UNIVERSITY OF MIAMI

FRENCH ORIENTALISM IN REYNALDO HAHN’S SÉRIE “ORIENT”
FROM LE ROSSIGNOL ÉPERDU

By
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Reynaldo Hahn, a Venezuelan-born French composer, is growing in popularity for his vocal repertoires in the American academia. His piano works have been practically unknown on this continent until the late American pianist Earl Wild recorded a series of his piano works, *Le Rossignol Éperdu*, containing 53 solo piano compositions. *Le Rossignol Éperdu* is divided into four series, and the second suite entitled “Orient” drew particular attention from disc reviewers. Currently, there is no publication or dissertation written about Reynaldo Hahn’s solo piano compositions in English, which limits accessibility to Reynaldo Hahn’s piano music.

The purpose of this research is to promote understanding of the highlighted piano pieces by Hahn, “Orient” from *Le Rossignol Éperdu*, by tracing the history of French Orientalism in music and by providing compositional analysis of each piece in his “Orient” series.

I would like to add that my study of Orientalism in this essay is purely for academic purpose, and, by no means do I support the French imperialism in the past. This essay is not political, and it is meant to further both musical and aesthetic understanding of the selected piano pieces.
ACKNOWLEDGEMENTS

I would like to acknowledge several people who have assisted me throughout the essay process. First and foremost, I would like to thank Professor Tian Ying for his support in my piano study. My pianistic development could not have been achieved without his teaching.

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Gallica Bibliothèque Numérique and musicologist Jean-Christoph Etienne have assisted me greatly in helping me obtain the information that is not available in the United States.

And last but not least, I would like to express my gratitude to the late pianist Earl Wild for inspiring me to explore and study the Orient series of Reynaldo Hahn Le Rossignol Éperdu. My wish is to carry on his legacy for generations to come.
TABLE OF CONTENTS

Page

LIST OF EXAMPLES ................................................................................................. vi
LIST OF TABLES ....................................................................................................... ix

Chapter

1 INTRODUCTION .................................................................................................. 1
  Limitation of Study ............................................................................................ 3
  Importance of Study .......................................................................................... 4
  Literature Review of Study .............................................................................. 5
  Methodology ....................................................................................................... 8

2 HISTORY OF ORIENTALISM IN MUSIC ....................................................... 11
  Orientalism as Representation ........................................................................... 12
  Orientalism as Musical Gestures ....................................................................... 14

3 ORIENTALISM AS REPRESENTED IN THE SELECTED PIANO WORKS
   BY CAMILLE SAINT-SAËNS ................................................................. 18

4 ORIENTALISM AS REPRESENTED IN THE SELECTED PIANO WORKS
   BY CLAUDE DEBUSSY ............................................................................... 33
  Debussy’s Exposure to the Oriental Cultures ..................................................... 33
  Adapting the Gamelan Sound on Piano ............................................................ 34
  Influence from Indian Music ............................................................................. 39
  Miscellaneous Influence from the Oriental Arts .............................................. 41
  Debussy’s use of Double Harmonic Scale ....................................................... 43

5 REYNALDO HAHN, HIS FAMILY AND HIS CAREER ................................... 44
  Salon Culture and Belle-Époque ..................................................................... 52

6 ANALYSIS ON REYNALDO HAHN’S ORIENT SERIES (FROM LE
   ROSSIGNOL ÉPERDU) ............................................................................ 54
  Hahn’s Exposure to “Oriental” Cultures ......................................................... 57
  Analysis of Oriental gestures in Hahn’s Séries 2: Orient ................................ 58
  31. En Caïque .................................................................................................. 58
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>32.</td>
<td>Narghilé</td>
<td>61</td>
</tr>
<tr>
<td>33.</td>
<td>Les Chiens de Galata (Effet de nuit sur la Corne d’Or)</td>
<td>64</td>
</tr>
<tr>
<td>34.</td>
<td>Rêverie nocturne sur le Bosphore</td>
<td>67</td>
</tr>
<tr>
<td>35.</td>
<td>La Rose de Blida (Ouarda)</td>
<td>69</td>
</tr>
<tr>
<td>36.</td>
<td>L’Oasis</td>
<td>72</td>
</tr>
</tbody>
</table>

7 CONCLUSION AND CONSIDERATION IN PROGRAMMING HAHN’S “ORIENT” SERIES IN A PIANO RECITAL SETTING ........................................ 75

BIBLIOGRAPHY ................................................................................................................ 77
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Rhythmic Pattern for Orchestra in Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 1-12</td>
<td>19</td>
</tr>
<tr>
<td>1.2 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 5-6</td>
<td>20</td>
</tr>
<tr>
<td>1.3 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 67-76</td>
<td>21</td>
</tr>
<tr>
<td>1.4 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 184-195</td>
<td>22</td>
</tr>
<tr>
<td>1.5 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 221-224</td>
<td>23</td>
</tr>
<tr>
<td>1.6 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 225-229</td>
<td>24</td>
</tr>
<tr>
<td>1.7 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, m. 230</td>
<td>25</td>
</tr>
<tr>
<td>1.8 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, m. 233</td>
<td>26</td>
</tr>
<tr>
<td>1.9 Saint-Saëns, Piano Concerto No. 5 in F Major, Op. 103, mvt 2, mm. 239-241</td>
<td>26</td>
</tr>
<tr>
<td>1.10 Reduction of Saint-Saëns, Piano Concerto No. 5, Op. 103, mvt 2, mm. 239-41</td>
<td>27</td>
</tr>
<tr>
<td>1.11 “Arabic” Scale (Above) vs. “Spanish Gypsy” Scale (Below)</td>
<td>28</td>
</tr>
<tr>
<td>1.12 “Spanish Gypsy” Scale in G-Tonality</td>
<td>29</td>
</tr>
<tr>
<td>1.13 Saint-Saëns, Africa, Fantasy for Piano and Orchestra, Op. 89, Principal Motive of the A-section from Orchestral Reduction</td>
<td>29</td>
</tr>
<tr>
<td>1.14 Saint-Saëns, Africa, Fantasy for Piano and Orchestra, Op. 89, m. 40</td>
<td>29</td>
</tr>
<tr>
<td>1.15 Lydian Scale (Above) vs. Whole Tone Scale (Below) in C-Tonality</td>
<td>30</td>
</tr>
<tr>
<td>1.16 Saint-Saëns, Caprice Arabe for Two Pianos, Op. 96, mm. 5-9</td>
<td>31</td>
</tr>
<tr>
<td>2.1 Slendro (Above) and Pelog (below) scales (approximate pitches)</td>
<td>35</td>
</tr>
<tr>
<td>2.2 Debussy, “Pagodes” (from Estampes), mm. 1-2</td>
<td>36</td>
</tr>
<tr>
<td>2.3 Debussy, “Pagodes” (from Estampes), mm. 3-4</td>
<td>37</td>
</tr>
</tbody>
</table>
2.4 Debussy, “Pagodes” (from Estampes), mm. 11-12 .............................................. 37
2.5 Debussy, “Pagodes” (from Estampes), mm. 97-98 ............................................... 38
2.6 Debussy, “Et la lune descend sur le temple qui fut” (from Images 2), mm. 12-14 39
2.7 Debussy, “Des pas sur la neige” (from Prélude I), mm. 1-3 ................................. 40
2.8 Debussy, “Reflets dans l’eau” (from Images I), mm. 16-19 ................................. 42
2.9 Debussy, “Sérénade interrompue” (from Prélude I), mm. 33-37 ................................. 43
3.1 Hahn, En Caqui, mm. 1-3, Ostinato Figure........................................................................ 59
3.2 Hahn, Narghilé, D Doriant impression with A-minor tonality, mm. 1-4 .................. 61
3.3 Hahn, Narghilé, mm. 5-8 ....................................................................................... 62
3.4 Hahn, Narghilé, mm. 15-19 .................................................................................... 63
3.5 Hahn, Narghilé, occidentalement” m. 23 .................................................................. 63
3.6 Hahn, Les Chiens de Galata, Two-measure Phrase, mm. 4-5 ................................. 64
3.7 Hahn, Les Chiens de Galata, Two-measure Phrase, mm. 12-13 ............................ 65
3.8 Hahn, Les Chiens de Galata, Mixolydian usage, mm. 16-17 ................................. 65
3.9 Hahn, Les Chiens de Galata, Arabic Scale and Tritone Link mm. 18-19 ............ 66
3.10 Hahn, Les Chiens de Galata, m. 20 ....................................................................... 67
3.11 Hahn, Rêverie nocturne sur le Bosphore, mm. 1-4 .............................................. 68
3.12 Hahn, Rêverie nocturne sur le Bosphore, mm. 9-11 ............................................. 69
3.13 Hahn, La Rose de Blida (Ouarda), mm. 1-2 ........................................................... 69
3.14 Hahn, Motive from La Rose de Blida (Ouarda), trans. in 5/4 meter, mm. 1-2 .. 70
3.15 Hahn, La Rose de Blida (Ouarda), texture inversion in Section A, m. 2 ............ 71
3.16 Hahn, La Rose de Blida (Ouarda), textural inversion in Section B, m. 5 .......... 71
3.17 Hahn, La Rose de Blida (Ouarda), mm. 11-12 ........................................................... 72
3.18 Hahn, *La Rose de Blida (Ouarda)*, Selected Parts, mm. 13-16 ....................... 72

3.19 Hahn, *L’Oasis*, mm. 9-10 ..................................................................................... 73

3.20 Hahn, *L’Oasis*, mm. 17-20.................................................................................. 73

3.21 Hahn, *L’Oasis*, mm. 21-24.................................................................................. 74
LIST OF FIGURES

4-1 Chronology of Reynaldo Hahn’s Solo Piano Compositions ........................................  55
4-2 Index of *Rossignol éperdu, poèmes* .................................................................  56
4-3 Structural Outline of “En Caqui” ........................................................................  60
Chapter 1

INTRODUCTION

Reynaldo Hahn (1874 - 1947) was a Venezuelan-born, naturalized French composer whose vocal works have recently gained interest and recognition in American universities, yet his piano works were virtually unknown until 2001, when American pianist Earl Wild released a recording of Hahn’s fifty-three solo piano pieces collectively entitled *Le Rossignol Éperdu*. The pieces in *Le Rossignol Éperdu* were written between 1902 and 1910, and are organized into four suites with each given a programmatic title except the first.¹ Wild’s recording was the first to include all four suites, and the second suite, entitled “Orient,” particularly drew special attention from disc reviewers. BBC Music Magazine lauded, “….six pieces devoted to the Orient, with their exotic reflections of Debussy and Satie, are perhaps the most remarkable” and International Record Review described the “Orient” suite as “..the shortest…but the most experimental.”²

Hahn’s “Orient” suite is intrinsically tied into the cultural phenomenon of Orientalism that has a long tradition in the history of Western music.

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Some Western composers have always looked to the East for musical and dramatic inspiration as early as the seventeenth century, and the trend peaked in the twentieth century.\(^3\) Particularly in France, Orientalism played an important role during the late nineteenth and early twentieth centuries when it was used as a vehicle to form a new musical identity in reaction to the prevailing Wagnerian influence.\(^4\) The catalytic event of *Paris Exposition Universelle* in 1889, combined with French artists’ pre-existing affinity to the Orient, led these prominent French composers to seek new French styles by incorporating Oriental themes or styles in their compositions.\(^5\) Hahn’s piano suite “*Orient*” exemplifies as a product of this Orientalism phenomenon.

The objective of my essay is, in homage to Earl Wild, to introduce Reynaldo Hahn’s piano series “*Orient*” to a wider audience by placing the work in a historical context, particularly focusing on the prevalence of Orientalism in *fin-de-siècle* France. This essay will include a historical overview of Orientalism in music, various musical styles that connote Orientalism within the context of Western music, compositional analyses on selected examples of Oriental styles in the music of Saint-Saëns and Debussy as proponents of this musical trend from Romantic and modern eras, a literary analysis on Hahn’s aesthetic views and a detailed theoretical analysis of his “*Orient*” series.


\(^4\)Ibid., 157.

Limitation of Study

In analyzing the Oriental styles in specific compositions, I will limit my investigation to piano music. Many Oriental styles in these compositions are gesture-based, and while piano is a highly adaptable instrument, there are certain gestures, such as slides on string instruments, that are not quite possible to do on piano.

When it comes to better understanding Hahn’s Oriental styles, I will limit my comparison to Saint-Saëns and Debussy for two reasons. One is for the sake of universal acceptance. Many of Saint-Saëns’ and Debussy’s works have already been analyzed and the presence of Oriental style has been validated in academic literatures. Although drawing comparisons to works by lesser known composers certainly holds value of its own, it does not serve my present purpose of popularizing Hahn’s music to a wider audience.

Another limitation to be placed, in regards to analyzing Hahn’s music, is disregarding other possible influences aside from Orientalism. At the turn of the twentieth century, too many cultural “-isms” emerged (e.g. Symbolism and Impressionism), and including other philosophies strayed from the primary topic of my research at hand.

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6MacKenzie 141-159, Sherer.

7Jean-Christopher Etienne, the French musicologist and theorist specializing in Reynaldo Hahn’s musical works, makes an argument paralleling Hahn’s musical gestures to a lesser popular French impressionist composer Gabriel Dupont, yet drawing such comparisons will thus defeat my intention of popularizing Hahn’s music to wider audience.

8Since rising popularity of Orientalism is in fin-de-siècle France was a phenomenon within the French musical culture of the time, (e.g. a reaction against the prevailing Wagnerian influence on European musical scene), the Orientalism should be viewed as part of the French nationalistic movement in music. Including other “–isms” would be conflicting from my research interest, and therefore, not included in my essay. This nationalistic trend in France will be the reason why I only picked two French composers, Saint-Saëns and Debussy, and their piano works as points of comparison to Hahn and his piano pieces.
Importance of Study

Previously written studies have only focused on Hahn’s biography and his vocal music in general. There are nine doctoral-level papers regarding Reynaldo Hahn and his vocal works available via Digital Dissertation Online, yet none of them casts any light into his instrumental music, and attention to his piano music is non-existent. This essay is the first step in introducing Reynaldo Hahn’s piano works in particular, analysis of which is long overdue and most deserving of attention.

believe the rising popularity of Orientalism in fin-de-siècle France should be viewed as part of the French nationalist movement in music because the cause of this phenomenon is partially rooted in the reaction against the prevailing Wagnerian influence on European musical scene.

Literature Review

As my research encompasses several different focal points, I reviewed literature in three categories: Orientalism, Claude Debussy’s Orientalism and Reynaldo Hahn’s Orientalism.

1. Orientalism

Several books discussing Orientalism have been published. Edward Said’s Orientalism analyzes the term “Orientalism” from political and historical perspectives. This argument regarding Orientalism in music is further discussed in the field of music in Derek Scott’s “Orientalism and Musical Styles,” where the author summarizes commonly used techniques to mimic the Oriental sounds on Western musical instruments.

Musicologist Ralph P. Locke, in his Musical Exoticism, took the Oriental argument in music to another level, summarizing the maneuver that Western composers incorporated to evoke Orient into three different processes, which is to be further discussed in the first chapter of this essay.

MacKenzie’s Orientalism: History, Theory and the Arts includes the author’s response to Said’s two books, Orientalism and Culture and Imperialism, but the value of his work is in contextualizing Orientalism in wider cultural context, including not only music, but other disciplines such as visual arts and design. Although his writing is quite comprehensive in its coverage of the list of musical compositions incorporating the

\[10\] Said’s discussion on Orientalism is in general and not about music. The book conveys the point that the Western view is colored by its own perception of the Orient, and that Orientalism is to continue incorporating more biased concepts from the Western past instead of representing the cultures to be classified under one. I do not believe that this political view does not apply to music, and therefore, his book is not included in my research.


oriental themes, it stops short of discussing the musical features that represent Orientalism.¹³ For this study, I will refer to MacKenzie’s work for outlining, while Scott’s article will be used to define Orientalism as a musical style.

2. French Orientalism by Camille Saint-Saëns and Claude Debussy

English musicologist Roy Howat wrote a chapter entitled “Debussy and the Orient” in his 2009 publication of The Art of French Music. The chapter encompasses Debussy’s direct musical influences from Javanese and Indian music in addition to philosophical influences from the East.¹⁴

More focused studies on Debussy’s gamelan influences have been discussed extensively in Kiyoshi Tamagawa’s D.M.A. essay “Echoes from the East: the Javanese Gamelan and Its Influence on the Music of Claude Debussy.” The author evaluates the presence of exotic elements in all of Debussy’s piano pieces and several major orchestral pieces, and he is quite comprehensive in providing both basic theoretical analyses and musicological context.¹⁵

A similar but more concise study than that of Tamagawa is found in Brent Hugh’s notes from his lecture recital. Hugh focuses more on finding gamelan elements directly in the composition and demonstrates the phenomenon by using musical excerpts, which I

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find helpful in encouraging visual and intuitive understanding of Debussy’s compositional procedures in creating the atmosphere reflective of the “Orient.”

3. Reynaldo Hahn and His Compositions

Aside from dissertations, there is no extensive writing about Reynaldo Hahn available in English. There are many mentions of his name in several biographies of Marcel Proust, including *The Translation of Memories: Recollection of the Young Proust* by P.F. Prestwich, *Monsieur Proust* by Céleste Albaret and *Marcel Proust and Spanish America* by Herbert Craig although the information in these books is too fragmented to have a complete picture of Reynaldo Hahn as a person.

Several biographies of Reynaldo Hahn are available in French and Spanish. The oldest source on Hahn is *Reynaldo Hahn: su vida y su obra* (1979) by Daniel Bendáhan. As the title suggests, Bendáhan provides a genealogical research on Hahn’s family, an overview of Reynaldo Hahn’s life in a chronological manner and a list of his compositions. *Reynaldo Hahn, Caraqueño: Contribución a la biografía caraqueña de Reynaldo Hahn Echenagucia* (1989), written by Mario Milanca-Guzmán, was written in

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critical response to Bendáhan, questioning the legitimacy of data and facts provided by Bendáhan.\textsuperscript{18}

While the aforementioned two Spanish books are fact-based and more chronicle in nature, the French biography \textit{Reynaldo Hahn, le musicien de la Belle-Époque} by Bernard Gavoty provides more personal information on the composer, including his aesthetics, his musical studies, his view of religions, love, humor, and fellow composers.

None of the aforementioned biographies of Reynaldo Hahn contain any reference to his influence directly from the Orient; therefore, one could assume that his Orientalism was influenced by the trend of the time. Therefore, finding Oriental elements through compositional analysis will be the only way to understand Reynaldo Hahn’s Orientalism.

A brief theoretical analysis of the majority of Hahn’s works has been done by French musicologist Jean-Christopher Etienne on his website Reynaldo-Hahn Net.\textsuperscript{19} I have received the permission from the author to translate and use his analysis on Hahn’s \textit{Orient} suite in my essay.\textsuperscript{20}

\section*{Methodology}

The essay will continue with the Second Chapter that provides an overview of Orientalism in a musicological context. Due to the perceptive nature of Orientalism that calls for time-sensitivity, the chapter will focus on how its compositional procedures have


\textsuperscript{19}Jean-Christopher Etienne, e-mail message regarding authorship of \textit{Reynaldo-hahn.net}, December 7, 2009.

changed. The chapter will also include Orientalism theories by Ralph L. Locke, providing procedures on how to analyze Hahn’s Orient series from *Le Rossignol Éperdu*.

The Third Chapter serves to define French Orientalism in the Romantic era as exemplified by selected Saint-Saëns piano works. Piano works will include the second movement of Piano Concerto No. 5 by Camille Saint-Saëns, focusing on analyzing Orientalism that is more based on Middle East and North Africa, a type of Orientalism that was more prominent in French Romantic composers.

The Fourth chapter will provide a summary of English musicologist Roy Howat’s discussion regarding Debussy’s compositional approach to Orientalism, focusing on detailed analysis on his innovative adaptations.

The Fifth Chapter will cover a biographical sketch of Reynaldo Hahn. The chapter will be designed to familiarize readers with the composer, and to include his career as performer, composer and music critic. The purpose of this chapter is to make a coherent biography of Hahn in English by synthesizing his biography in Spanish and French, including *Reynaldo Hahn: su vida y su obra* by Daniel Bendáhan, *Reynaldo Hahn, caraqueño* by Mario Milanca-Guzmán, *Reynaldo Hahn, le musicien de la Belle-Époque* by Bernard Gavoty. In addition to Hahn’s career as musician, composer and critic, the composer’s direct or indirect experience with Oriental music by Western composers will be examined.

In the Sixth Chapter, I will conduct an analysis on the six piano pieces of the “Orient” suite from *Le Rossignol Éperdu: 53 poèmes pour piano* by Reynaldo Hahn. I will incorporate analyses regarding each of the six pieces as outlined in Reynaldo Hahn’s website under “Analyse de l’oeuvre pour piano: Poèmes et Carnet de Voyage” by Jean-
Christopher Etienne. In addition to Etienne’s analyses that are given on the website, I will conduct an additional analysis myself. The additional analysis will focus on finding and pointing out the Oriental to be discussed, including thematic investigations, direction of the melodies, scale degrees and other elements that may concern Orientalism.

The final chapter, Chapter Seven, will be the summary of my findings, including the differences in approaches to Orientalism by Hahn and other composers. The discussion will include programming of this series in the recital setting, and personal comparisons between other French piano pieces.

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Chapter 2

HISTORY OF ORIENTALISM IN MUSIC

Grove Music Dictionary defines Orientalism as followed:

In its strict sense, [Orientalism is] dialects of musical exoticism within Western art music that evokes the East or the Orient. In a broader sense, it specifies the attitude toward those same geocultural regions as expressed in certain musical works, regardless of whether a given work evokes the music of the region or not. The ‘orient’ in the term ‘orientalism’ is generally taken to mean either the Islamic Middle East (e.g. North Africa, Turkey, Arabia, Persia), or East and South Asia (the ‘Far East’, e.g. India, Indochina, China, Japan), or all of these together…The strict definition and broad definition of ‘orientalism’, mentioned at the beginning of this paragraph, correlate with two paradigms – one primarily style-focused, the other more comprehensive – for studying any exotic musical work.22

The primary purpose of this chapter is to outline the Orientalist phenomenon in the musicological context and to distinguish different approaches of Orientalism. This chapter is divided into sub-chapters with contents covering progression of Orientalism and several compositional techniques in Orientalism. The first part of this chapter will focus on historical context of Orientalism in the Western music. The second part of this chapter will examine more specific musical techniques used to evoke the imaginary “Orient.”

Orientalism as Representation

The earliest Oriental representation in Western music was found in the late Renaissance, when a dance called the *Moresca*, whose origin is considered to be the Moors of North Africa, was included in French *ballets de cour* and Venetian *intermedi*\(^{23}\). Any portrayal of the Orient was not much found between the fifteenth and seventeenth centuries because the climate of the West was against the influence of other cultures, as reflected on the political actions of the Crusades. \(^{24}\)

The representation of the Orient began to surface more in operas of the seventeenth and eighteenth centuries as the Enlightenment movement in France gained its ground and stimulated learning of the non-Occidental cultures. \(^{25}\) The popular geographic regions that were set to set to operas of this period include Turkey, Persia, India and China. The eighteenth-centuries operas whose titles are indicative of Oriental inclusions are *Les Indes galantes* [The Romantic Indies] by Philip Rameau, *Le Cinesi* [the Chinese Women] and *Le Cadi dupe* [The Duped Qadi] by Christopher Gluck, *Entführung aus dem Serail* [The Abduction from the Seraglio] by Wolfgang Amadeus Mozart and *La Caravane du Caire* [The Traveler from Cairo] by André Ernest Modeste Grétry. \(^{26}\) In the instrumental music of the eighteenth century, an attempt to incorporate the Oriental elements was based on the imitation of gestures. The examples could be seen in the imitation of Turkish music, which was exotic enough to be considered “Oriental” in the Europeans’

\(^{23}\) *Ibid*.


\(^{26}\) Kárpáti, 23.
eyes, and reflected on the finales of the Violin Concerto K. 219 and the Piano Sonata in A major, K. 311 by Wolfgang Amadeus Mozart. Despite of the composer’s intention, the musical content of these works have little effect in evoking the Orient to today’s audience.  

In the nineteenth century, due to French occupation of Algeria in 1830, there was a rising interest in North Africa, and French composers actively incorporated subjects and themes that were perceived to be from the Maghreb region. At the same time, an operatic portrayal of Oriental images underwent transformation in the nineteenth century. The image of the Orient, which maintained its presence within a comedic role for eighteenth-century operas, began to surface in romantic grand operas by the second half of the nineteenth century. This change of trend reflects on the general sentiments of the two centuries; the rationalism of the eighteenth century takes importance in the contrast between Europe and the Orient, while the Romantic notion of the nineteenth century focuses on the sentiment toward the mysteriousness of the Orient, not the differences between the two worlds. Operas from the nineteenth-century that contain Oriental materials include *Le Caïd* [Ruler of Algeria] by Ambroise Thomas, *Reine de Saba* [Queen of Sheba] by Charles Gounod, *L’Africaine* by Meyerbeer.

The foremost French composer who attempted the incorporation of Eastern musical characteristics in the 19th century was Félicien David (1810 - 1876). David’s affiliation with the political group Saint-Simonianism took him on a missionary trip with

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29 Kárpáti, 24-25.
a small group of friends to Constantinople, Smyrna, Jaffa, Jerusalem and Egypt. During his voyage, the composer was fully inspired by the customs, religions and landscapes of the countries he visited. Upon the completion of the missionary trip, he stayed in Cairo for two extra years, made a living by teaching piano and explored around the desert. He eventually returned to Paris, and published *Mélodie orientales pour piano* in 1836 with his own expense. Its preface by the composer claims that the melodies in *Mélodies orientales* are genuinely of the Orient in his mind, and he supplied them with harmonies to be more accessible to European ears. *Mélodies orientales* received little attention from the public, but his symphonic ode *Le désert*, which premiered on December 8th, 1844, became a success. Evocations of the Orient in *Le desert* contains actual muezzin (a call to prayer in a mosque) for each of three movements, and the dance movement included both Egyptian and Syrian melodies.

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**Orientalism as Musical Gestures**

Several changes are observed toward the end of the nineteenth century. According to the linguistic survey in France, the word ‘*Orient*’ in French language in the late nineteenth century was used to indicate the Far-East region more often than the Islamic Middle East. With a growing popularity of tourism and a gradual improvement of the photographic reproductions, the Europeans were better informed with the reality of the Islamic Middle East, which was far more Westernized than they had initially imagined.

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In consequence, Islamic Middle East gradually lost its mysterious quality in the eyes of Europeans, and the Europeans, especially the artists, lost their interest in the regions as exotic locales.32

Coupled with the aforementioned changes in social issues, new approaches of exoticism have emerged to further the artistic endeavors. The continuing practice of exoticism prior to Symbolist era was what Locke coined as *Overt Exoticism*, which involves a way of portraying, mimicking, or sometimes exaggerating unfamiliar places and peoples. Serious composers from the turn of the twentieth-century disdained a use of *Overt Exoticism* as it was overused in the music from the past decades and no longer possessed the impact that it once had.33 In addition, revolutionary movements in literature and visual-arts communities became a catalyst for musical community to steer away from the conventions and crave for new artistic outputs, which resulted in intensifying one’s subjectivity to another level. This resulted in *Submerged Exoticism*, which Locke defined as, incorporating “distinctive scales, harmonies, orchestral colors and other features that had previously associated with exotic realms.”34 Locke lists characteristics of *Submerged Exoticism* as followed:

(1) the *arabesque* melodic figures
(2) unusual scales – especially white-tone and octatonic and their specific harmonies.35

*Submerged Exoticism* itself is not necessarily the Orientalism as it represents simply composer’s dream world in program music (e.g. *Prelude to the Afternoon of a Faun by*

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32 *Ibid*, 68.


Debussy), or it could represent non-Western regions that are not the Grove-dictionary
definition of the Oriental region (e.g. *The Rite of Spring: Pictures of Pegan Russia* by
Stravinsky).

An exoticism that transcends the *Submerged Exoticism* is *Transcultural Composing*,
which Locke defined as “the practice of composing for Western contexts – for example, a
piano recital or a wind-ensemble concert - a work that incorporates certain stylistic and
formal conventions of another culture’s music, often a music that has a quite different
context.” Transcultural Composing is a mixture of three elements: Overt Exoticism,
Submerged Exoticism and the direct experience of the music of other traditions. In other
words, in order for composition to be recognized as “transculturally composed” it needs
to encompass compositional procedures of Submerged Exoticism. Locke consider
“Pagodes” (from *Estampes*) by Debussy to be a product of Transcultural Composing
because it was inspired by Debussy’s memory of gamelan performances in the various
Southeast Asian pavilions in the 1889 World’s Fair, and uses compositional procedures
that are outlined in the Submerged Exoticism, including pentatonic scales, the pentatonic
hybrid scales and rhythmic figures that are more impressions than melodic.

To clarify discussion on Orientalism in music of Reynaldo Hahn’s *Rossignol Éperdu*,
the concept of Orientalism will be investigated by the followings three aspects;

1. Representation of the Orient – each of the six pieces in the *Series Deux* “Orient”
   has a programmatic title. The significance of each title, particularly in its
correlations to the Oriental cultures, will be examined.

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

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the compositional contents. This will include identification of the exotic scales
(whole-tone, octatonic, pentatonic), arabesque-figures, and less-conventional
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.
Chapter 3

ORIENTALISM AS REPRESENTED IN
THE SELECTED PIANO WORKS OF CAMILLE SAINT-SAËNS

In today’s American society, it is less conventional to connect the term Orientalism with regions such as North Africa and the Middle East\(^{37}\), although such Orientalism was more prominent in France during the Romantic period until the end of 19th Century.\(^{38}\) This chapter reiterates the phenomenon of French Orientalism that connotes the Middle East and Africa through surveying selected piano music by a French Romantic composer, Camille Saint-Saëns.\(^ {39}\)

Camille Saint-Saëns’ works, however, are more accessible in the U.S. One of his oriental works that have been performed United States is his Fifth Piano Concerto (1896), nicknamed “The Egyptian.”\(^ {40}\) Although Saint-Saëns is known to be “the most conservative of the Orientalist composers of the French school,”\(^ {41}\) in his time, his second movement includes clear representations of Oriental elements.

\(^{37}\) Tian Ying, interviewed by author, Coral Gables, Fl, April 14, 2011.

\(^{38}\) Locke, 146-156.

\(^{39}\) According to Locke’s account, Félicien-César David (1810 - 1876) is known to be the first French composer to incorporate melodies of North African and Middle East directly into his self-published piano works, *Brises d’Orient* and *Mélodies orientales*. However, the scores to his music are not available anywhere in the United States for further analysis.


\(^ {41}\) Locke, 152.
The second movement of the *Egyptian* concerto is in a three-section rhapsodic form. The first section starts with a rhythmic orchestral accompaniment, utilizing horizontal hemiola with alternating duplets and triplets.

Example 1.1 The Rhythmic Pattern for Orchestral in Saint-Saëns Piano Concerto No. 5, Op. 103, mvt 2, mm.1-12

This rhythmic figure could be interpreted as a reflection of the composer’s excitement during a boat trip on Nile River.\(^{42}\) The orchestra continues the same rhythmic figure for four measures and the piano makes an entry at the second beat of m. 5. The piano starts out with a forceful unison A-pitch in both hands, preceded by an ascending three-and-a-half octave pattern that combines the lower half of the A Double Harmonic (or “Arabic”) scale\(^{43}\) and the upper half of the natural minor scale. This rising A-tonality scale (Example 1.2) represents an “undulating movement of a steamboat going down the Nile River.”\(^{44}\)

\(^{42}\) Seng Wong Yoos, an author of a dissertation “Camile Saint-Saëns’ Piano Concert No. 5 in F-Major, Op. 103: An Analytical Study of Form, Composition Techniques and a Performance Perspective,” confirms Saint-Saëns’s visits to Egypt in 1891 and 1896. The composer went onto a boat trip on Nile River in one of his visits, and composed the aforementioned concerto in Egypt for his second visit in 1896.

\(^{43}\) In this D.M.A. essay, I decided to place quotation mark for the word “Arabic” when it refers to Double Harmonic Major scales to show that it is within the Western notation of the Arabic scale, which may be different from the actual pitches used by performers of Arabic music.

Example 1.2 Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 5-6

In contrast to the valiant first section (m. 1-62), the second section (m. 63-183) is calmer and sweeter. This section is inspired by a Nubian love song that Saint-Saëns heard while he was on a similar boat trip on the Nile River in Egypt.\(^45\)

\(^{45}\)Seung Woo Yoo, 7-8.
Example 1.3. Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 67-76

The “Nubian Melody” section (m. 63 - 183) is less chromatic than the first section, kept in the tonality of G-major with emphasis on the dominant-to-dominant relationship. Due to its diatonically written accompaniment, the section may not evoke anything exotic for today’s audience. Yet, this section could be also considered Orientalism simply because it was inspired by the native music of Egypt, one of the
In the third section (m. 184-220), Saint-Saëns combines an exotic scale with gesture-based oriental elements.

Example 1.4 Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 184-195

On the piano, the pentatonic melody on the left hand (m.184-) is juxtaposed against the eighth-note repetitions that represent croaking frogs, while the violins mimic the chirping of crickets with repeating high C-sharp pitch on the muted strings.47

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47Seung Woo Yoo, 8.
When the pentatonic melody comes to a sudden stop with fermata rest at m. 220, the preceding interlude forecasts the darker mood through accented appoggiaturas (F-sharp on the 1st beat of m. 221-223), ascending chromatic passages (the last half of m. 221-222) and a thicker harmonic texture.

Example 1.5 Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 221-224

At measure 221, the meter is back from duplets to triplets. Abundant sforzando and accent signs are marked to lead into to the percussive cadenza. The tremolo that starts at m. 224 in the orchestra parts set up for a toccata-like cadenza to come on the piano part.

At m. 225, the piano part improvisatorially hammers around the half-Arabic, half-natural minor scale that was initially presented in m. 5-6.
Example 1.6 Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 225–229

After the multiple wandering key strikes within the middle register comes to a temporary stop at m. 230, the music continues with percussive actions, but this time,
Saint-Saëns includes unconventional overtones that are reminiscent of an Indonesian gamelan ensemble.⁴⁸

Example 1.7 Saint-Saëns, Piano Concert No. 5, Op. 103, mvt 2, mm. 230

At m. 230, the last measure of the toccata section in the cadenza, each melody is set to form major triad chords, resulting in a continuous parallel against the melody.

More functional chord progressions start in m. 231, which is the last of ten measures in the cadenza section. Here, the piano part finally departs from parallelism. The chord progression of the first four measures (mm. 231-234) is a mixture of plagal cadence in the first half and the submediant relationship in the last half (B-flat Major to F-Major, then to D-major chords) with a tagged D “Arabic” scale at the end.

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⁴⁸Seung Woo Yoo, 15.
Example 1.8 Saint-Saëns, Piano Concert No 5, Op. 103, mvt 2, mm. 233

The exact same chord progression repeats between mm. 235-238. The *cadenza* section concludes with another three-chord sequence, which could be considered an alternate plagal cadence.

Example 1.9 Saint-Saëns, Piano Concert No 5, Op. 103, mvt 2, mm. 239-241

Above is the note-by-note transcription of mm. 239-241 in the piano part. The D bass note of the first chord and the A bass note of the last chord definitely outlines the Subdominant-to-Tonic relationship of a plagal cadence. The chord in the middle could be considered as a transitory point between the first and the last chords that are in the subdominant-to-tonic relation due to its bass line. The following reduction may help understand the harmonic movement between mm. 239-241.
Example 1.10 Reduction of Saint-Saëns Piano Concert No 5, Op. 103, mvt 2, mm. 239-241

The first chord of m. 1 in the reduction represents the chord in m. 239 in music, and the first chord in m. 2 of the reduction represents the chord in m. 241. The third beat of m. 1 in the reduction is the same chord as the one in m. 240 of the music. Notice that the resolution from B-flat to A (the soprano line) and the resolution from D to C-sharp (the tenor line) will result in an A augmented triad at the third beat of m. 1, although it is non-functional in the context of harmonic progression. As a result, the chord introduced in m. 240 should be considered a transitory event between the subdominant function of m. 239 to the tonic function of m. 241.

To summarize, the compositional elements of Orientalism used in the second movement of Saint-Saëns’ *Egyptian* Concerto are: plagal cadences, parallel fifths, pentatonic scales, “Arabic” scale and a hybrid scale that combines the lower half of the “Arabic” scale and the upper half of a natural minor scale.

An “Arabic” scale is also known as a Double Harmonic Major scale. There is also the minor scale counterpart to Double Harmonic Major, which goes by multiple names.
such as: Double Harmonic Minor scale, “Spanish Gypsy”\textsuperscript{49} scale, Gypsy Minor scale or Hungarian Minor scale. Both “Arabic” and “Spanish Gypsy” scales contains an augmented interval between sixth and seventh degrees of the scale. Other augmented intervals are found in the second and third scale degrees of the Arabic scale and between the third and the fourth of the Spanish Gypsy scale.\textsuperscript{50} (See Example 1.11)

Example 1.11 “Arabic” Scale (Above) vs. “Spanish Gypsy” Scale (Below)

The work is entitled \textit{Africa, Fantasie} for Piano and Orchestra, Op. 89 (1891), composed in the same year when the composer traveled to Egypt, is an excellent example of how the “Spanish Gypsy” scale can be found in yet another African-inspired work for piano and orchestra by Saint-Saëns.\textsuperscript{51} The recurring motive of the A-section is based on a G “Spanish Gypsy” scale.

\textsuperscript{49}In this D.M.A. essay, I will put “Spanish Gypsy” under the quotation marks for the same reason I place “Arabic” scale in the quotation marks. This is to pay respect to the Gypsy musicians, who may not sing in the exact pitches that was outlined in our Western notational system.

\textsuperscript{50}Troy Stetina, \textit{The Ultimate Scale Book} (Milwaukee: Hal Leonard Corporation, 1999), 59.

\textsuperscript{51}Seng Wong Yoos, 8.
Example 1.12 “Spanish Gypsy” Scale in G Tonality

Example 1.13 Saint-Saëns, *Africa*, Fantasy for Piano and Orchestra, Op. 89, Principal Motive of the A-Section from Orchestral Reduction, mm. 2-4

Within the A-section (m. 1-77), Saint-Saëns inserted a virtuosic cadenza (m. 39-42) based on D-tonality scale that combines the lower half of an “Arabic” scale and the upper half of a D natural minor scale.

This Half-“Arabic”/Half Natural-Minor scale degree is also used in the Concerto No. 5 in an A-tonality (See Example 1.2). Saint-Saëns seems to resort to this scale when elaborating Dominant Seventh (V7) tonalities with certain exoticism, which explains why the seventh scale degree is flattened.

Another Oriental-evoking piece by Saint-Saëns is Caprice Arabe, Op. 96 for Two Pianos (1884). The composition begins with an A-major Chord in first inversion alone in the first piano (m.1-2), followed by the second piano confirming the tonality with an A-bass note. The first section (m.1 – m. 21) generally stays in A-major, although the composer plays occasional tricks by inserting A-minor chords in the left-hand part of the first piano (m. 6 and m. 10).52

The consistency of this composition lies in the use of the Lydian mode, another exotic scale capable of evoking Orientalism.53 The Lydian mode originally derived from Gregorian chants,54 and projects a mythic quality. It may be best associated with a whole tone scale for having the first four scale degrees in common.

Example 1.15 Lydian Scale (Above) vs. Whole Tone Scale (Below) in C-tonality

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52The shifts between A-Major chord and A-Minor chord are not obvious, as the composer spells out the A-minor chord as B-sharp, E and A.

53Locke, 214.

Lydian is the primary mode and tonality for the first section (m.1-21), and the subtle harmonic undulation is achieved by keeping the A-tonality while changing its mode from A-Lydian to an A “Spanish Gypsy” scale.

Example 1.16 Saint-Saëns, *Caprice Arabe* for Two Pianos, Op. 96, m. 5-9

The motive is four measures in length, entering the first melody in the first melody in the middle of m. 5. Then, immediately in m. 6, C-sharp, a non-chord tone of the Lydian mode, is introduced to signal the change in mode to an A “Spanish Gypsy” scale, even though the Lydian mode immediately returns in m. 9. The relationship between m. 7 and m. 8 could be considered upward tertian relationship based on its quality (I-iii), although the E dominant note in the bass line in the second piano may suggest m. 8 is another process of building tension. The opening passage of *Caprice Arabe* demonstrates a way to build a subtle tension. In a more simplistic tonal composition, the leading tone of the V-chord serves as a tension builder.
Similarly, Saint-Saëns’ *Caprice Arabe* keeps the same tonality while changing the modes creating a certain tension followed by relaxation achieved in returning to the original mode. It is a witty yet effective in adding flavor to the musical content.
Chapter 4

ORIENTALISM AS REPRESENTED IN
THE SELECTED PIANO WORKS BY CLAUDE DEBUSSY

A prominent English scholar of French music, Roy Howat, claimed that, out of the many composers who were attracted by the Orient as subject matter, “Debussy is the one who made much of it his own language, even identity.”\(^{55}\) Debussy and Hahn, despite being in the same social circle, never pursued an amicable relationship.\(^{56}\) Even while keeping their distance, both composers were somewhat aware of the other’s career. Hahn, in a public statement from 1890, praised highly Debussy’s musical artistry in *L’Après-midi d’un faune*\(^{57}\).

Debussy’s Exposure to Oriental Cultures

Debussy’s first exposure to oriental art and philosophy began at Mallarmé’s Symbolist gatherings he frequented in 1887 upon his return to Paris from Rome.\(^{58}\) At the Universal Exposition of 1889, he had his first experience in the theater of Annam (Vietnam) and the Javanese *Gamelan* orchestra (Indonesia), which is said to be a catalyst

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\(^{55}\) Roy Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier* (New Haven, Conn.: Yale University Press, 2009), 110

\(^{56}\) Gavoty, 142.

\(^{57}\) Ibid., 146.

in his artistic direction. In 1890, Debussy was acquainted with Edmond Bailly, esoteric and oriental scholar, who took part in publishing and selling some of Debussy’s music at his bookstore *L’Art Indépendant*. In 1902, Debussy met Louis Laloy, an ethnomusicologist and music critic who eventually became Debussy’s most trusted friend and encouraged his use of Oriental themes.

After the Universal Exposition in 1889, Debussy had another opportunity to listen to a *Gamelan* orchestra 11 years later in 1900. If his first listening of a *Gamelan* orchestra only served as catalyst, then his second listening in 1900 was the time of conception, as reflected on an abundant *Gamelan*-inspired figurations in Debussy’s solo piano works composed in the following decade.

**Adapting the *Gamelan* on Piano**

Debussy was enchanted by the sound of the *Gamelan* orchestra, and attempted to re-create the sound on the piano, which is strongly reflected on his piano piece “*Pagodes*.” In comparison with traditional Western symphonic orchestras, *Gamelan* orchestras are known for their predominant use of percussion instruments with different pitch levels, including gongs, drums, chimes and marimbas. Debussy, in his attempt to imitate the *Gamelan* sound, focused on the following two elements: (1) interplaying of...

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60 Howat, 110.


the two different *Gamelan* tunings and (2) the effect created by varied sizes and pitch-levels of gongs that served different musical functions.\(^{64}\)

Predominant instruments in *Gamelan* orchestras are pitched percussions, and they are generally tuned in one of two temperaments, *pelog* and *slendro*. They could be roughly transcribed into Western notation as follows.\(^{65}\)

Example 2.1 *Slendro* (Above) and *Pelog* (Below) scales (approximate pitches)

![Example 2.1](image)

*Smaller noteheads indicate less frequently used pitches*

*Slendro* (Example 2.1, Above) is similar to the pentatonic scale. The process of using pentatonic scales, especially focusing on the intervals of fourths and minor thirds, to evoke Asia is not specific to Debussy, and has been used by other French composers such as Ravel, in his “Asie” from *Shéhérazade*, “Laiersonnet” from *Ma mere l’Oye* and the surreal Chinese teacup foxtrot in *L’Enfant et les sortilege*. Emulating *Pelog*, which is closer to the Western whole-tone scale, was accomplished in Poulenc’s Concerto for Two Pianos, composed right after the 1931 Universal Exposition.\(^{66}\)

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\(^{64}\)Howat, 111.

\(^{65}\)Ibid.

\(^{66}\)Ibid., 112.
Of many Debussy’s solo piano works, “Pagodes” from Estampes distinctively echoes the characteristics of Gamelan music. Common elements being applied throughout Debussy’s ‘Pagodes’ include pentatonic scales (an imitation of Slendro), arabesque figurations (an element of Locke’s submerged exoticism) and an infrequent use of diatonic cadence that suggested non-Western context. What makes Debussy’s “Pagodes” exceptional, in Roy Howat’s opinion, is the level in which the piano is being adapted to the practice of Gamelan orchestra, especially in its rhythmical and pitch-level imitations of varied gongs.\(^{67}\) The first two measures of “Pagodes” suggests a simplified version of the rhythmical interaction between the large-plate gong and small-sized bells/gongs.\(^{68}\)

Example 2.2 Debussy, “Pagodes” (from Estamps), mm. 1-2

![Example 2.2 Debussy, “Pagodes” (from Estamps), mm. 1-2](image)

The third and fourth measures reflect a more accurate rhythmic interaction between the gong (a large single-disc) and the kempul (a set of hanging medium-sized gongs) as performed in a Javanese orchestra.\(^{69}\)

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\(^{67}\)Ibid., 112; Locke, 217.

\(^{68}\)Howat, 112.

\(^{69}\)Ibid., 112.
Example 2.3 Debussy, “Pagodes” (from Estampes), mm. 3-4

Example 2.4 Debussy “Pagodes” (from Estampes), mm. 11-12

In Measures 11-12, the right-hand figures that contain varied syncopated rhythmic units (duplets, triplets and off-beats) evoke the typical gestures played on the bonang, a collection of small gongs placed horizontally onto strings fixed in a wooden frame.\textsuperscript{70}

\textsuperscript{70}Ibid., 112.
“Pagodes” develops into fast-moving high voices layered against a progressively slower motion of the lower registers. Finally, it ends with a mumbling low register note, mimicking the Gamelan performance practice of hitting the large-plate gong at the end of a piece.  

Roy Howat advised that, in general, most of the right-hand figurations in “Pagodes” are to be treated less like the concept of Western phrasing of melodies and more like “a quieter, impassive decorative arabesque, sharing attention with the texture below and beyond.” Other piano works of Debussy that demonstrate strong Gamelan-related figuration include “Reflets dans l’eau” (from Images I) and “Cloches à travers les feuilles” (from Images II).  

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71 Ibid., 113.
72 Ibid., 113.
73 Ibid., 116.
Influence from Indian Music

Debussy’s documented exposure with Indian music does not appear until May of 1913 when Indian spiritual leader Inayat Khan, who had been performing in Europe and America with his family ensemble, was introduced to Debussy through their mutual pianist friend, Walter Rummel. Prior to meeting Khan and his family members, Debussy had already been somewhat knowledgeable of Indian music. Elisabeth de Jong-Keesing, author of Inayat Khan’s biography, points out that m. 12 to 14 in "Et la lune descend sur le temple qui fut" (1907) by Debussy reflects on a style of an authentic Indian music.

Example 2.6 “Et la lune descend sur le temple qui fut” (from Images 2), mm. 12-14

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74 Ibid., 119.

75 Ibid., 119.

Musicologist Howat stood against Jong-Keesing’s statement, specifying more Indian style in Debussy’s language by providing two examples of very similar melodic figures that evoke different Asian nationalities, (Japanese-inspired “Boudda” from Debussy’s compositional sketch and Chinese-evoking Le paon [The Peacock] from the scene Histoires naturelles), which leads to the conclusion that a simple use of pentatonic scale will not suffice for a passage to be Indian, but a more contextual gesture of droning accompaniment directly stems from Indian raga music. Often Debussy’s adaptation of drones departs from a traditional trilling of the broken triads or open fifths due to the nonconventional harmonic function he uses, and extends to a M/m-second interval as seen in the left-hand figures of Des pas sur la neige.\footnote{Howat, 118.}

Example 2.7, Debussy, “Des pas sur la neige” (from Préludes I), mm. 1-3

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Example 2.7, Debussy, “Des pas sur la neige” (from Préludes I), mm. 1-3}
\end{figure}

Years after Debussy met Inayat Khan in 1913, his youngest brother Musharaff Khan wrote that soon after Debussy listened to their music performed, he responded on the piano and did an impression of their performance on the keyboard. \footnote{Ibid., 119.} The Dutch musician Hakiem van Lohuzen, who worked with Musharaff Khan, stated musical echoes
of Inayat Khahn’s music could be found in Debussy’s *Berceuse héroïque* in 1914 or even in parts of *La boîte à joujoux*, composed toward the end of 1913. 79

The friendship between Debussy, Inayat and Musharaff Khan continued, with speculation that the two brothers helped Debussy emerge from his creative crisis between 1913 and 1915. Debussy’s two-piano suite, *En blac et noir*, published in 1915 is considered to have the influence of Indian *tampura*, a 4-6 stringed fretless instrument. 80

**Miscellaneous Influence from the Oriental Arts**

Debussy was both directly and indirectly influenced by the Oriental arts; he owned many art objects from many different countries. At the same time, he was also responsive to French paintings that were influenced by the techniques of the Oriental visual arts.

Debussy was knowledgeable of many Oriental artifacts, to which the names of some were adapted into the titles of his piano works. 81 His love of Egyptian arts is reflected on his tenth prelude from Book II entitled “Canope.” The title is confusing in English, as it generally represents a fabric that provides shades, but here, it refers to an Egyptian ‘canopic jar,’ whose lid is carved into a shape of either human or animal head. 82

Like many French painters of his time, Debussy was fascinated by *estampes*, directly translated in English as ‘art prints,’ particularly referring to the popular Japanese woodcut prints containing subtle colors that were made at the time. The word was


81 *Ibid*, 120-121.

borrowed to entitle Debussy’s three-movement suite (Estampes) with each movement depicting woodprint-worthy images, including tiered towers (Pagodes), Arabic nomads in Spain (Evening in Granada) and violent rainstorms (Garden in the Rain), respectively.  

Musicologist Roy Howat makes direct comparisons between Chinese pen-and-brush technique of ink drawings and Debussy’s approach to piano writing; each subtle attack on the keyboard representing a pen stroke on the calligraphy paper. Then the clarity of lines in the pen stroke are washed over by a damp brush or sostenuto pedaling in the piano.

In addition to the influences directly from Oriental art, Debussy was also influenced by French Impressionist paintings that were influenced by Oriental art. Water reflection, one of the common underlying themes used in many Impressionist paintings, is represented in Monet’s Water Lilies, and Seine at Giverny. Debussy re-created the beauty of horizontal symmetry in his music, both visually and aurally.

Example 2.8, Debussy “Reflets dans l’eau” (from Images I), mm. 16-19

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83Howat, 121.
84Ibid., 121.
Visually, the score is approximately separated by the middle C, where the treble-clef staff represents the object above the water, and the bass clef represents its reflection on the water.

Debussy’s use of the Double Harmonic Scale

Debussy is more known for his use of whole-tone and pentatonic scales. He did use the Double Harmonic scale in his piano works, eminently heard in “Sérénade interrompue”. In his “Sérénade interrompue,” the B-flat Spanish Gypsy scale is used over the percussive perfect-fifth accompaniment figure.

Example 2.9, Debussy “Sérénade interrompue” (from Préludes I), mm. 33-37

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85Schmitz, 28.
Chapter 5

REYNALDO HAHN, HIS FAMILY AND HIS CAREER

Reynaldo Hahn (1874-1947) was born in Caracas, Venezuela to Carlos Hahn-Dellevie, a Jewish businessman from Hamburg, Germany, and Elena Maria Echenagucia-Ellis, a woman of Spanish descent whose family had been established in Venezuela since the 18th century. Carlos Hahn immigrated to Caracas in the 1840s, and soon rose to wealth through his mercantile business. The family bore twelve children: five sons, five daughters and the other two resulting in infantile deaths. Reynaldo was the youngest of all. 86

Carlos Hahn became a close friend of Venezuelan President Antonio Guzmán-Blanco, who presided in the office between 1870 and 1877, and served as a financial advisor for the president.87

When the Hahn family left Venezuela in 1878, a year after Guzmán-Blanco’s resignation from the office, the former president was able to extend his influence to Paris as Hahn’s family settled down in the new city. Reynaldo was merely three years old. In the same year, the family settled down in Paris, France in a good neighborhood of the


87Milanca, 54-61.
Champs-Élysée. The future composer had already displayed his inclination to music in Caracas, and once the family settled well enough in Paris, his father Carlos took his 6-year-old son to Opéra-Comique every night, where Reynaldo rode on his father’s shoulder to eagerly catch glimpses of the show. He made his debut in France at a musical soirée hosted by the Princess Mathilde, niece of Napoleon the First and cousin of Napoleon the Third.

In October 1885, Hahn, at age ten, was admitted to Paris Conservatoire where he studied solfège with Lucien Grandjany, harmony with Albert Lavignac and Theodore Dubois, piano with Emil Descombes and composition with Jules Massenet. Under the tutelage of Emil Descombes, Hahn was among the elite class of the then up-and-coming composer Maurice Ravel as well as virtuosos such as Alfred Cortot and Eduardo Risler. Hahn’s love for composition was nurtured by Jules Massenet, who significantly influenced young Reynaldo’s musical development including his penchant for vocal music.

Hahn initially became acquainted with Saint-Saëns through their mutual friend Massenet, and he began studying privately with Saint-Saëns in 1895. Hahn also wrote a journal entry about him after discussing a wide range of subjects with Saint-Saëns. He

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88Milanca, 81.

89Gavoty, 19, 26; Gusman, 81; O'Connor, Grove Music Online.

90Gavoty, 36; O'Connor, Grove Music Online.


93Reynaldo Hahn, Notes: Journal d’un Musicien (Paris: Librarie Plan, 1933), 28.
also worked for Saint-Saëns as an editor for the complete works of Rameau.\footnote{Brian Rees, \textit{Camille Saint-Saëns, A Life} (London: Chatto & Windus, 1999, 317.} According to Stephen Studd, the author of \textit{Saint-Saëns, a Critical Biography}, Saint-Saëns “was certainly fond of the company of talented and personable young men, many of whom were glad to be associated with his prestige and influence, and among those with whom he formed close relations were his one-time pupil Reynaldo Hahn.”\footnote{Stephen Studd, \textit{Saint-Saëns, a Critical Biography} (London: Cynus Arts, 1999), 252.}

Following Massenet’s footsteps, Hahn’s compositions were predominantly music for voice and piano, and he earned his early recognition by a work in this genre. \textit{Si mes vers avaient des ailes!} [If my verses have wings] of 1888 became a song of choice for salon performance.\footnote{O’Connor; Thea Sikora Engelson, “The Melodies of Reynaldo Hahn”, (Ph.D Essay, University of Illinois, 2006), 13.} During 1887-1890, Hahn worked on his song cycle, \textit{Chansons grises}, which would later lead to his long-term relationship with the publisher Henri Heugel.

The manuscripts for his early works for piano were destined to be unduly neglected due to his success in the vocal genre. What remains of this category consists of chamber pieces for four-hands and/or two-pianos. Such examples include \textit{Scherzo lent} (1891) and \textit{Caprice mélancolique} (1897). Many of his earliest solo-piano works have been lost, except \textit{L’inspiration} (1883), which was published by an unidentified publisher, and \textit{Juvenilia: Petites pieces pour piano} (1890-93) and \textit{Au conte de lune, conte en musique} (1892), both of which were published through Heugel.\footnote{“Sortable List of Works by Reynaldo Hahn” \textit{International Music Score Library Project – Petrucci Music Library}, http://imslp.org/wiki/Sortable_list_of_works_by_Reynaldo_Hahn (accessed December 3, 2011).}
Considered to be his first mature piano composition, *Portraits de peintres, d’après Marcel Proust* (1894), is a set of four piano pieces with narrations in between, and is dedicated to his close friend and poet, Marcel Proust. Fashioned as a musical portrait, this four-movement composition depicts important society people of the time: Albert Cuyp, Paulus Potter, Anton Van Dyck and Jean Antoine Watteau in order of composition.

His next publication was *Première Valses* (1898), collection of 10 waltzes and one piece that serves as precursor to the set. Next follows *Rossignol Éperdu* (1902-1910), 53 character pieces grouped into four-themed series. Hahn’s first attempt to write in a larger form resulted in *Sonatine* in C-Major (1907), a three-movement work based on fast-slow-fast movement schemes with the second movement being a theme and variations. It is unknown if Hahn’s *Sonatine* was influenced by that of Ravel, which was written between 1903 and 1905 and was premiered in 1906. Both *sonatines* contain neo-classical components, although Ravel’s *sonatine* is richer in harmonic language while Hahn’s *sonatine* is characteristically more Mozartian.

In 1909, Hahn made the decision to call France his home, and began his legal process of becoming a naturalized French citizen. The following year, Hahn’s piano work *Thème varié sur le Nom de Haydn* (Variations on the name of Haydn) was featured in the January 15th, 1910 edition of *Revue de la Société Internationale de Musique* (The Journal of International Music Society). Paying homage to Haydn was no new

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100 Gavoty, 223.

practice, in fact, the same magazine included other similar works by composers such as Claude Debussy, Paul Dukas, Vincent d’Indy and Maurice Ravel, whose works paying homage to Haydn were also featured in the same magazine. The melodies of aforementioned pieces are all based on pitch-levels H-A-Y-D-N (si-la-ré-ré-sol), but Hahn is the only one who imitated Haydn’s style of composition. As a result, Hahn’s *Thème varié sur le Nom de Haydn* is full of early Classicism, characterized by simple tonal harmony and a clear structure. The rest of the composers who paid homage to Haydn did not go as far as stylistic imitation in their homage pieces. Debussy and Ravel especially took more individualistic approaches in their style of composition while still managed to earnestly incorporate the name of the honoree as pitches in their motives.  

In 1912, he was granted a French citizenship, and began his military training in July 1913. Two years later, he finished composing his new piano piece, *Les Jeunes Lauriers, marche militaire*. In contrast to previous two works that are written in a lighthearted early Classicism, this composition reflected Hahn’s responsibility as a composer to relate to the sentiments of the time to come, the First World War.  

On August 1, 1914, Hahn was called to active military duty, which took him out of Paris. Initially, he was stationed in the rural areas of France, but eventually he received an order to transfer to Mauritius, an island nation off the southeast coast of Africa, where he remained during the remainder of the year. In the Spring of 1915, he was finally called

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103Engelson, 31.  
back to northern French city, Clermont-en-Argonne, where he wrote a song cycle *Five Little Songs*. 105

His life as a French military personnel continued for the next two years. In 1917, he was promoted to corporal, and a concert honoring his musical works was held in Paris in the same year. In 1918, he returned to Paris when he was assigned to work at the Ministry of War 106

Upon returning to Paris in 1918, he realized the salon culture, his former social circle and an outlet to his vocal music, no longer existed. The musical trend had changed, yet Hahn remained a defender of Romanticism despite the criticism from the avant-garde artists. Realizing that he would need to change the direction in his career to maintain his popularity, he shifted focus on writing opera, operetta and musical comedy and stopped writing for piano. This explains the gap in his output for piano pieces between 1916 to 1926. 107

Hahn’s effort to switch his gears to focus on operatic and vocal arenas seemed successful. In 1919, he was appointed as the winter director of the opera in Cannes, where he subsequently premiered his opera *Nausicca*, the work he had written during the war. 108 In 1920, he prepared his lectures on singing for a publication *Du Chant*, and he conducted the premiere of *La Colombe de Bouddah*, a Japanese lyric in one act based on a poem by Andre Alexander. A continuous series of his vocal compositions, *Deuxième volume de vingt melodies* was published in 1921, and had a successful premiere of his

operetta *Ciboulette* in April of 1923. Hahn also collaborated with playwright Sacha Guitry, and they co-produced *Mozart*, a musical comedy that portrays the adolescent Wolfgang Amadeus Mozart. The premiere of *Mozart* in Paris was a popular success, and the following year, Guitry took the production to the U.S.. The New York premiere of *Mozart* took place at Chanin’s Fourty-sixth Street Theatre in December 1926, and received a favorable review. In the same year, Hahn continued to work for the stage and produced three stage productions: *La reine de Sheba*, *Un revue*, and *L’temps d’aimer*.

His first solo piano works after the First World War were Two Etudes, published in 1927. Unfortunately, Two Etudes became his last solo piano composition, as he became more active in composing for theater stage.

In the late 1920s, he conceived his first and only piano concerto and eventually the music was published in 1931. Then during the 1930s, Hahn’s output was principally for the stage. His two operettas, *Brummel* and *Malvina*, had their premieres in 1931 and 1935 respectively. In addition to his collaborations with Guitry for musical comedy *O mon bel inconnu*, which premiered in 1933. In 1935, he returned to Paris Opéra to premiere his more serious and more upscale opera, *Le Marchand de Venise*, a production that features Mozartean gracefulness and French harmony and coloration. He continued to write for the Paris Opéra, which resulted in a premiere of Shakespeare’s *Beaucoup de...*


111 The music for Deux Etudes is not available in the United States; However, According to Reynaldo Hahn Website, the first study is similar to Chopin Etude Op. 10 No. 1 in C-Major, with right-hand purely based on three-octave arpeggios. The left-hand figure moves in contrary motion with emphasis of three beats per measure creates a sense of superimposed rhythms. The second *étude* is a less technical but more interpretive study that contains aria-style melody, similar to the concept of Chopin Etude, Op. 10 No. 3 in E-flat Major.

112 O’Connor, *Grove Music Dictionary*. 
*bruit pour rien* (Much Ado about Nothing) in 1936, and *Aux bosquets d’Idalie* 1937-1938.  

After France surrendered to Germany on June 22, 1940, Germany gained control of the northern part of France, while its southern counterpart was left under French control. Hahn, being Jewish by patrilineal heritage, left Paris for southern France, and continued to do radio shows and lectures on musical subjects.  

One of Reynaldo Hahn’s sisters, Olga, lived in Hamburg, Germany after marrying a German Jew. Tragically, Olga, her husband and her kids were killed in a gas chamber. In November 1942, he exiled to Monaco, a country whose neutrality was respected by the Axis force.  

When the war ended in 1945, the composer returned to Paris and soon became a musical celebrity. In the same year, he was appointed director of the Paris Opéra, where he conducted revival of Méhul’s *Joseph* the following year.  

While conducting a performance of *Die Zauberflöte* at Paris Opéra, Hahn became ill during the first act. Although he managed to conduct the entire production, he immediately lost consciousness after the performance in his dressing room. A doctor diagnosed with a cerebral tumor.  

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113Engleson, 36-38.  
114Ibid., 38.  
115Ibid., 38-39.  
117Engelson, 40.  
118Ibid.
He died in his apartment on January 28th, 1947. On the next day, *Le Figaro* featured Hahn’s obituary on its front page.\(^{119}\) His funeral was held at the Madeleine Church in Paris on February 3, where musicians from the Paris Opera performed Fauré’s *Requiem* and the *De Profundis* from Hahn’s opera *La Carmélite*.\(^{120}\)

**Salon Culture and Belle-Époque**

Reynaldo Hahn’s music is rooted in the salon tradition that was culturally fueled by the Belle-Époque. Belle-Époque is generally perceived to have begun in 1885, the year known for the unfortunate passing of a romantic poet, Victor Hugo.\(^{121}\) The politics during the Belle-Époque was stable, allowing Parisian arts to develop. Two Universal Expositions and the building of the Eiffel Tower inspired Parisian performers to be more productive and creative. Especially in performing arts, Paris was filled with performance venues that were catered to different social classes: music halls and *café* in the Montmartre area served the working classes, while opera and the *salons* were for upper classes.\(^{122}\)

While *salons* being primarily a formalized social setting catered to aristocrats in which music performance functioned as an evening activity preceded by a dinner, cafés and their open atmosphere, allowed more artistic experimentation, and became a nest for new schools of thought, including symbolism, impressionism, cubism and primitivism.

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\(^{119}\)*Reynaldo Hahn est mort, Le Figaro, January 29, 1941.*

\(^{120}\)*Les obsèques de Reynaldo Hahn auront lieu lundi, Le Figaro, January 31, 1947.*

\(^{121}\)*Spurgeon, 25-27.*

\(^{122}\)*Ibid.*
As the time progressed, performers gradually migrated from salons to café for artistic freedom.\textsuperscript{123}

For Hahn, salons were the main performance venues for his vocal works \textit{Mélodies}. He understood the refinement of musical quality expected of the venue and appreciated the settings. He made the best of the salon culture for his artistic merit: Striving for the musical refinement to suit and not to succumbing to let flattery influence his work.

\textsuperscript{123}Ibid.
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, poèmes (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.

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124 Etienne, Reynaldo Hahn Website.

125 Jean 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

<table>
<thead>
<tr>
<th>Year</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1883</td>
<td><em>L’Inspiration</em>, valse pour piano</td>
</tr>
<tr>
<td>1890-93</td>
<td><em>Juvénilia, petites pieces pour piano</em></td>
</tr>
<tr>
<td>1892</td>
<td><em>Au clair de lune, conte en musique</em></td>
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<tr>
<td>1894</td>
<td><em>Portraits de peintres, pieces pour piano d’après les poèmes de Marcel Proust</em></td>
</tr>
<tr>
<td>1898</td>
<td><em>Premières Valses</em></td>
</tr>
<tr>
<td><strong>1899-1910</strong></td>
<td><em>Le Rossignol éperdu, poèmes</em></td>
</tr>
<tr>
<td>1907</td>
<td><em>Sonatine et ut majeur</em></td>
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<tr>
<td>1910</td>
<td><em>Thème Varié sur le nom de Haydn</em></td>
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<tr>
<td>1912</td>
<td><em>Préface en musique pour “La Création du Monde”</em></td>
</tr>
<tr>
<td>1915</td>
<td><em>Les Jeunes Lauriers, marche militaire</em></td>
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<tr>
<td>1927</td>
<td><em>Deux Etudes pour le piano</em></td>
</tr>
</tbody>
</table>
### Figure 4-2
**Index of Rossignol éperdu, poèmes**

<table>
<thead>
<tr>
<th>Séries I: [Untitled]</th>
<th>Séries II: Orient</th>
<th>Séries III: Carnet de voyage</th>
<th>Séries IV: Versailles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Frontispice</td>
<td>31. En Caïque</td>
<td>37. L'Ange Verrier</td>
<td>46. Hommage à Martius</td>
</tr>
<tr>
<td>2. Andromède résignée</td>
<td>32. Narghilé</td>
<td>38. Le Jardin de Pétrarque</td>
<td>47. La Reine au Jardin</td>
</tr>
<tr>
<td>4. Le Bouquet de Penseés</td>
<td>Rêverie nocturne sur le Bosphore</td>
<td>40. Fauness dansante</td>
<td>49. Le Banc songeur</td>
</tr>
<tr>
<td>5. Soleil d’automne</td>
<td>35. La Rose de Blida</td>
<td>41. Les Noces du Duc de Joyeuse</td>
<td>50. La Fête de Terpsichore</td>
</tr>
<tr>
<td>6. Gretchen</td>
<td>36. L’Oasis (Biskra)</td>
<td>42. Le Petit Mâle</td>
<td>51. Adieux au soir tombant</td>
</tr>
<tr>
<td>7. Les Deux Écharpes</td>
<td></td>
<td>43. Les Pages d’Elisabeth</td>
<td>52. Hivernale</td>
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<tr>
<td>8. Liebe! Liebe!</td>
<td></td>
<td>44. La Jeunesse et l’État</td>
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<td>9. Eros cache dans les bois</td>
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<td>45. Vieux Bahuts (Musée d’Orléans)</td>
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<tr>
<td>10. La Fausse Indifférence</td>
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<td>46. Hivernale</td>
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<tr>
<td>11. Chanson de Midi</td>
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<td>47. La Reine au Jardin</td>
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<tr>
<td>12. Antiochus</td>
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<td>48. Le Réveil de Flore</td>
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<tr>
<td>13. Never More</td>
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<td>49. Le Banc songeur</td>
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<tr>
<td>14. Portrait</td>
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<td>50. La Fête de Terpsichore</td>
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<tr>
<td>15. L’Éfant au Perroquet</td>
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<td>51. Adieux au soir tombant</td>
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<td>16. Les Rêveries du Prince Eglantine</td>
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<td>52. Hivernale</td>
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<td>17. Ivress</td>
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<td>53. Le Pèlerinage inutile</td>
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<td>18. L’Arôme supreme</td>
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<td>19. Berceuse féroce</td>
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<td>20. Passante</td>
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<td>21. La Danse de l’Amour et de l’Ennui</td>
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<td>22. Ouranos</td>
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<td>23. Les Héliotropes du Clos-André</td>
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<td>24. Effet de Nuit sur la Seine</td>
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<td>25. Per l’piccoli canali</td>
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<td>26. Mirage</td>
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<td>27. La Danse de l’Amour et du Danger</td>
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<td>28. Matinée parisienne</td>
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<td>29. Chérubin tragique</td>
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<tr>
<td>30. Les Chênes enlacés</td>
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</table>
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). According to Bendahan, Hahn was fascinated by the music of the muezzin and the exotic dances in Algeria during his stay. 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.

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.

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126 Gavoty, 209-222; Bendahan, 40.
127 Bendahan, 40.
128 Etienne, 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

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.

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\(^{131}\) Another famous example that portrays a boatman’s strokes is the left-hand accompaniment figure of Chopin’s *Barcarolle* in F-sharp Major, Op. 60.

\(^{132}\) Etienne. *Reynaldo Hahn Website*. 
**Figure 4.3 Structural Outline of “En Caïque”**

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. 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

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. 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).

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134 In 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.
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 \textit{un peu plus timbre} figuration returns in measure 31.

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.
33. *Les Chiens de Galata (Effet de nuit sur la Corne d’Or)*

The title and the subtitle suggest a geographical tie specific to Turkey. *Galata* is a neighborhood in Instanbul, the biggest city in Turkey, and *Corne d’Or*, or the Golden Horn, refers to a harbor located at the inlet of Bosphorus Strait. Both “nocturnal” and “Turkish” themes in the title will continue to the next piece, which will be further discussed in the next sub-chapter.

The composition is largely divided into two sections, with both remaining in a key of F-sharp Major. The A-section (m. 3-11) starts with three-measure long chromatic opening passage in the low register of the piano (m. 1-3). At the conclusion of the introduction at measure 3, the two-measure phrase was introduced, which functions as cell throughout the first section (m. 4-11).

Example 3.6 Hahn, *Les Chiens de Galata*, Two-measure Phrase, mm. 4-5

The melodic figure of the cell is rhythmically consistent and is constructed in chromatic waving around the dominant note (C-sharp) and the borrowed minor sixth degree (D) of the F-sharp tonality. The supporting chord progression of the cell is quite
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 stave) 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. The higher note in the lowest stave indicates G-natural note (m. 18) going to D-flat note (m.19), and the top stave 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.

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

34. *Réverie nocturne sur le Bosphore*

The night theme and the Turkish theme continue from the previous composition into this *Réverie 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.  

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

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beginning and recurring at the end in addition to a laborious chromatic interlude in the middle.\textsuperscript{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, \textit{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 6\textsuperscript{th} 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 6\textsuperscript{th} chord, giving this passage without resolution.

\textsuperscript{137}Etienne, \textit{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)
The music comes to conclusion at the end through written-*ritardando* technique, as the written rhythmic value is augmented from a series of the 16\textsuperscript{th} 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.

![Example 3.19](image)

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 3.20](image)
Chapter 7

CONCLUSION AND CONSIDERATION IN PROGRAMMING HAHN’S “ORIENT” SERIES IN A PIANO RECITAL SETTING

Hahn’s four Orient series were in the conservative language of French Romantic composers like Saint-Saëns and Félicien David, depicting Middle East and North Africa as the Orient. This makes sense because Hahn was a student of Saint-Saëns at one point, so the musical influence from Saint-Saëns to Hahn would have been greater than from Debussy, with whom Hahn was not on speaking terms.  

As opposed to Debussy’s lifelong devotion to incorporating Orientalism in his music, the Orientalism did not seem to provide sustaining interest to Hahn. Several reasons could be presumed for this case;

Hahn’s social circle was narrower and limited mostly to Parisian intellectual circle than that of Debussy. While Debussy was actively pursuing meeting people from further East, Hahn kept his friendship to the elite circle of Paris. Debussy was both argumentative and experimental while Hahn also appeared to have kept his apprenticeship more seriously, best indicated in his long-lasting teacher-student relationship with Camille Saint-Saëns. These differences in personal traits may have made differences in composers’ stylistic traits for venturing out in their compositions.

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138 Gavoty, 142.

139 Howatt, 119.

140 Studd, 252; Harding, 20.
Hahn also valued tradition in his stylistic adoption. Hahn’s *Thème Varié en nom de Haydn*, which he mimicked Haydn’s classical style in addition to adopting the melody H-A-Y-D-N (si-la-ré-ré-sol), showcases his value in respecting traditional style than venturing out to create a new sounds or concept.

It could be argued, based on the time period, that perhaps Hahn’s *Série 2: “Orient”* from *Rossignol Éperdu* was composed out of whim, just to be fashionable enough to attract notice in the *salon culture*, which was his social circle. Ironically his *Orient* series may have placed him in the label from which he was trying to escape: a livingroom composer, a musician of the *salon*.

However, with its more linear and less experimental content, Hahn’s music is best suited to open the second half of a recital program, providing an alternative to more popular lyrical works, like Schubert's *Impromptu*, Poulenc’s *Intermezzo*, or Fauré’s *Barcarolle*.

Hahn’s language of the Orientalism proved to be more conservative than his contemporary Debussy. While his compositions may not be shocking, they remain pleasant.
Bibliography


