



**CSMVIGO
ELISE HALL
JUBILEE**

**MASTERCLASSES, LECTURES, EXHIBITIONS, RECITALS,
CONCERTS & WORLD PREMIERES**

9 -13 December 2024

Conservatorio Superior de Vigo



Vigo Saxophone Studio



**XUNTA
DE GALICIA**

**CONSERVATORIO
SUPERIOR DE MÚSICA DE
VIGO**

CSMV

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of the European Union



ELISE HALL JUBILÉE

(Short Blended Mobility)

INTRODUCTION

2024 marks the centenary of the death of Elisabeth Boyer Coolidge-Hall, Elise Hall, a Bostonian but born in France woman of the American High Society straddling the nineteenth and twentieth centuries. Elise, married with a prestigious surgeon, suffered a lung disease, and, from then, she dedicated her life to music and to promote the saxophone, her instrument. President of the *Boston Orchestral Club*, musically directed by the French oboist George Longy, in the absence of a repertoire for her instrument, she commissioned, paid, and in many cases, premiered, 24 orchestral or chamber works in which the saxophone is, for the first time, the protagonist.

Thanks to her connections with France, many of that pieces were commissioned to important composers such as D'Indy, Schmitt, Caplet, the saxophonist François Combelle, Longy himself or Claude Debussy, adding among these composers up to 3 Rome Prizes. As fashion marked at that time, many of these pieces presented a tendency towards exoticism, with Oriental, Arabic or Spanish themes, in which the saxophone can offer its lyric character, and with names such as *Divertimento Espagnol*, *Legende*, *Fantasie Arabique* or, in the case of Debussy, *Rhapsodie Mauresque*, the first really significant work in the instrument's repertoire, and which would define many of the characteristics in the composition for the saxophone for future composers.

In a time that, even in the always advanced France, the role of women was mainly due to the domestic sphere, Hall faced the difficulty of being a woman, an American, an amateur performer and of playing an instrument that at that time was relegated to the military or circus fields. Even so, she was the first person to play a saxophone as a soloist with an orchestra in the world, a fact that took place in Paris in 1904 and that would be decisive for the development of the instrument, but which came to pass thanks to Hall's contacts and money.

Promoted by the French saxophonist Nicolas Prost, different projects around the world are coming up to highlight the figure and legacy of Hall, adding a necessary gender perspective to the historical evolution of the instrument. From the CSMVigo Saxophone Studio, we want to join the Jubilee by proposing a series of activities which, besides, require an exchange with students and Professors from other High Education Centers

from different countries, supported by Blend Short-Term Mobility Erasmus programs.

OBJECTIVES

- Pay tribute to one of the pioneers of the saxophone on the centenary of her passing
- Put into value the repertoire commissioned by Elise Hall
- Share the academic knowledge generated in the CSMVigo saxophone Studio around the repertoire promoted by Elise Hall, with a critical lecture of the *Legende* by Fl. Schmitt and with the revision of the *Legende* by André Caplet.
- Bring a gender perspective to the development of the saxophone
- Promote a cross-cutting event, encouraging cooperation among different departments of various international schools.

METHODS AND ACTIVITIES

As a continuation of the work made two years ago thanks to Andreas van Zoelen and Fontys Conservatorium in Tilburg around Adolphe Sax and the repertoire from the XIX Century, we propose a project that will have two steps: a series of virtual meetings for the planning, including two online lectures, and five days of live activities in Vigo that would include Lectures, Lecture-recitals, Masterclasses, Exhibitions, Rehearsals and Performances around Elise Hall, her repertoire, the repertoire by women composers of her time, women composers for saxophone, and the women in the saxophone.

- Outcomes:
 - Students will have the experience of listening, practicing and playing original repertoire from the Impressionism Era
 - Students will have insight in performing last 19th century-first 20th saxophone repertoire.
 - Students will have insight in the broader, late 19th century-first 20th cultural context
 - Students will provide a gender perspective of the evolution of the saxophone.
 - Students will have insight new repertoire for saxophone by women composers of the era
 - Students will broaden their international network with peers in the European Professional Music Context

ONLINE COMPONENT DESCRIPTION

Dates: 11/8 & 11/22, 2024

Meet and greet: community building and networking in an international framework:

- Introduction of the project: online and live parts explanation
- Introduction lecture: Who was Elise Hall and the cultural context in the 19th century by JMD*¹.
- Second lecture: Debussy's Rhapsodie, the birth of an aesthetic paradigm in the saxophone repertoire by Antonio Fernández

PRESENCE ACTIVITIES DESCRIPTION

Dates: December 2024, from 9th to 13th.

- Lectures:
 - Florent Schmitt's Legende, a critical vision. Antonio Fernández
 - Recital-Lecture: André Caplet's Legende. A new chamber version for the saxophone and piano. Pablo Rodríguez
 - Lecture(s) proposed by guest professors
- Open Masterclasses by CSMVigo Teachers: Rafa Yebra: Contemporary women composers / Antonio Fernández: Historical Informed Repertoire by women composers
- 3 to 5 Open Masterclasses by guest teachers
- Rehearsals with Ad-Hoc Ensembles...
- Chamber music recitals: Music commissioned by Elise Hall, Music around this repertoire, music by women composers, women chamber music groups,...
- Big Ensembles Concert with Hall's repertoire or female composers... (Debussy Rhapsody, Decruck's Sonata,...)
- Sax-Inflexion Ensemble: four world premier pieces for Saxophone Ensemble by women composers.
- Exhibition: Around Elise Hall
- Brands Exhibition and presentations

¹ * Pending confirmation

NUMBER OF CREDITS TO BE AWARDED

3 ECTS credits

TEACHERS INVOLVED

Organization: Rafa Yebra & Antonio Fernández. Aula de Saxofón del CSMVigo. Coordinated by José Luis Fernández

Guest teachers also involved (* pending of confirmation):

- Erzsébet Selejto. Frank List Academy Saxophone Class, Budapest.
- Virgo Veldi. Eesti Muusikaja Teatriakademia Saxophone Studio, Tallin.
- Luis Ribeiro. Clase de saxofone da Universidade do Minho, Braga*
- Ties Mellema & Andreas van Zoelen. Fontys Conservatorium Saxophone Studio, Tilburg*
- Manuel Padula. Clase di saxofone, Conservatorio di Rodi Garganico*
- Álvaro Collao & Michaela Reingruber. Universität für Musik und darstellende Kunst Wien, MDW*