French Orientalism in Reynaldo Hahn's Series "Orient" from Le Rossignol Eperdu

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

By
Norito Irei

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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Coral Gables, Florida

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A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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

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French Orientalism in Reynaldo Hahn’s  
Séries “Orient” from \textit{Le Rossignol Éperdu}  
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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, \textit{Le Rossignol Éperdu}, containing 53 solo piano compositions. \textit{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 \textit{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.

I would also like to thank Professor Frank Cooper for sharing his expertise in musicology. He helped me discover the traditional European artistic concept of Orientalism, which I have adored before even knowing what it was called.

My gratitude also goes to Professor J. B. Floyd for sharing the most current trends in music through his seminar, and to Dr. Naoko Takao for giving me her constructive feedback on my thesis.

I also would like to take this opportunity to express my personal appreciation for Piano Teaching Assistants whom I met during my study at University of Miami – Frost School of Music for motivating me to further my academic and musical journey.

*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.
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