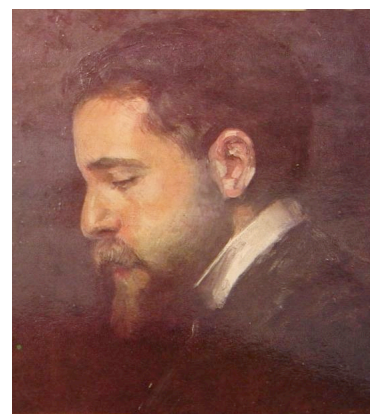
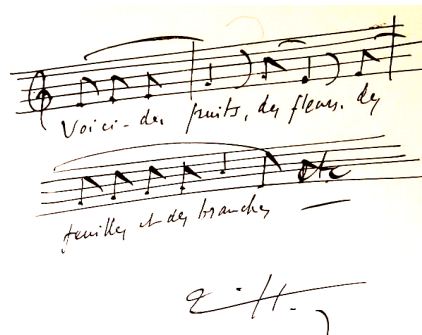


Reynaldo Hahn (1874-1947)

Le Bal de Béatrice d'Este: A Critical Edition



RH by Raimundo de Madrazo
(Hahn's brother in law)

BIOGRAPHICAL TIMELINE

- 1874 ▪ Born in Caracas, Venezuela
- 1877 ▪ Hahn family moves to Paris
- 1885 ▪ Begins study with Massenet at the Paris Conservatory
- 1888 ▪ Composes first songs, *Si mes vers avaient des ailes*, *Réverie* and *Mai*
- 1890 ▪ Composed incidental music for Daudet's *L'obstacle*
- 1894 ▪ Begins relationship with Marcel Proust
- 1898 ▪ First opera *L'île du rêve* performed at the Opéra-Comique
- 1899 ▪ Critic for *La Presse*
- 1904 ▪ Critic for *La Flèche*
- 1905 ▪ Premiere of *Le Bal de Béatrice d'Este*
- 1906 ▪ Conducts *Don Giovanni* at the Salzburg Festival along with Strauss, Mahler, and Mottl
- 1913-1918 ▪ Volunteers to fight in WWI, serves on the front
- 1919 ▪ Critic for *l'Excelsior*
- 1934 ▪ Critic for *Figaro*
- 1940-1944 ▪ Because of his Jewish ancestry Hahn's music is banned in Paris during the Nazi occupation
- 1945 ▪ Director of Paris Opera
- 1947 ▪ Died in Paris on January 28th

"Composer, conductor, singer, critic, and author, Reynaldo Hahn was a brilliant member of a brilliant artistic era in France. He was a classmate of Ravel, an intimate friend of Marcel Proust and Sarah Bernhardt, beloved student of Massenet, friend of Fauré and acquaintance of many other notables of his age, including Debussy, Stravinsky, Saint-Saëns, Diaghilev and Nijinsky." (Gorrel, 13)

"He had the cool demeanor and aplomb of a polished performer, even at an extremely young age. He had the ability to make a difficult task seem effortless, thus putting his audiences at their ease and virtually guaranteeing himself several encores and repeat performances." (Rosengarten, 65)

"I heard him [sing] only once, in Annales, too little to speak of him at length, enough to be entranced. Was it beautiful? No, it was unforgettable. The voice was nothing exceptional....a fine baritone voice, not very large, flexible as grass, ruled with a marvelous intelligence, a reflective divination. An interminable cigarette dangled from the line of his lips, not as a "pose" but out of habit. He sang as we breathe, out of necessity." – Gavoty (Hahn's biographer)

Further References and Articles

- Reynaldo Hahn Official Website
<http://reynaldo-hahn.net>
- Barber, Carolyn. "An Introduction to Reynaldo Hahn's *Le Bal de Béatrice d'Este*." *Journal of Band Research* 36, no. 1 (2000)
- Cartwright, Julia. *Beatrice D'Este Duches of Milan (1475-1497): A Study of the Renaissance*, 10th ed.
- Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005)

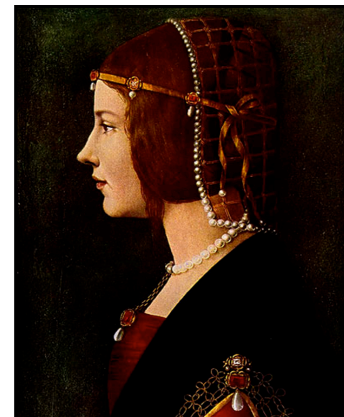
WHO WAS BÉATRICE D'ESTE?

The title comes from Béatrice of the house of Este, one of the most loved of the princesses from the Italian Renaissance. She lived a short life, from 1475-1497. This should be noted, as the front page of the score reads that Béatrice d' Este, Duchess of Milan was from the sixteenth century when in fact she died at the end of the fifteenth century. She married Ludovico Sforza in 1491 when she was sixteen years old and became the duchess of Milan. Sforza's original name, Lodovicus Maurus, is the source of his nickname "Il Moro" and the source of the title of the first movement, which means entrance for Ludovico the Moore. In Italian "moro" means either dark complexioned or mulberry tree. Ludovico had dark eyes and black hair, and he adopted the mulberry tree on his heraldry. The Duke was a great supporter of the arts and was known for having a keen intellect and discerning artistic tastes. He employed many artists, most notably Leonardo Da Vinci, and it is during this time at the Milanese court that Da Vinci created some of his best work, including the fresco of the Last Supper and a portrait of Béatrice d'Este which he presented to Béatrice as a wedding gift. The people of Milan loved her, and there were frequent parties held in her honor.

In *Le Bal de Béatrice d'Este*, Reynaldo Hahn chose to evoke musically an evening in the palazzo of the Italian noblewoman Béatrice. Hahn had a love for books and reading, and was reportedly a lover of Da Vinci and the Renaissance. Each one of the seven movements was meant to represent either a character of the late fifteenth century court of Milan, or one of the many renaissance dance forms. For further study of this subject, please read Julia Cartwright's study of Beatrice d'Este.



Ludovico Sforza



Béatrice d' Este

SOURCES FOR THE CRITICAL EDITION

- The 1986 Kalmus reprint of the Heugel and Cie score and parts published in 1911
- The four hand arrangement by Reynaldo Hahn, published by Heugel and Cie
- The four hand, two piano arrangement by André Gédalge and published by Heugel in 1911
- Recording from 1935 of Hahn conducting *Le Bal de Béatrice d'Este*
- *Romanesque: pour flute, alto et piano*. Paris: Heugel and Cie, 1910
- *Romanesque: for flute, viola, and piano*. Edited by Robert Cavally. San Antonio: Southern Music, 1988
- *Romanesque: for flute, viola, and piano*. Boca Raton: Masters Music, Publications, 2002
- *Romanesque: for violin, viola, and piano*. Edited by Robert Cavally. San Antonio: Southern Music, 1988

Over 700 corrections needed to be made to correct errors and inconsistencies to articulations, dynamics, rhythm, expressive markings, note errors, rehearsal marks, measure numbers, and sections of music missing from the score. These corrections have all been carefully catalogued in an appendix to the score.

THE PREMIERE

**March 28th, 1905 at the Salle des Agriculteurs
by the Société Moderne d'Instruments à Vent**

"a veritable triumph with the premieres of Léon Moreau's *Nocturne* for double quintet and Reynaldo Hahn's *Le Bal de Béatrice d'Este* for fourteen instruments... the success of this concert was dazzling; an enormous crowd, recalls, encores, nothing was wanting."

Other works on the program:

Suite for Woodwind Quintet, op. 57 by Lefebvre (1843-1917)

Nocturne by Léon Moreau (1870-1946)

First Clarinet Sonata by Johannes Brahms (1833-1897)

Sextet by Coedès-Mongin

Songs by Patrice Devanchy (1876-1943)

Suite gauloise by Louis Théodore Gouvy (1819-1898)

Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 74.

"During my early years of music study I attended, filled with wonder, the concerts of the Société des instruments à vent, and can confirm that yours (Barrère) are comparable in every way, and that one finds the same well-matched ensemble, the same effortless and skillful technique, the same impeccable taste in every detail. The artistry of Taffanel, Turban, Gillet, Brémond, Espaignet, and Teste, that refined artistry that they brought supremely to perfection, lives on, thanks to you and your colleagues, in all its brilliance and rare nobility. The French school of wind playing is unequaled throughout the world." -Hahn