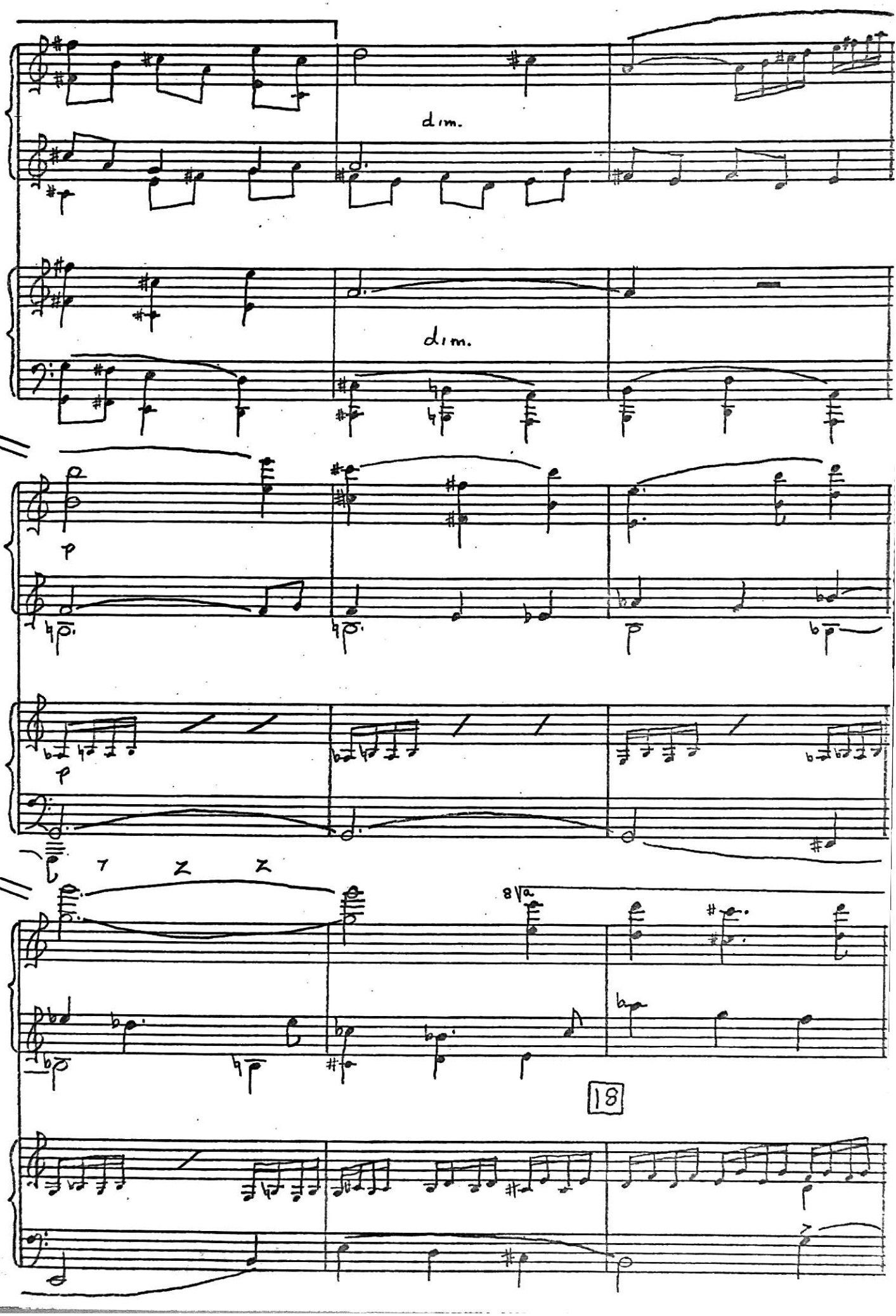
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dim.
p
p
8va
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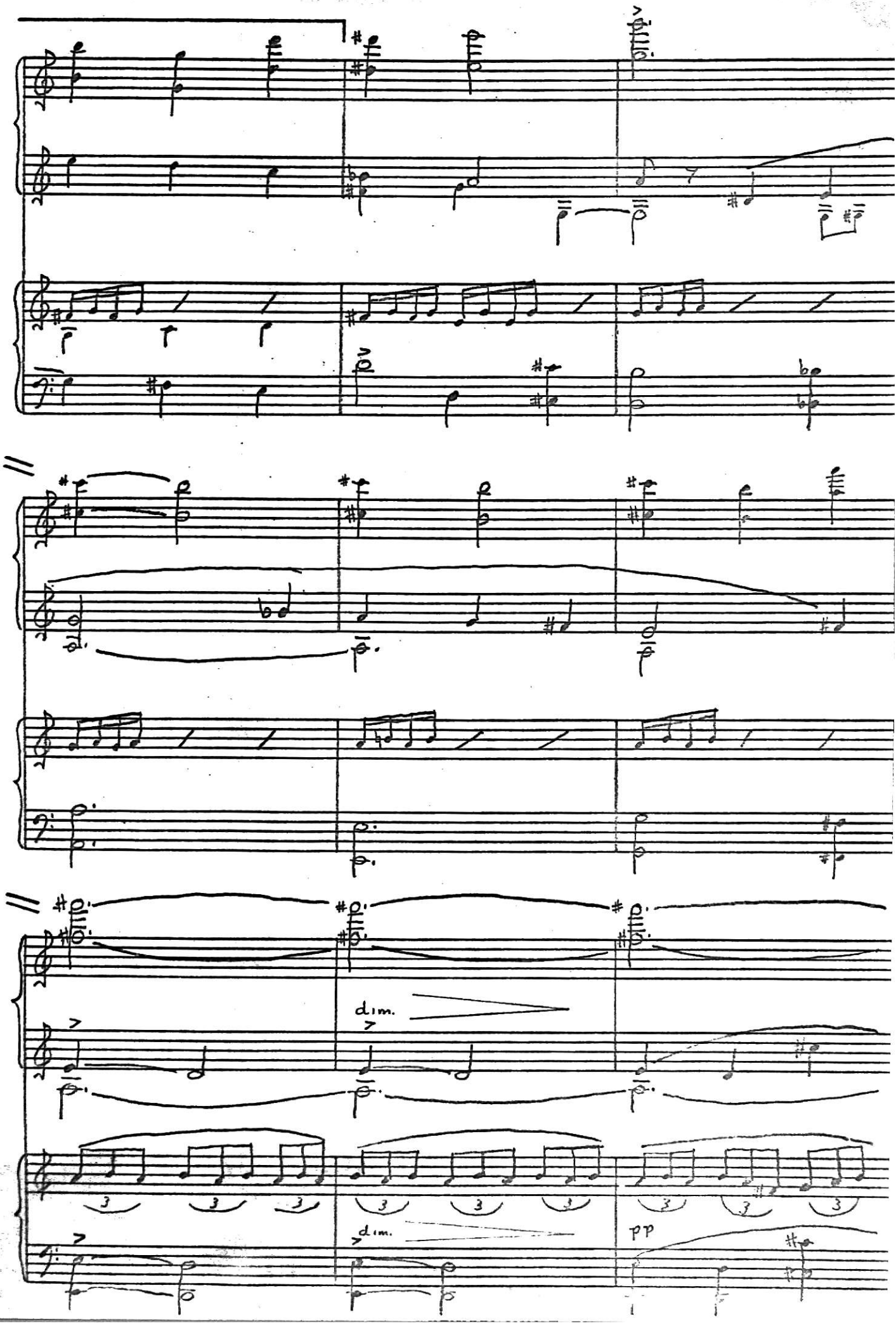
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dim.
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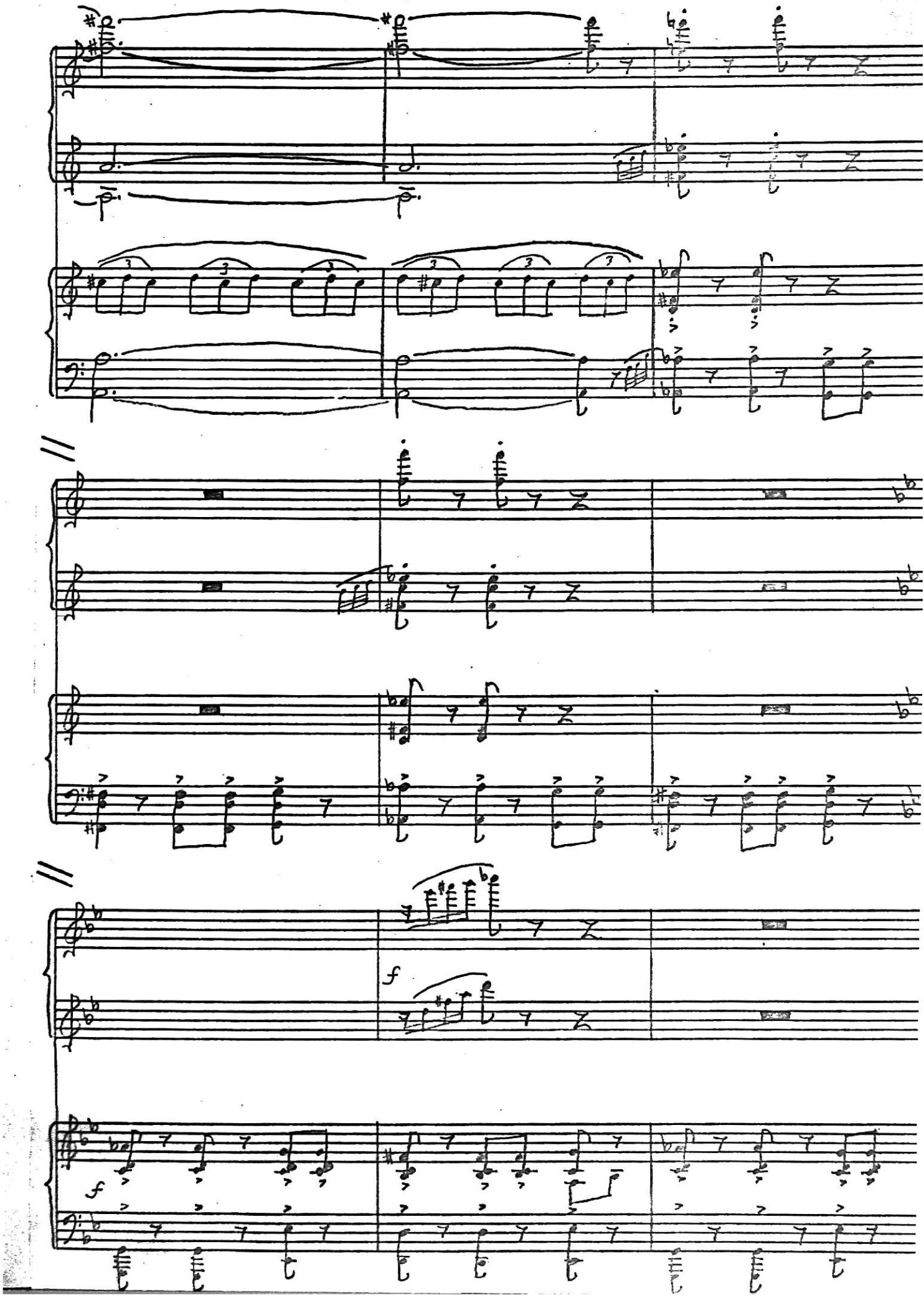
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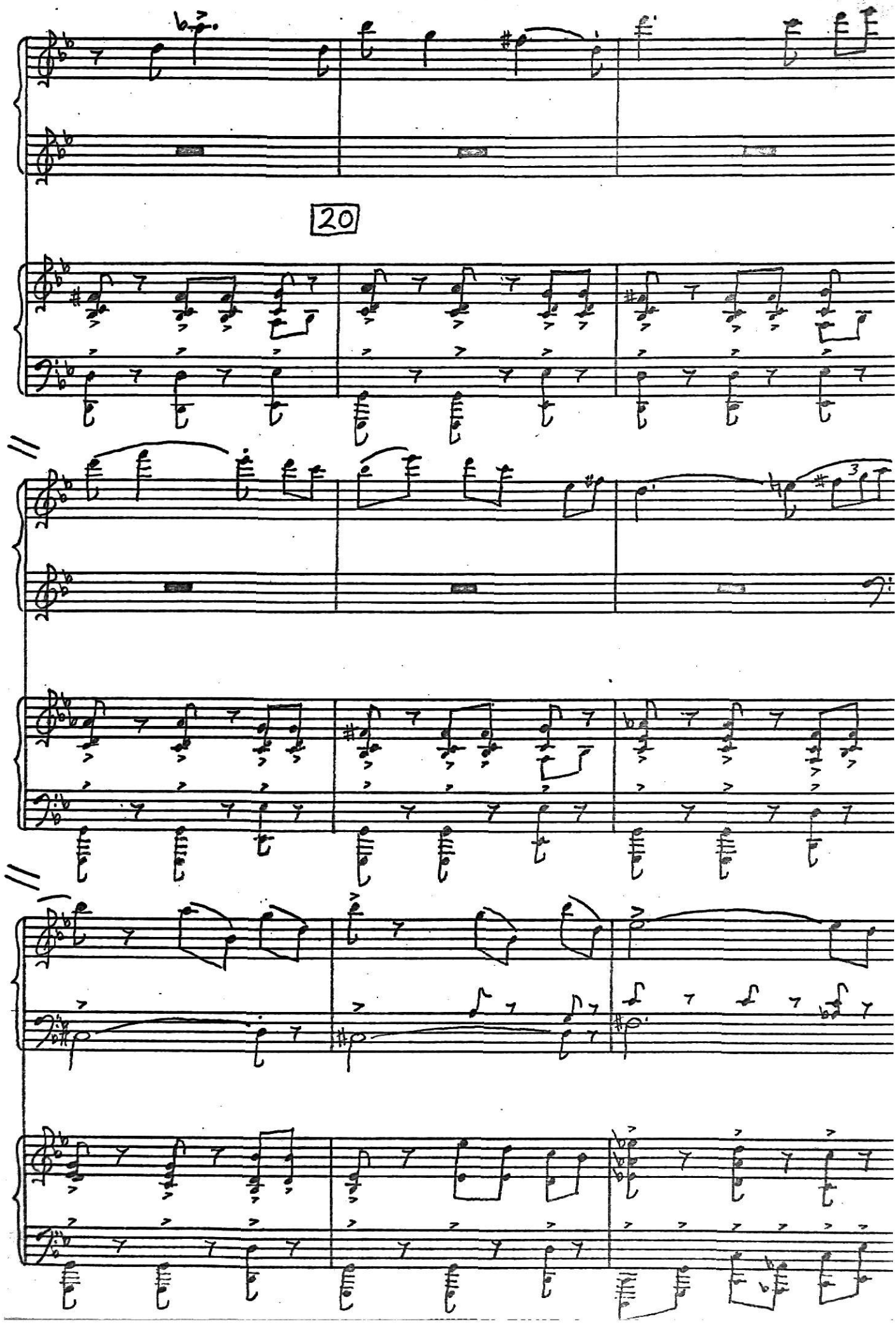
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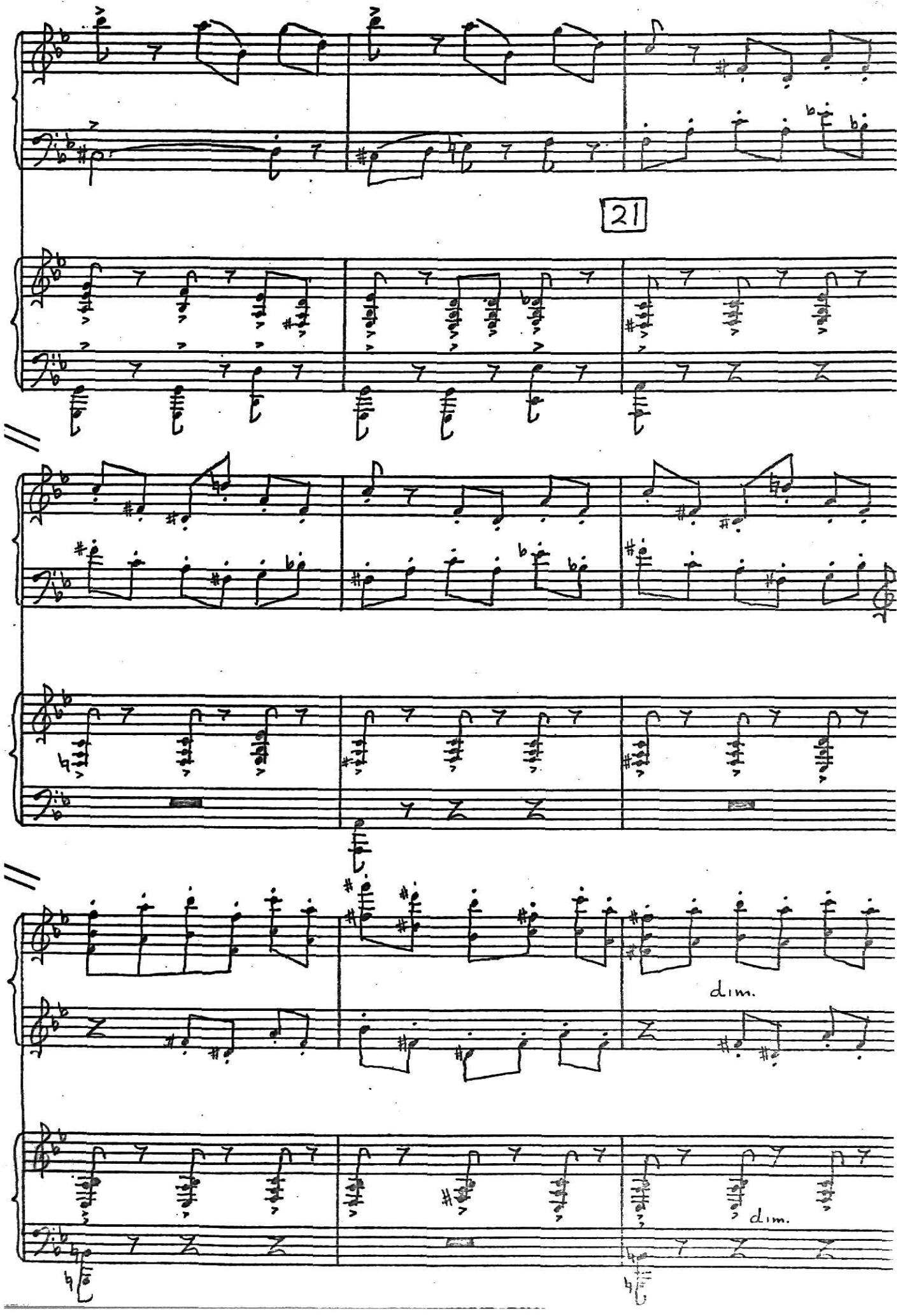
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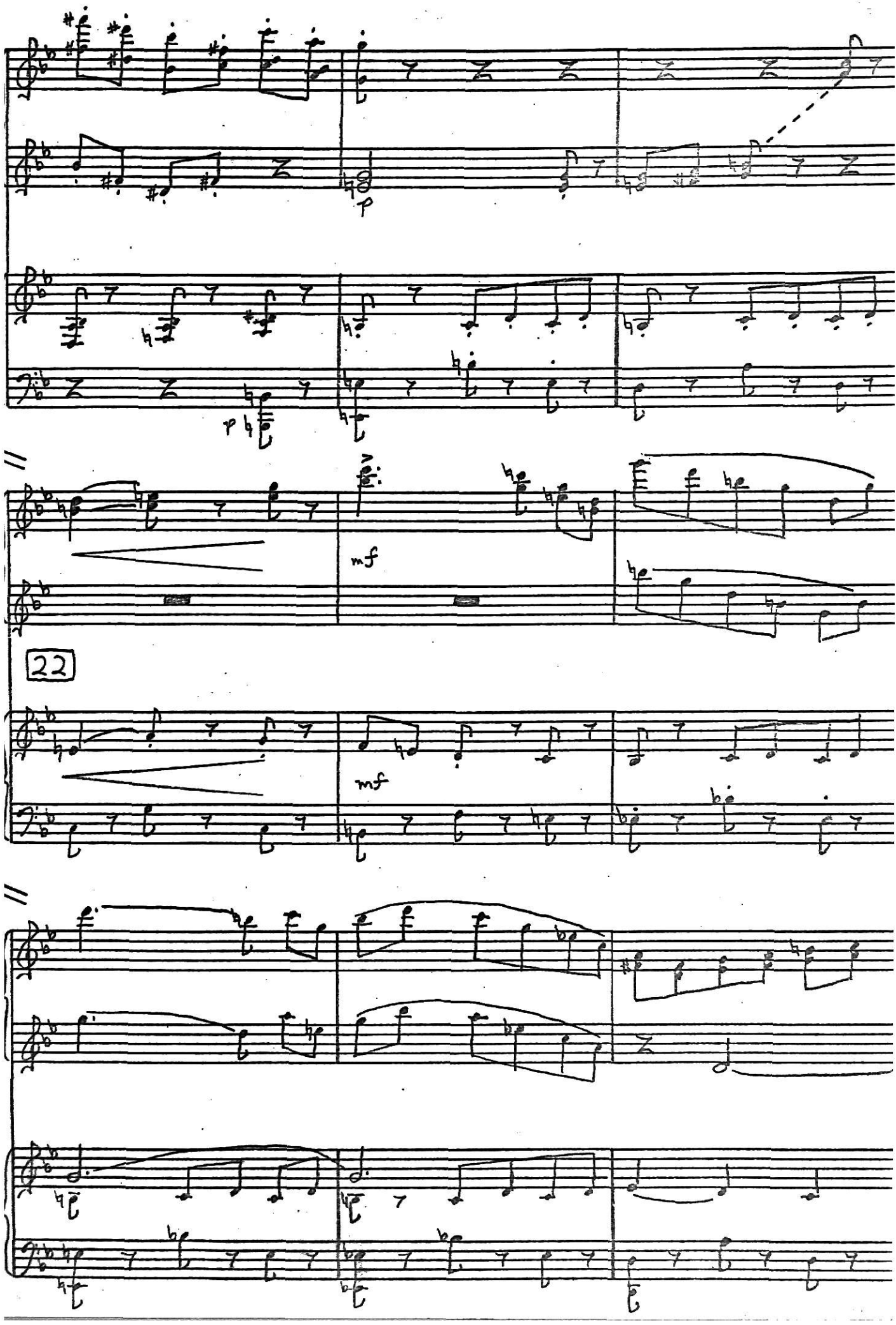
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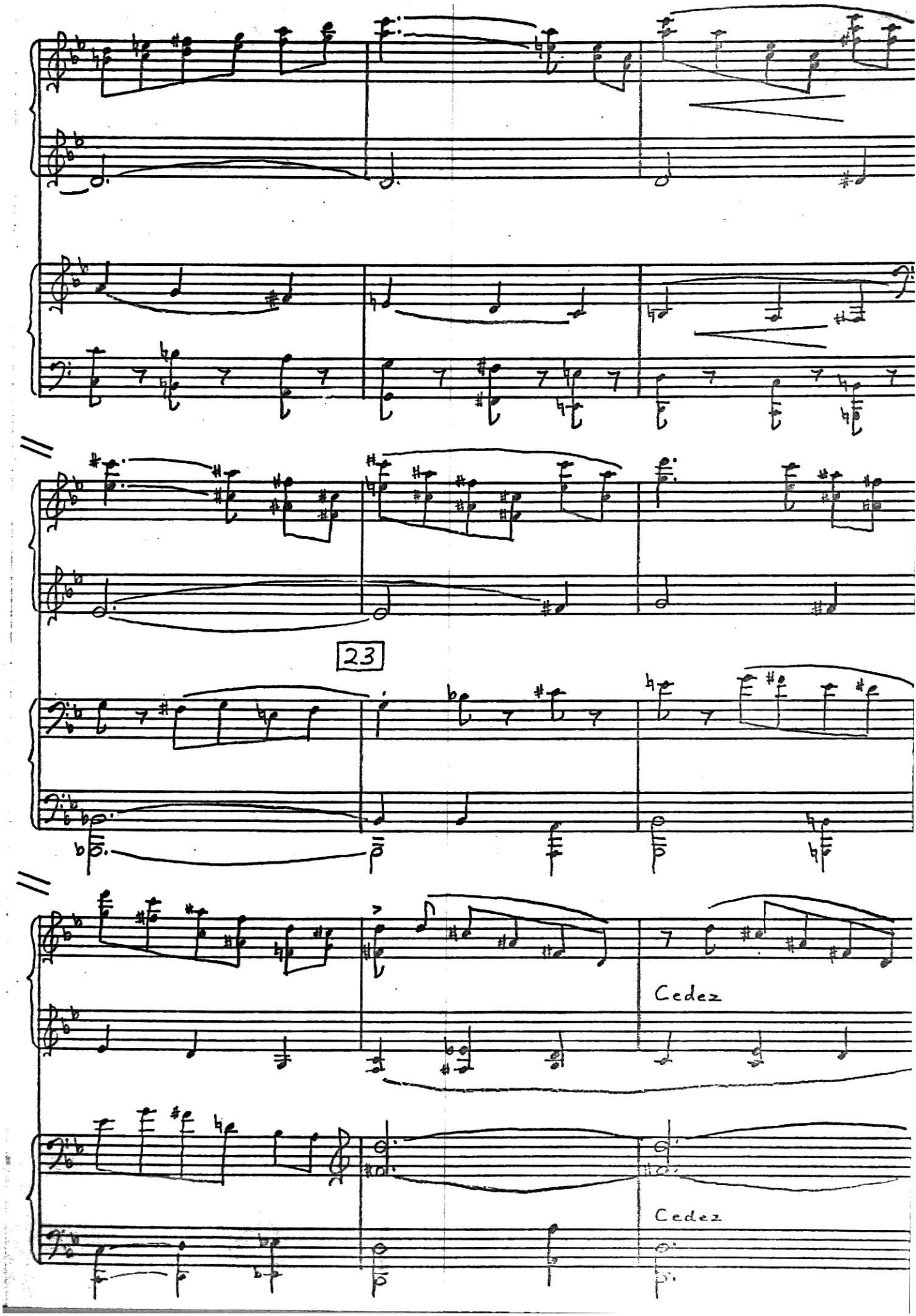
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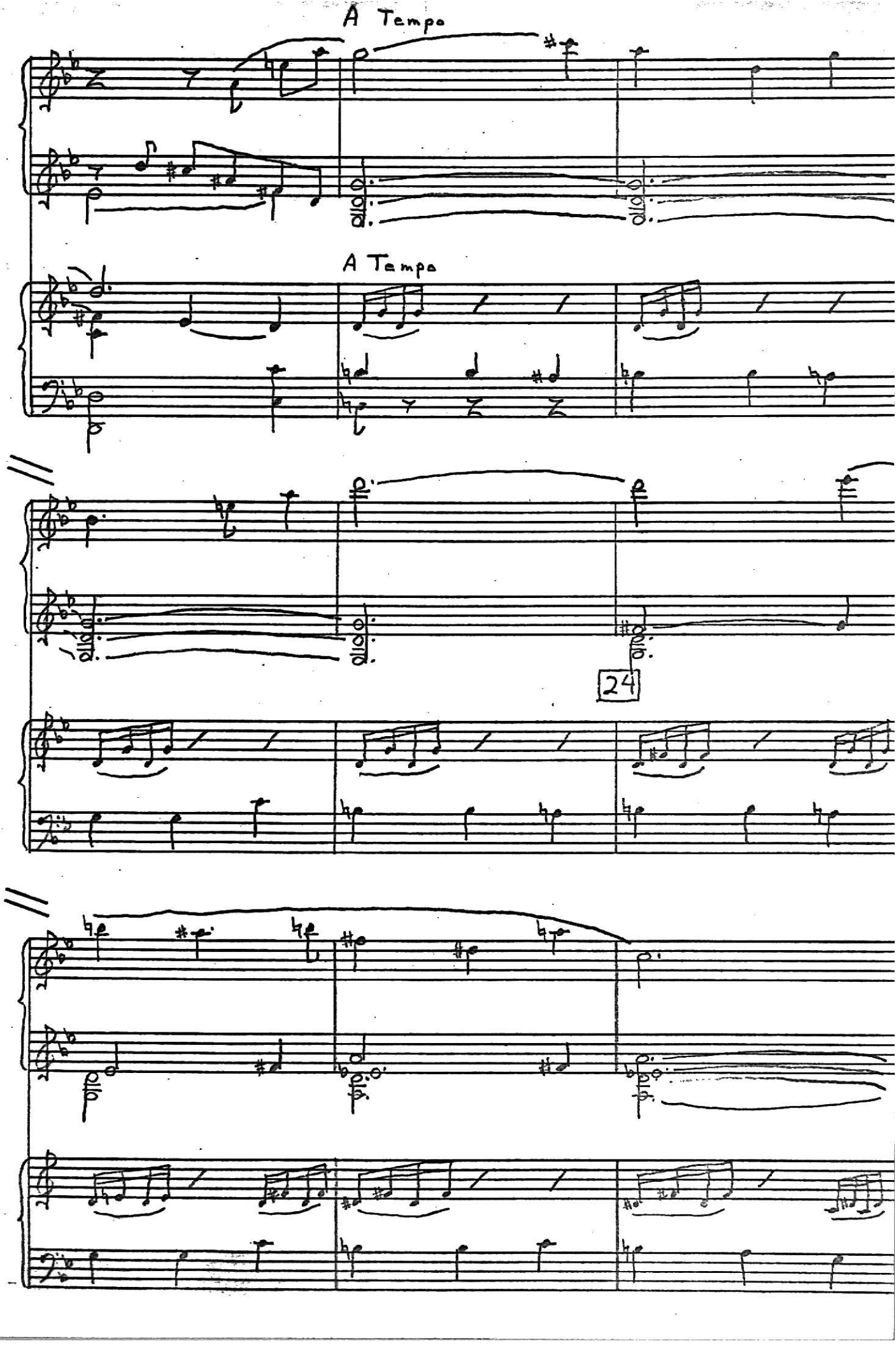
A Tempo
A Tempo
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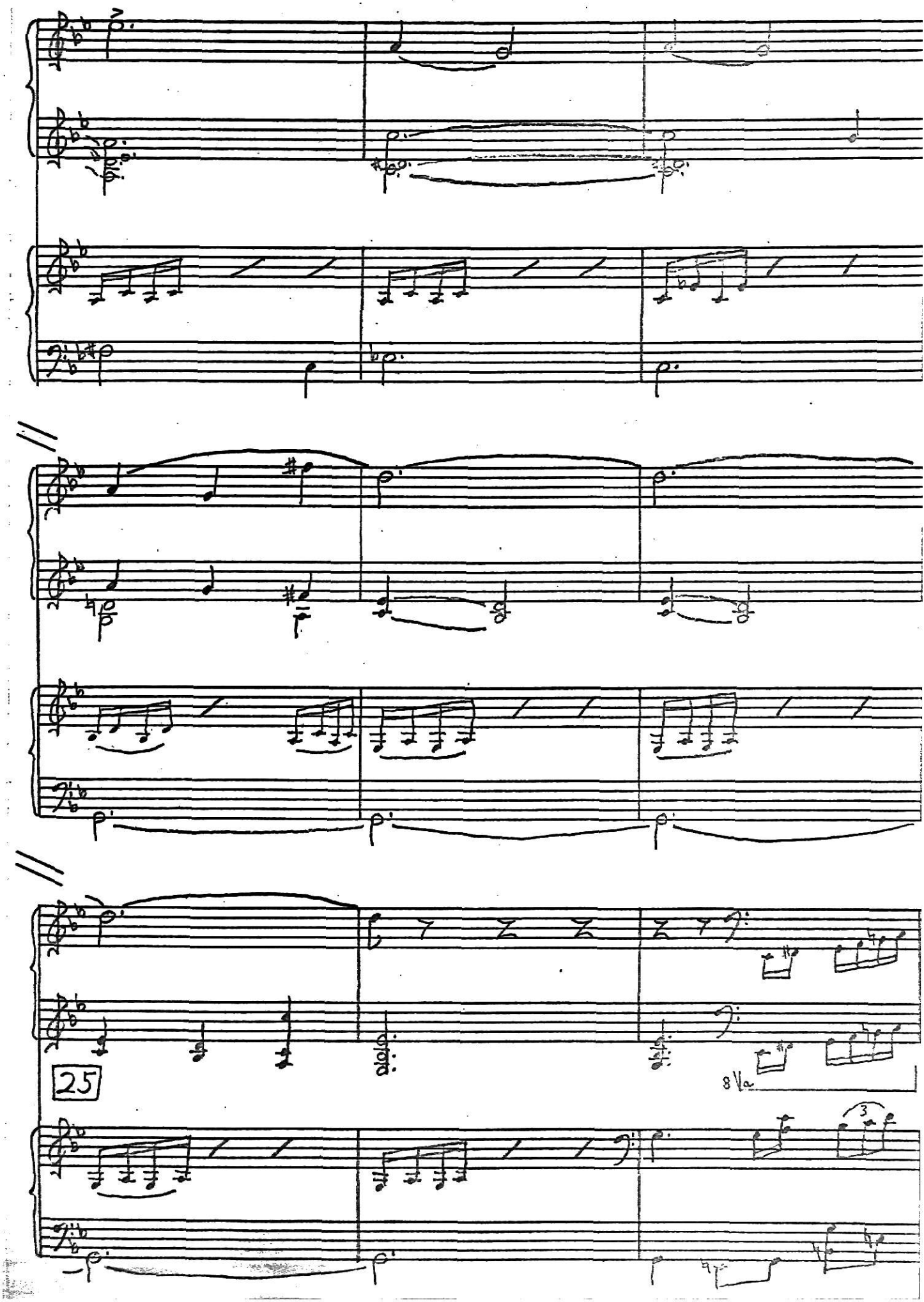
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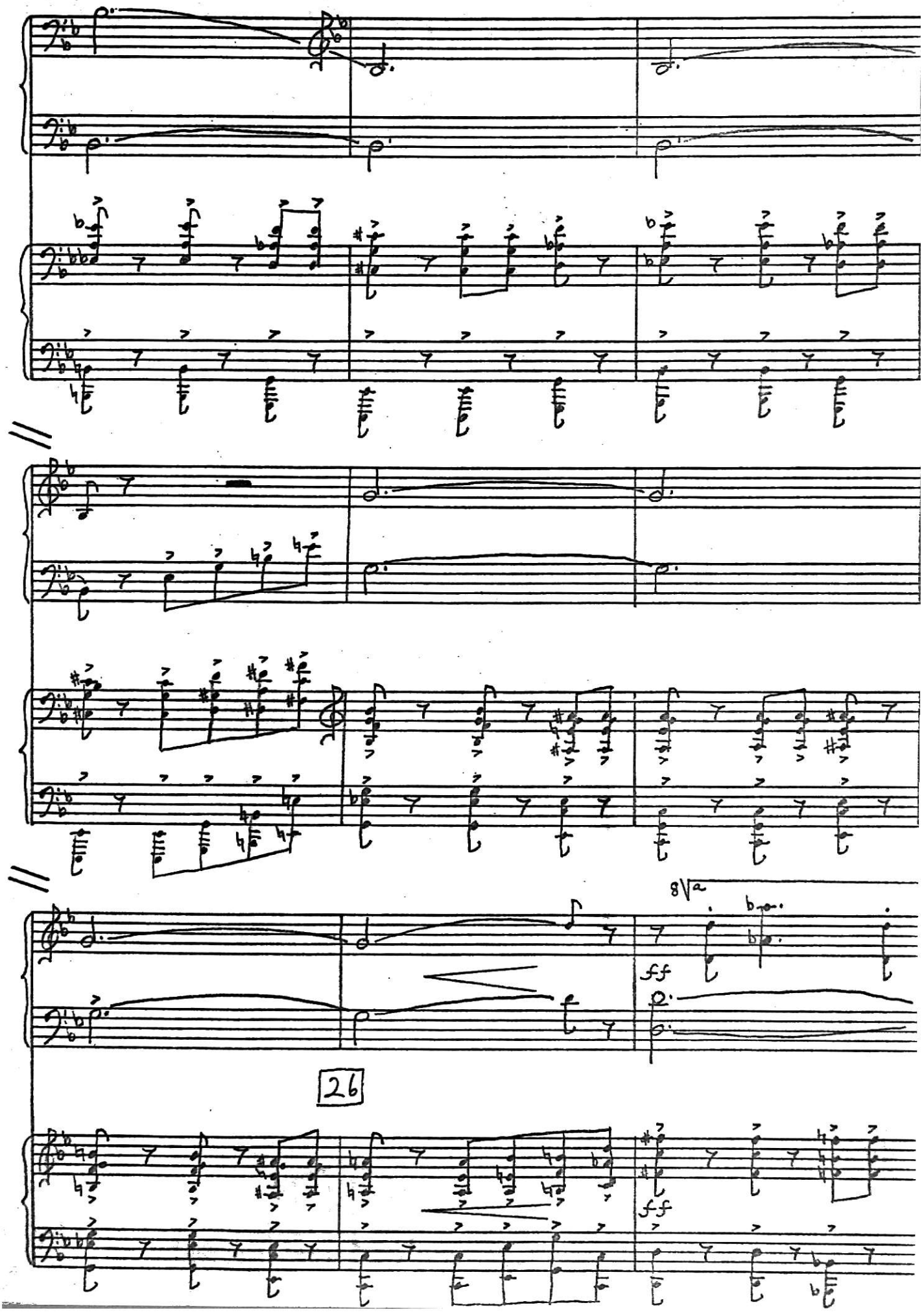
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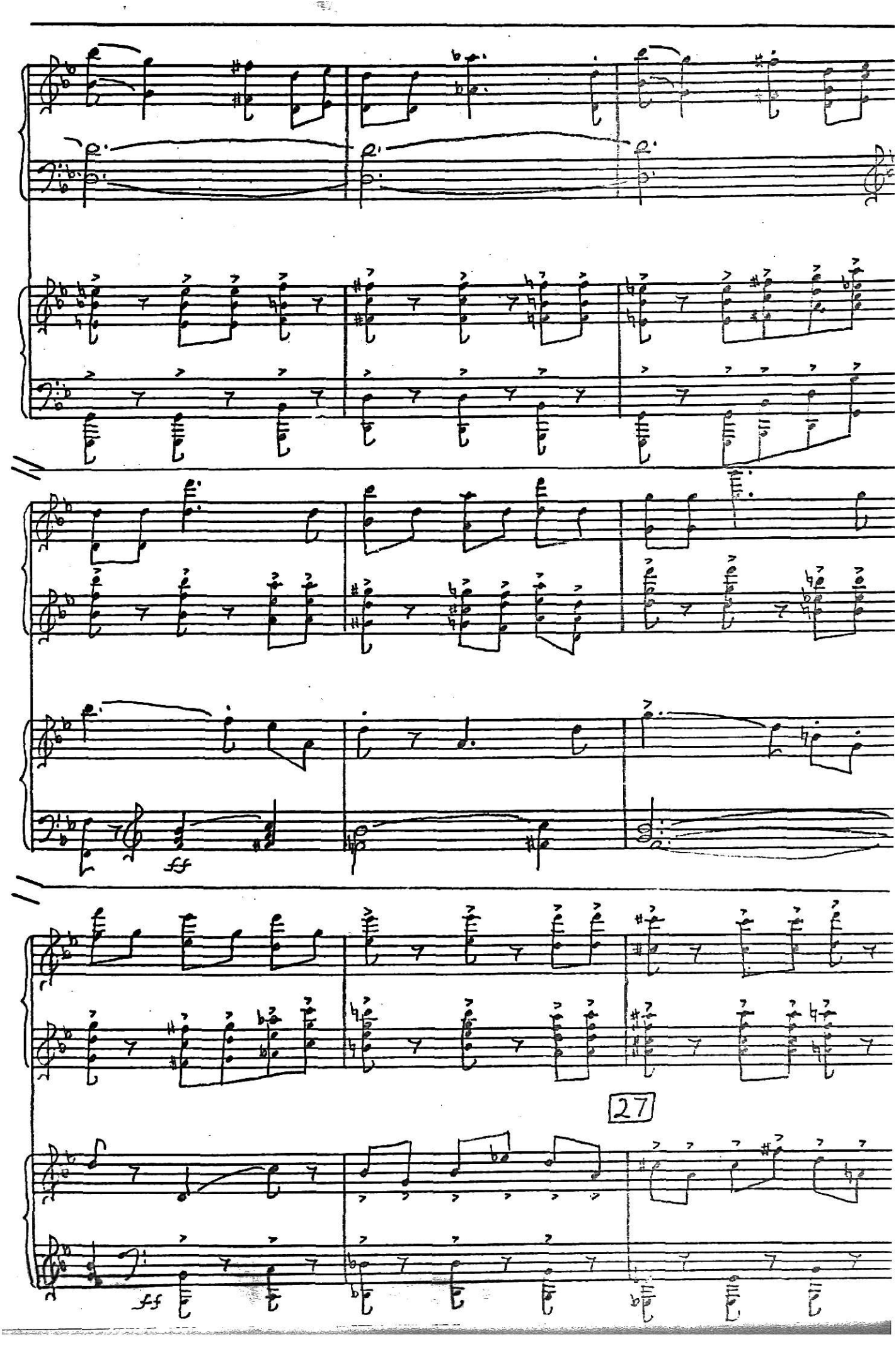
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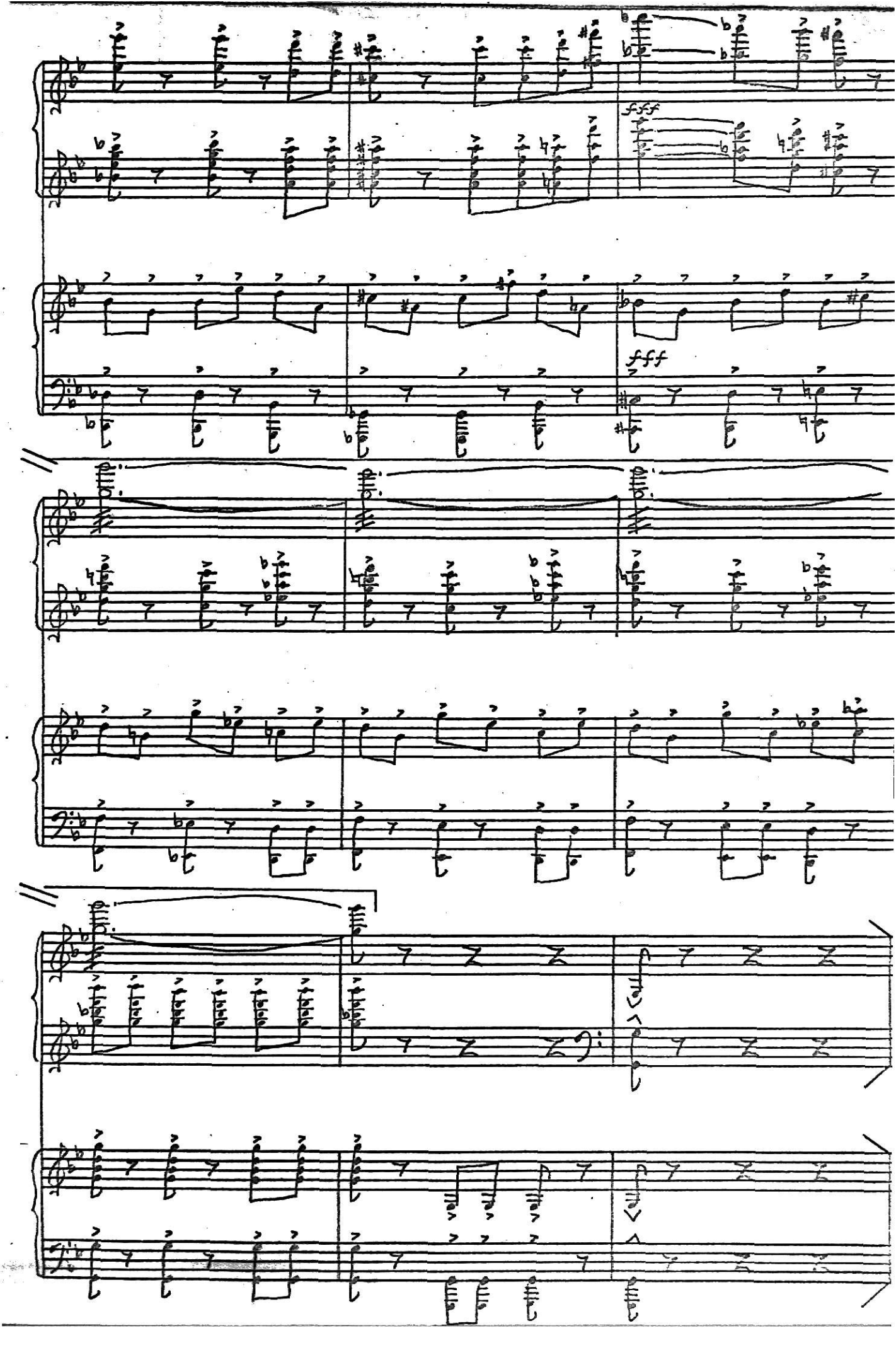
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AN ARRANGEMENT OF THE FIRST MOVEMENT OF ROUSSEL'S SYMPHONIE EN SOL MINEUR, OP. 42 FOR TWO PIANOS

by

MICHAEL MCKEE TROLLMAN

B.S., Kansas State University, 1966

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1969

ABSTRACT

The reduction of the first movement of the Symphonie en Sol mineur, Op. 42 by Albert Roussel was suggested by Mr. Gail Kubik while he was a guest composer--in--residence at Kansas State University in the Spring Semester of 1969. The purpose of the reduction was to get into the heart of a 20th century work in a note--by--note method. The benefits realized by this method would include the use of counterpoint, handling of orchestration, the building of melodic and harmonic content, and to see how the composer controlled his material in the large harmonic form. Mr. Kubik gave advice and helpful hints throughout the process of reduction. The reduction was performed on May 26, 1969.

This report contains a biography of the composer, a general analysis of the first movement, and the complete manuscript of the two piano reductions of th first movement of the Symphony.