

Chapter 6

ANALYSIS ON REYNALDO HAHN'S "ORIENT" SERIES (FROM *LE ROSSIGNOL ÉPERDU*)

This chapter will explore analysis on Reynaldo Hahn's compositional methods, particularly focusing on his adaptation of Orientalism by reviewing and analyzing his piano series "Le Orient."

"Le Orient" is one of the four series of *Le Rossignol éperdu, poemes (Bewildered Nightingale, Poems)*, a collection of piano pieces Hahn composed between 1899 and 1910. Hahn has always suffered from being labeled as *musicien de salon* (living room musician) for the simplicity of his compositions, and his *Le Rossignol...* more or less follows its prototype.¹²⁴ (See Figure 4-1)

"*Orient*" is his first piano work that contains an influence of impressionism similar to Gabriel Dupont.¹²⁵ Written in an eleven-year span, *Le Rossignol éperdu, poèmes*, are divided into four series as indicated in Figure 4-2.

¹²⁴Etienne, *Reynaldo Hahn Website*.

¹²⁵Jean Etienne Christopher concludes that, in this collection (*Rossignol Éperdu*), there is an influence of Impressionism. Hahn's impressionism is not in the style of Debussy but similar to another French composer, Gabriel Dupont (1878 - 1914). The similarity could be drawn in the style of Dupont's "The House in the Dune [*La maison dans le dunes*]", a cycle of 10 pieces for piano that was composed between 1908 and 1909.

Figure 4-1**Chronology of Reynaldo Hahn's Solo Piano Compositions**

1883 *L'Inspiration, valse pour piano*

1890-93 *Juvenilia, petites pieces pour piano*

1892 *Au clair de lune, conte en musique*

1894 *Portraits de peintres, pieces pour piano d'après les poèmes de Marcel Proust*

1898 *Premières Valses*

1899-1910 *Le Rossignol éperdu, poèmes*

1907 *Sonatine et ut majeur*

1910 *Thème Varié sur le nom de Haydn*

1912 *Préface en musique pour "La Création du Monde"*

1915 *Les Jeunes Lauriers, marche militaire*

1927 *Deux Etudes pour le piano*

Figure 4-2
Index of *Rossignol éperdu*, poèmes

Séries I: [Untitled]	Séries II: Orient	Séries III: Carnet de voyage	Séries IV: Versailles
1. Frontispice	31. En Caïque	37. L'Ange Verrier	46. Hommage à Martius
2. Andromède résignée	32. Narghilé	38. Le Jardin de Pétrarque	47. La Reine au Jardin
3. Douleoureuse reverie dans un bois de sapins	33. Les Chiens de Galata	39. La Nativité	48. Le Réveil de Flore
4. Le Bouquet de Pensées	34. Rêverie nocturne sur le Bosphore	40. Fauness dansante	49. Le Banc songeur
5. Soleil d'automne	35. La Rose de Blida	41. Les Noces du Duc de Joyeuse	50. La Fête de Terpsichore
6. Gretchen	36. L'Oasis (Biskra)	42. Le Petit Mail	51. Adieux au soir tombant
7. Les Deux Echarpes		43. Les Pages d'Elisabeth	52. Hivernale
8. Liebe! Liebe!		44. La Jeunesse et l'Été	53. Le Pèlerinage inutile
9. Eros cache dans les bois		45. Vieux Bahuts (Musée d'Orléans)	
10. La Fausse Indifférence			
11. Chanson de Midi			
12. Antiochus			
13. Never More			
14. Portrait			
15. L'fant au Perroquet			
16. Les Rêveries du Prince Eglantine			
17. Ivress			
18. L'Arome supreme			
19. Berceuse féroce			
20. Passante			
21. La Danse de l'Amour et de l'Ennui			
22. Ouranos			
23. Les Héliotropes du Clos-André			
24. Effet de Nuit sur la Seine			
25. Per I piccoli canali			
26. Mirage			
27. La Danse de l'Amour et du Danger			
28. Matinée parisienne			
29. Chérubin tragique			
30. Les Chênes enlacés			

Hahn's Exposure to "Oriental" Cultures

The titles of six pieces in his *Orient* series contain references only from North Africa and the Middle East, which could be attributed to his limited travel experience outside Europe and unrecorded cultural exposures from the Far East.

Two authoritative biographies of Reynaldo Hahn confirm his traveling experience abroad in several major Western and Eastern European countries (Italy, Germany, England, Spain, Austria, Romania) in addition to countries in North Africa (Algeria and Egypt).¹²⁶ According to Bendahan, Hahn was fascinated by the music of the muezzin and the exotic dances in Algeria during his stay¹²⁷ Hahn also was stationed at Vaquios, a former French territory located off the East coast of Africa as part of his military duty.

Hahn's exposure to the Oriental culture within France is unknown. His vocal work, *Chanson d'automne* (1891), appeared in the program for 1900 Universal Exposition. However, his listening experience of ensembles from other nations is unrecorded, and therefore, unknown.¹²⁸

Hahn's Orientalism, by observing six pieces from his *Orient* series, can be determined to resemble that by 19th-Century composers Felician David, Saint-Saëns and Gabriel Fauré. Unlike audiences of the late 20th and the 21st century might expect, Hahn's concept of *Orient* does not evoke the Far East, but rather, North Africa and the Middle East.

¹²⁶Gavoty, 209-222; Bendahan, 40.

¹²⁷Bendahan, 40.

¹²⁸Etienne, *Reynaldo Hahn Website*.

Analysis of Oriental gestures in Hahn's *Séries 2: Orient*

Orientalism in music is quite formulaic. As introduced in the first chapter, the investigation of Hahn's *Séries 2: Orient* will be examined from the following analytical aspects;

- (1) Representation of the Orient – each of the six pieces in the *Séries Deux* “Orient” has a programmatic title. I will investigate the correlation of each title to the Orient in general or a specific Oriental culture.
- (2) Compositional Procedures that evoke exoticism– once the title is confirmed with its relation to the Orient, I will then investigate the presence of exotic materials in the compositional contents. This will include identification of the exotic scales (whole-tone, octatonic, pentatonic), arabesque-figures, and less diatonic tonal harmonies.
- (3) Hahn's Direct *Transcultural* Experience– Investigation of Hahn's life and recognition of his direct experience to the live performance of the Orient, which has been already discussed in a prior subchapter.

31. *En Caïque*

In Earl Wild's recording, the title is translated as “*In a caïque [longboat].*”¹²⁹ The origin of a French word *caïque* is traced back to *kayik* in Turkish, and it refers to a traditional fishing boat normally found off the coast of Turkey and Greece.¹³⁰ It is

¹²⁹Earl Wild, Reynaldo Hahn - Le Rossignol Eperdu, Ivory Classics, 2001, (Columbus, OH).

¹³⁰“*Caïque*,” *Merriam-Webster Online Dictionary*. Merriam-Webster Online. 2009. Retrieved 2011-07-29.

loosely based on a monothematic ternary structure (ABA-coda) where B explores multiple key areas.

The principal tonality is in F-major, and consists of the ostinato-figure below.

Example 3.1 Hahn, *En Caqui*, mm. 1- 3, Ostinato Figure



Here, the ostinato figure could be reminiscent of the boatman's strokes.¹³¹ The melodic simplicity of *En Caqui* (m. 4-) is similar to Offenbach's "*Barcarolle*" from *Tales of Hoffman*, which was later arranged as a piano solo work by Moszkowski. While the melody is relatively plain, the ostinato pattern contains augmented seconds (e.g. F – G# in F-major chord figures)¹³² to evoke an exotic effect.

¹³¹Another famous example that portrays a boatman's strokes is the left-hand accompaniment figure of Chopin's *Barcarolle* in F-sharp Major, Op. 60.

¹³²Etienne. *Reynaldo Hahn Website*.

Figure 4.3 Structural Outline of “*En Caique*”

Introduction (mm. 1- 4) F-Major, a repeated ostinato figure

Section A (mm. 5- 19) F-Major

Statement of the Theme (mm. 5-8)

Repetition of the Theme (mm. 9-12)

Interlude (mm. 13- 5) A brief transitory three-measure passage

Re-statement of the Theme (mm. 16-19)

Section B (mm. 20-39) Development with multiple key areas

Development based on the rhythmic figure of Ostinato (mm. 20-27)
(B-flat Major, A-flat Major)

(Development based on the rhythmic figure of the Theme (mm. 28-39)
(F Minor, A Minor, C-Major)

Development based on the melodic contour of the Theme (mm. 40- 59)
(E-flat Major)

Return of Section A (mm. 60-87)

Re-introduction of the theme in the original key (mm. 60-64)

Interlude with rhythmic augmentation (mm. 64-67)

Coda (mm. 68-87)

Statement of the Theme in the original key (mm. 68-69)

Transitory passage (mm. 72-76)

Canonic closing based on ostinato figure with a rhythmic retardation (mm.76-87)

32. Narghilé

The title refers to a Turkish waterpipe, a portable smoking device originated in the former Ottoman Empire.¹³³ Structurally, the piece is based on A-B-A format, with A-sections prominently more modal than the B section.

The Orientalism is expressed through an ambiguous tonality of the piece. The first A section (m. 1- 23) presents a recitative-style melodic line in an *arabesque* figure based on interchanging quintuplets and triplets. The first two measures give an impression of D Dorian mode, but in fact, it is based on A-minor tonality, which is confirmed with an appearance of G-sharp note as leading tone on the 3rd measure.

Example 3.2 Hahn, *Narghilé*, D Dorian impression with A-minor tonality, mm.1-4

The musical score shows the first four measures of 'Narghilé'. The treble clef staff contains a melodic line with rhythmic patterns of quintuplets (marked with '5') and triplets (marked with '3'). The bass clef staff shows a harmonic accompaniment with sustained chords and a sharp sign (#) indicating a key change or modulation.

In measure 5 it restates the main theme in with B half-diminished (or Locrian natural-2) tonality with conflicting A-natural and A-sharp.¹³⁴ Then, in measure 7, it introduced double dominant (V/V) of B-tonality, moving onto the next measure with a splash of D Major 7th chord (III7 in B-tonality).

¹³³"narghile, n.". OED Online. December 2011. *Oxford University Press*.
<http://www.oed.com/view/Entry/125123?redirectedFrom=Narghile> (accessed December 16, 2011).

¹³⁴In my analysis, the A-sharp note is dismissed as non-chord tone.

Example 3.3 Hahn, *Narghilé*, mm. 5-8

The tonality of A comes back in Measure 9 with plagal cadence (iv - i). The lowest note repeats A (=la) to confirm its tonal center while the right hand continues to fragmental development of the original *arabesque* figure between m.9 -14.

The next two measures (m. 15- 16) are in F-sharp tonality, which is in a chromatic submediant relationship with the previous A-tonality. In m. 17, it emphasizes the submediant relationship between F-sharp and A, then m. 18-19, the chromaticism between F-natural and F-natural are highlighted in the bass line.

Example 3.4 Hahn, *Narghilé*, mm. 15-19

The B-Section (m. 23 - 33), in contrast to the prior section, is based on a steady rhythmic cell with decorative triplets. In measure 23 found an interesting musical marking “*occidentalement* (literally translated as occidentally, In a Westernized manners)” and the tonality becomes diatonic in its F-major tonality until *the un peu plus timbre* figuration returns in measure 31.

Example 3.5 Hahn, *Narghilé*, “occidentalement”, m. 23

The thematic returns of the A-section starts on measure 31 although its tonal return will not take place until the m.37, where the first three measures of the piece are re-introduced with an added ornamentation.

unique, highlighting the tritone relations from F-sharp to C on the bass line, tonality of which could be concluded as Orientalism in this composition.

The improvisatory obbligato over the two-measure cell starts m.8. Then, the second section, marked *chanté*, provides more moving *obbligato* in the higher register over supporting F-sharp Major chord with alternating dominant to borrowed sixth movement.

Example 3.7 Hahn, *Les Chiens de Galata*, Two-measure Phrase, mm. 12-13

Another Orientalism influence is seen in a use of Mixolydian scale degree in the melodic figure of m. 16-17, highlighting E-natural in F-major tonality.

Example 3.8 Hahn, *Les Chiens de Galata*, Mixolydian usage, mm. 16-17

An *arabesque* figure (the middle staff) highlights the augmented second degree (B-flat to C-sharp) in the middle of m. 18, evoking Arabic scale. Another Orientalism phenomenon found particularly between m. 18 – 19 is a tritone link, often adopted by Russian composers of the time.¹³⁵ The higher note in the lowest staff indicates G-natural note (m. 18) going to D-flat note (m.19), and the top staff is a constant re-spelling of Tritone (E and B-flat, E and A-sharp).

Example 3.9 Hahn, *Narghilé*, Arabic Scale and Tritone Link, mm. 18-19

On m. 20, the accompanying pattern at m. 12 is now modified by replacing the modally borrowed augmented sixth chord with a major sixth chord, resulting in a more conventional harmony in the key of F-major.

¹³⁵Richard Taruskin, *Music in the Late Twentieth Century: The Oxford History of Western Music* (New York: Oxford University Press, USA, 2009), 208.

Example 3.10 Hahn, *Les Chiens de Galata*, m. 20

The musical score for Example 3.10, Hahn's *Les Chiens de Galata*, m. 20, is presented in a three-staff format. The top staff is a treble clef with a piano (*p*) and 'clair' dynamic marking. The middle staff is a grand staff (treble and bass clefs) with a pianissimo (*pp*) dynamic marking. The bottom staff is a bass clef. The music is in G major and 3/4 time. The treble clef staff features a melodic line with a series of eighth notes and a final quarter note. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

34. *Rêverie nocturne sur le Bosphore*

The night theme and the Turkish theme continue from the previous composition into this *Rêverie nocturne sur le Bosphore* (Nocturnal dream about the Bosphorus). The Bosphorus, also known as Istanbul Strait, is a waterway located in Turkey, and it divides Europe from the East. The Bosphorus maintains a close tie with the French for its economic development, and the place is best known for its scenic beauty.¹³⁶

Musicologist Jean-Christopher Etienne claims that *Rêverie* is less successful in evoking exotic images due to overly conventional melody that is introduced in the

¹³⁶Message from the President, *Institut-Bosphore* <http://www.institut-bosphore.org/en/contentDetail.php?id=11> (Accessed on January 29, 2012).

beginning and recurring at the end in addition to a laborious chromatic interlude in the middle.¹³⁷

The Oriental evocation is portrayed through use of chromatic mediant (iii) and chromatic submediant (vi). This is first shown in the chord progression from B-flat Minor (i) sustained during the first three measures going to submediant G-flat Minor (flat-vi).

Example 3.11 Hahn, *Rêverie nocturne sur le Bosphore*, mm. 1-4

The most prominent use of chromatic mediant and submediants are seen between m 9 -m.11, where the passage sequences from F dominant seventh, A minor, F dominant seventh, then to B Major chords. Tonal implication the harmony could be described as F dominant chord being a re-spelled German 6th chord in A-minor, which legitimizes the motion from F dominant seventh A-minor chord. However, it is less probable to progress from A-minor chord to its German 6th chord¹³⁷, giving this passage without resolution.

¹³⁷Etienne, Reynaldo Hahn Website.

Example 3.12 Hahn, *Rêverie nocturne sur le Bosphore*, mm. 9-11

35. *La Rose de Blida (Ouarda)*

The subtitle “*Ouarda*” is an Arabic female first name, which signifies “Rose”. The title “*La Rose de Blida*” (The Rose from Blida), is set in the Algerian city of Blida, which is known by the French for its production of beautiful roses. The melody stays in a comfortable middle register, accompanied by Left-hand drone.

Example 3.13 Hahn, *La Rose de Blida (Ouarda)*, mm. 1-2

The piece follows a Rondo form (ABACA) structure with the tonal center of E (*mi*). The entire Section A is based on droning with an open-fifth with E and B, and the tonality is clarified with G-sharp note included in a continuous quasi-*arabesque* melody on RH.

In addition to *arabesque*-like melody on the RH, another exotic phenomenon is seen in an uncommon meter indication and its melodic division. The indicated time signature is set in 6/4, and the bracketed time signature (5/4 5/4) indicates the melodic division that goes over two measures.

Example 3.14 Hahn, Motive from *La Rose de Blida (Ouarda)*, transcribed in 5/4 meter, mm. 1-2



Another highlighted compositional technique, although unrelated to Orientalism, is textural inversion, where the movement is handed over from one voice to another. In the A-section, a movement is handed over from a soprano to an alto voices after a soprano completes one-and-a-half-measure of main motive. in this piece, the soprano voice introduces the motive in the first half of the measure phrase is often handed over from a soprano to an alto voices toward the end of the measure.

Example 3.15 Hahn, *La Rose de Blida (Ouarda)*, textural inversion in Section A, m. 2



In the B section, a soprano motive in the first half of the measure is canonically imitated an octave lower in the alto voice during the last half of the measure.

Example 3.16, Hahn, *La Rose de Blida (Ouarda)*, textural inversion in Section B, m. 5

In the last A-section, the main motive and the left-hand drone are in the same key and in the same register; the only difference is an added bell sound (B4)

Example 3.17 Hahn, *La Rose de Blida (Ouarda)*, mm. 11-12.

The music comes to conclusion at the end through written-*ritardando* technique, as the written rhythmic value is augmented from a series of the 16th notes to a series of triplet, then eventually to the series of eighth notes.

Example 3.18 Hahn, *La Rose de Blida (Ouarda)*, Selected Parts, mm.13-16.

36. *L'Oasis*

L'Oasis is the last piece in the series *Orient*, and it is perhaps the most calming composition of the six. The composition follows ABA' form, where the harmonic language of the A-section is solely based on plagal cadences (IV - I). In the B-section

exists harmonic parallelism of the open fifths, reminiscent Ravel's *Le Tombeau de Couperin* and Debussy's *La Cathedrale engloutie*.

Example 3.19 Hahn, *L'Oasis*, mm. 9-10.



The returning A-section (m. 17 – m. 20) is ornamented by triplet obbligato consisting of quasi-pentatonic *arabesque*, followed by canonic imitation (m. 21 -24). A very short four-measure codetta is set in the tonic chord (G-major) with added 2nd degree, giving a sense of stillness while adding a little flavor of dissonant, and that is Reynaldo Hahn's Orientalism.

Example 3.20 Hahn, *L'Oasis*, mm. 17-20.

Example 3.21 Hahn, *L'Oasis*, mm. 21-24.

The image shows a musical score for Example 3.21, Hahn's *L'Oasis*, measures 21-24. The score is written for piano in G major and 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a treble clef staff starting on a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef staff starts with a whole note G3. The first three measures feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. The fourth measure has a whole note G4 in the treble and a whole note G3 in the bass. The fifth measure has a whole note A4 in the treble and a whole note G3 in the bass. The sixth measure has a whole note B4 in the treble and a whole note G3 in the bass. The seventh measure has a whole note G4 in the treble and a whole note G3 in the bass. The eighth measure has a whole note A4 in the treble and a whole note G3 in the bass. The ninth measure has a whole note B4 in the treble and a whole note G3 in the bass. The tenth measure has a whole note G4 in the treble and a whole note G3 in the bass. The eleventh measure has a whole note A4 in the treble and a whole note G3 in the bass. The twelfth measure has a whole note B4 in the treble and a whole note G3 in the bass. The thirteenth measure has a whole note G4 in the treble and a whole note G3 in the bass. The fourteenth measure has a whole note A4 in the treble and a whole note G3 in the bass. The fifteenth measure has a whole note B4 in the treble and a whole note G3 in the bass. The sixteenth measure has a whole note G4 in the treble and a whole note G3 in the bass. The seventeenth measure has a whole note A4 in the treble and a whole note G3 in the bass. The eighteenth measure has a whole note B4 in the treble and a whole note G3 in the bass. The nineteenth measure has a whole note G4 in the treble and a whole note G3 in the bass. The twentieth measure has a whole note A4 in the treble and a whole note G3 in the bass. The twenty-first measure has a whole note B4 in the treble and a whole note G3 in the bass. The twenty-second measure has a whole note G4 in the treble and a whole note G3 in the bass. The twenty-third measure has a whole note A4 in the treble and a whole note G3 in the bass. The twenty-fourth measure has a whole note B4 in the treble and a whole note G3 in the bass. The score ends with a double bar line.