

## Cultural Heritage in Historical Perspective

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### ***In Search of Lost Time* in Word and Sound: about the Influence of Marcel Proust on the Work of Reynaldo Hahn\***

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**Abstract.** In the late 19th century two young and original artists — Marcel Proust, who worked not only as a writer, but also as a journalist (a music critic, as well), and Reynaldo Hahn, a composer, music critic and public figure, — fall into the orbit of mutual influences. Having remained friends (which can be seen, in particular, from their correspondence) up until Proust's death, they have maintained their artistic dialogue in one way or another. As a result of this, a number of Hahn's compositions dedicated to Proust appear at that time, as well as the cycle *Portraits d'artistes* — four piano pieces by Hahn with declamation of texts from Proust's early cycle with the same title. The composition presents a peculiar double ekphrasis, since it portrays four baroque artists (Albert Cuyp, Paulus Potter, Anthony van Dyck and Antoine Watteau), using poetic and musical means, generating synthetic images-metaphors.

Hahn's other compositions permeated with Proust's aesthetics is his piano cycle *Le Rossignol éperdu*, the pieces of which were composed at the same time as the first volume of *In Search of Lost Time* was written. Unifying into a certain resemblance to a cycle, Hahn's pieces are in effect miniature sketches of images that are different in their nature (poetic, pictorial, architectural, natural, mythological, etc.), affixed with epigraphs and other verbal commentaries. The composition demonstrates the stylistic features essential to the French Belle Époque: *passéisme*, ornamentality, impressionistic hearing of sound-color, as well as a special attitude towards time. In the outcome, this results in a compilation-cycle continuing the romantic tradition of the traveler's album (Franz Liszt), turning out to be concordant with compositions of Hahn's contemporaries (in particular, Debussy's *Preludes*) and, in addition, presenting an original musical metaphor of Proust's novel.

**Keywords:** Reynaldo Hahn, Marcel Proust, *Portraits d'artistes*, *Le Rossignol éperdu*

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## ■ Культурное наследие в исторической оценке ■

Научная статья

### «В поисках утраченного времени» в слове и звуке: о влиянии Марселя Пруста на творчество Рейнальдо Ана

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**Аннотация.** В конце XIX века два молодых и оригинальных автора — Марсель Пруст, работающий не только как писатель, но и как журналист (в том числе и музыкальный), и Рейнальдо Ан, композитор, пианист, музыкальный критик и общественный деятель, — попадают в орбиту взаимного влияния. Оставаясь друзьями (что видно, в частности, из их переписки) вплоть до самой смерти Пруста, они так или иначе поддерживают творческий диалог. В результате него появляются несколько произведений Ана, посвящённых Прусту, а также цикл «Портреты художников» — четыре фортепианные пьесы Ана с декламацией текстов из раннего одноимённого цикла Пруста. Произведение является своеобразным двойным экфрасисом, поскольку иллюстрирует четырёх барочных художников (Альберта Кёйпа, Паулюса Поттера, Антониса ван Дейка, Антуана Ватто) поэтическими и музыкальными средствами, рождая синтетические образы-метафоры.

Другое произведение Ана, проникнутое прустовской эстетикой, — фортепианный сборник «Растерянный соловей», пьесы которого писались параллельно с первым томом «В поисках утраченного времени». Объединяясь в некое подобие цикла, пьесы Ана представляют собой миниатюрные эскизы разных по своей природе образов (поэтических, живописных, архитектурных, природных, мифологических и т. д.), подкреплённые эпиграфами и другими словесными комментариями. Произведение демонстрирует принципиальные для французской Belle Époque стилевые черты: пассаизм, декоративность, импрессионистическое слышание звука-краски, а также особое отношение ко времени. В итоге получается сборник-цикл, продолжающий романтическую традицию альбома путешественника (Ф. Лист), оказывающийся созвучным произведениям современников Ана (в частности, Прелюдиям Дебюсси), а кроме того, являющийся оригинальной музыкальной метафорой романа Пруста.

**Ключевые слова:** Рейнальдо Ан, Марсель Пруст, «Портреты художников», «Растерянный соловей»

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The theme of “Proust and Music” is extensive, diverse and quite frequently becomes the subject matter of scholarly discussions.<sup>1</sup> Researchers have studied the role of music in the novel *In Search of Lost Time*,<sup>2</sup> have examined the writer’s artistry in the plan of verbal depiction of sound pictures,<sup>3</sup> and have registered the influence of musical compositions by Richard Wagner,<sup>4</sup> Jacques Offenbach,<sup>5</sup> Claude Debussy,<sup>6</sup> and romantic ballets written on Proust’s works [1; 2]. The writer’s activities in the sphere of musical criticism, the artistic peculiarities and aesthetic directives of his writings made a special kind of imprint on various phenomena of the French cultural life of the Belle Époque, while the charm of Marcel Proust’s personality left its trace on the pages of certain musical compositions by his contemporaries. In particular, the song *Baisers* from the song cycle on texts of Robert de Montesquiou *Les chauves-souris* (1895) by Léon Delafosse, as well as three compositions by Reynaldo Hahn: *Illustration pour le jardin de Bérénice* for chamber orchestra (1895, unpublished); *Phydilé* —



Il. 1. Lucy Lambert.  
Portrait of Reynaldo Hahn. 1907<sup>7</sup>

the ninth of the ten “études latines” set to the texts of Leconte de Lisle for solo bass, four tenors, six sopranos and piano four hands (1896); *Les Muses pleurant la mort de Ruskin* — an 11-voice chorus accompanied by a lyre (1902).

<sup>1</sup> For example, in 2022 the compilation of articles *Proust et la musique* of the series *Marcel Proust Aujourd’hui, Volume 17* was published.

<sup>2</sup> See: Jany Ch. Listening to Proust’s Recherche. *Jany Ch. Scenographies of Perception: Sensuousness in Hegel, Novalis, Rilke, and Proust* (Studies in Comparative Literature, Vol. 45). Cambridge: Modern Humanities Research Association, Legenda, 2019, pp. 195–224. DOI: 10.2307/j.ctv16km0kr.11, as well as articles in the compilation *Proust et la musique* (Leiden: Brill, 2022): Miens L. Jeux sur la scène de la Recherche, pp. 21–32. DOI: 10.1163/9789004526846\_003; Antonioli M. Les ritournelles dans *À la Recherche du temps perdu*, pp. 77–89. DOI: 10.1163/9789004526846\_007; Wesemael S. Comment la musique de Beethoven résonne dans *A la recherche du temps perdu*, pp. 175–193. DOI: 10.1163/9789004526846\_013

<sup>3</sup> Penesco A. Proust et les “paysages sonores”. *Proust et la musique*. Leiden: Brill, 2022, pp. 130–144. DOI: 10.1163/9789004526846\_010

<sup>4</sup> Fraise L. Jusqu’à quel point la Recherche serait-elle un roman wagnérien? *Proust et la musique*. Leiden: Brill, 2022, pp. 33–47. DOI: 10.1163/9789004526846\_004

<sup>5</sup> Yoshikawa K. Proust et les opérettes d’Offenbach. Autour de M. Chouffleury restera chez lui le 24 janvier. *Proust et la musique*. Leiden: Brill, 2022, pp. 64–76. DOI: 10.1163/9789004526846\_006

<sup>6</sup> Wada A. Proust à l’écoute de *Pelléas et Mélisande*. *Proust et la musique*. Leiden: Brill, 2022, pp. 145–160. DOI: 10.1163/9789004526846\_011

<sup>7</sup> Preserved in the Bibliothèque Nationale de France (the Department of Visual Arts).

The peculiar mutual influence and collaboration between Hahn and Proust is the subject of this article.

In up-to-date Russian musicology the name of Reynaldo Hahn (1874–1947) is presented rather seldom<sup>8</sup>, although Evgeniya Krivitskaya places him in the same rank as Gabriel Fauré, Erik Satie, Debussy and Ravel: “Indeed, even a simple enumeration of the features of the modern style — his rejection of the stereotypes and his total search for novelty; passéisme, which poeticizes and stylizes the past; decorativeness with accentuation on ornamental qualities of refinement; the new sensation of time, which seems to have frozen in a ‘screenshot,’ — all of this immediately arouses associations with many works by the most various composers: Gabriel Fauré, Debussy, Ravel, Erik Satie, Hahn, Louis Vierne, and Charles Tournemire — in France...”<sup>9</sup>

A somewhat different situation may be observed in musicology outside of Russia. Thus, Jacques Depaulis characterizes Hahn as an undervalued composer, saying: “Comme beaucoup de créateurs, Reynaldo Hahn (1874–1947) a connu un succès très grand de son vivant, mais une fois disparu, son nom s’est quasiment effacé de la mémoire collective” [“As many art creators, Reynaldo Hahn (1874–1947) enjoyed great success during his life, but after his death his name was almost entirely removed from collective memory”].<sup>10</sup> Research of the artistic duo of Hahn-Proust, their personal relationship and correspondence, their conjoined works and mutual influence, forms the object of the scholarly works of such authors as Martin Robitaille,<sup>11</sup> Edward Forman,<sup>12</sup> Jennifer Rushworth,<sup>13</sup> Philippe Robichaud,<sup>14</sup> Jean-Christophe Branger,<sup>15</sup> Manet van Montfrans,<sup>16</sup> Philippe Blay in co-authorship<sup>17</sup> and others.

<sup>8</sup> In particular, he is mentioned in Evgenia Krivitskaya’s book: Krivitskaya E. *Muzyka Frantsii: vek dvadtsatyi. Estetika, stil', zhanr* [Music of France: the 20th Century. Aesthetics, Style, Genre]. Moscow; St. Petersburg: Tsentr gumanitarnykh initsiativ, 2012. P. 73; as well as in the publication: “Dernier cri”, ili poslednii krik mody v iskusstve nachala XX veka. Moskva. Parizh. St. Peterburg [Dernier Cri, or The Last Cry of Fashion in the Art of the Early 20th Century. Moscow. Paris. St. Petersburg]. Author-comp., comm. Yu. I. De-Klerk. Moscow: P. Jurgenson, 2012. P. 241.

<sup>9</sup> Krivitskaya E. Ibid. P. 8.

<sup>10</sup> Depaulis J. Un compositeur français sous-estimé: Reynaldo Hahn. *Fontes Artis Musicae*. 2006. Vol. 53, No. 4 (October–December). P. 264.

<sup>11</sup> Robitaille M. Transfert II. La correspondance avec Reynaldo Hahn. *Proust Épistolier*. Montréal: Presses de l’Université de Montréal, 2003, pp. 171–204.

<sup>12</sup> Forman E. Proust and His Friends at the Louvre: Paintings in Words and Music. *Marcel Proust Aujourd’hui*. 2013. Vol. 10, La naissance du texte proustien, pp. 77–93.

<sup>13</sup> Rushworth J. Proust, Hahn and the Art of Song. *Marcel Proust Aujourd’hui*. 2015. Vol. 12, Swann at 100 / Swann à 100 ans, pp. 168–183.

<sup>14</sup> Robichaud Ph. “Je rêve sans comprendre”: l’ekphrasis des *Portraits de peintres* de Marcel Proust et Reynaldo Hahn. *Marcel Proust Aujourd’hui*. 2016. Vol. 13, Sensations proustiennes, pp. 19–35.

<sup>15</sup> Branger J.-Ch. Quand Reynaldo Hahn évoque Marcel Proust: lettres à Ernest Moret, Jules Massenet et Yvonne Sarcey. *Revue d’histoire littéraire de la France*. 2014. Vol. 114, No. 2, pp. 447–457. DOI: 10.3917/rhlf.142.0448

<sup>16</sup> Montfrans M. Reynaldo Hahn en sourdine. Échos d’Esther dans À la Recherche du temps perdu. *Proust et la musique*. Leiden: Brill, 2022, pp. 3–20. DOI: 10.1163/9789004526846\_002

<sup>17</sup> Blay Ph., Branger J.-Ch., Fraisse L. *Marcel Proust et Reynaldo Hahn: une création à quatre mains*. Paris: Classiques Garnier, 2018. Bibliothèque proustienne, No. 21. 229 p.

In addition, the researchers' attention is also drawn by Hahn's cycle *Portraits de peintres* (1896) with convenient poems by Proust from the volume with the same title, which are frequently performed as recitation against the background of music.



Il. 2. Otto Wegener.  
Portrait of Marcel Proust. 1896<sup>18</sup>

Proust's attention to portraits, his comprehension of this type of depiction in connection with the work on secular chronicles has been described by Valeriy Trykov, stressing the significance of the 18th century salon-based psychological portrait [3,

p. 318]. Trykov labels Proust's high-society chronicles as small-scale sketchbooks of informational and complementary character [ibid.], containing a description of society life in Paris and the writer's contemporaries. However, the *Portraits de peintres*, i.e. the *Portraits of Painters* (and subsequently, of musicians, too<sup>19</sup>) — these are depictions of a different type. The author of the precise non-poetic translation, Sergei Nefyodov observes in the introduction to the Russian edition: "The entire cycle of poems is unified by a common feature inherent to them — it is the consistently unfolded *metaphor* [my italics. — I. Z.]. On the one hand, tentatively speaking, an objective plane stands out — the description of artistic and musical images; on the other hand, the subjective plan manifests itself: Proust's personal attitude towards the artists' and composers' works and personalities."<sup>20</sup>

Maria Rybina also makes the curious remarks about the ekphrasis in Proust's *Portraits de peintres*: "Ekphrasis refers not to a concrete work, but rather to the image of the genre: 'the village landscape' (Cuyp), the 'elegiac' landscape (Potter), 'the ceremonial portrait' (van Dyck) or 'the theatrical decoration' (Watteau). There are correspondences between these and four literary models: the idyll (Cuyp), the lamentation (Potter), the ode (Van Dyck), and gallant poetry (Watteau)" [4, p. 631]. And further on: "...its ekphrasis [that of Proust's cycle. — I. Z.] is oriented not on a certain separate composition, but on a certain collection of writings, even in the

<sup>18</sup> Preserved at the Musée Marcel Proust (Maison de Tante Léonie) at the Illiers-Combray.

<sup>19</sup> The cycle, which unified together four painters and four composers (Chopin, Gluck, Schumann, and Mozart) was included by Proust into his first book *Les Plaisirs et les Jours* (1896).

<sup>20</sup> Proust M. *Pis'ma (1896–1921) [Letters (1896–1921)]*. Translation and introductory article by G. Zinger. Moscow: Glasnost', 2002. P. 5.

case when the individual style becomes the object of imitation” [ibid., p. 633].

Philippe Robichaud has the following opinion: “En effet, les Portraits, par leur recherche de l’unité entre peinture, poésie et musique, constituent un jalon notable dans les expérimentations du jeune Proust pour créer un art fidèle à la pénétration bergsonienne et l’état de rêverie — ces ‘minutes profondes’ qu’il chérissait tant” [“in reality, the portraits, in their search for unity between painting, poetry and music comprise a significant milestone in the experimentations of young Proust, conducive to creating an art that was true to the Bergsonian type of astuteness and state of pensiveness: these ‘profound moments’ which he cherished so much”].<sup>21</sup> It would seem that this cycle became no less significant for Hahn, as well: four impressionistic sketches present in themselves not as much finished compositions as metaphoric sketches with a subtle elaboration of sound nuances. Thus, in the first of them, — *Albert Cuyyp* — it is possible to encounter the following performance instructions: “aérien” [“airily”], “avec bonne humeur” [“with good humor”], “un peu lourd, comme la croupe des chevaux flamands” [“somewhat heavily, like a croup of Flemish horses”] (Example No. 1). In the second — *Paulus Potter* — “en traînant un peu ... désolé” [“somewhat dragging down ... pitifully”]. In the third — *Anthony van Dyck* — “avec élégance et mélancolie” [“with elegance and melancholy”], “plus grave, mais avec charme” [“more ponderously, but with charm”]. In the fourth — *Antoine Watteau* — “très estompé, très léger” [“very blurry, very light”], “fantasque et langoureux” [“fancifully and

Example No. 1 Reynaldo Hahn. *Albert Cuyyp*, mm. 22–27

languorously”], “poétique” [“poetically”], “à l’ombre, avec une sonorité chaude et douce” [“shadowy, with a warm and sweet sound”].

Demonstrating an intriguing type of piano timbres playing, work with colors and registers, as well as a mastery of a late romantic harmonic language, the composer turns to a sound interpretation of baroque painters with the aid of the expressive means contemporary for him. His *passéisme* may be found, along with the picturesque nature of the original, and for this reason the accentuation is made not on the stylization, but on the impressionistic depiction and the impression from pictures and words. Jennifer Rushworth observed poetically: “Paradoxically, Proust the writer presents himself as a true lover of music, while Hahn the composer is portrayed as a lover of words.”<sup>22</sup>

This turn to words may be found in Hahn’s musical oeuvres frequently: this includes chamber-vocal music and compositions involving the theatrical stage. However, if we are to continue the “Proustian” line, we cannot overlook the cycle *Le Rossignol éperdu* [The Perplexed Nightingale]. The composer worked on these 53 piano pieces during the course of a rather continuous amount of

<sup>21</sup> Robichaud Ph. Op. cit. P. 25.

<sup>22</sup> Rushworth J. Op. cit. P. 168.

time (from 1899 to 1910, it was published in 1913). Patrick O'Connor observes: "A Proustian ethic seems to drive the music, with its evocations and memories of places and impressions."<sup>23</sup> Since this composition is practically not mentioned in the discourse on the subject of "Proust–Hahn," it befalls us to examine it in greater detail.

The cycle is divided into four series, unequal in their scale: the first, which is untitled, is comprised of 30 pieces; the second, titled *Orient*, consists of 6 pieces; the third, titled *Carnet de voyage*, contains 9 pieces; the fourth, titled *Versailles*, has 8 pieces. Perhaps, it is more appropriate, upon characterizing this composition, to make use of the metaphor "literary-musical composition", since words and sounds exist here almost on an equal footing.

The pieces comprising this cycle contain a fair share of verbal text: the titles, the epigraphs, the dedications, the commentaries regarding the character of performance,<sup>24</sup> the indications at the end of certain pieces regarding where, in what circumstances and under what impression they were created.<sup>25</sup> The dates are not indicated in certain instances, whereas in other cases, they may be indicated in great detail or possess memorial attributes.<sup>26</sup>

The chief language used in the piano cycle is French, although some of the pieces have titles in other languages, such as German (No. 6 *Gretchen*, No. 8 *Liebe! Liebe!*, No. 12 *Antiochus* — an epigraph from Goethe), Italian (No. 25 *Per I piccolo canali*), and English (No. 13 *Nevermore*). A large quantity of the dedications shows Reynaldo Hahn's circle of communication and milieu: they include composers Gabriel Frontin (No. 7 *Les deux écharpes*), Alexandre Médem (No. 40 *Faunesse dansante*), Fernand Masson (No. 45 *Vieux bahuts*), Jean Cocteau's mother Georges Cocteau (No. 23 *Les héliotropes du Clos-André*), pianists Édouard Risler (No. 24 *Effet de nuit sur la Seine*), Ignacy Paderewski (No. 25 *Per i piccoli canali (Venise)*) and Edouard Hermann (No. 34 *Rêverie nocturne sur le Bosphore*), Princess Ed. de Polignac (No. 26 *Mirage*) and Countess d'Arnoix (No. 31 *En caïque*), historian and poet Pierre de Nolhac (No. 38 *Le jardin de Pétrarque*), Spanish artist Raymundo de Madrazo (No. 39 *La Nativité*), literary critic and poet Emile Duclaux (No. 43 *Les pages d'Elisabeth*), and writer René Peter (No. 46 *Hommage à Martius*).

No less bright and convincing among the composer's "spiritual interlocutors,"

<sup>23</sup> O'Connor P. Hahn, Reynaldo. *Grove Music Online*. DOI: 10.1093/gmo/9781561592630.article.12169

<sup>24</sup> For example, in the second piece *Andromède résignée* — "avec une sorte de mélancolie moqueuse" [*With a Sort of Mocking Melancholy*].

<sup>25</sup> Thus, the fourth piece *Le bouquet de pensées* [*The Bouquet of Thoughts*] bears the indication *Hambourg jardin botanique* [*Hamburg Botanical Garden*]; at the end of the tenth piece *La fausse indifférence* [*The False Indifference*] there is the inscription — *Hambourg. Café*; the 33rd piece *Les chiens de Galata* [*Galata's Dogs*] has the inscription — *Galata, la nuit* [*Galata, Night*]; the 34th piece: *Rêverie nocturne sur le Bosphore* — *Écrit en caïque, au claire de lune* [*Night Dream on the Bosphorus — Written in the Berth in the Light of the Moon*]; the 37th piece: *L'ange verrier* — *Cathédrale de Bourges, Vitraux* [*The Glass Angel — the Bourges Cathedral, Stained Glass*]; the 48th piece: *Le réveil de Flore* — *Versailles, Bassin du Printemps* [*The Awakening of Flora — Versailles, the Basin of Spring*], etc.

<sup>26</sup> For example, at the end of the eighth piece, *Liebe! Liebe!* [*Love! Love!*] there is an inscription: "26 Sept. 1904", while the end of the 18th piece *L'arôme supreme* [*The Ultimate Aroma*] bears the indication: "de souvenir 1909" ["in memory of 1909"].

whose words pervade the pieces comprising the cycle, are writers, poets, philosophers and other outstanding personalities from various times and countries: from Antiquity (Theocritus and Pliny) to contemporaneity (Jean Moréas, José de Hérédia, François Coppée), from Jean-Antoine de Baïf to Johann Wolfgang von Goethe, with special attention focused on French writers from the 17th (Jean-Baptiste Molière, Marquise de Sévigné, François Fénelon), 18th (Voltaire, Jean-François de La Harpe, Jean Le Rond d'Alembert, Claude Crébillon fils) and 19th centuries (Marceline Desbordes-Valmore, Victor Hugo, Alfred Victor de Vigny, Alphonse de Lamartine, Alfred de Musset, Gustave Flaubert, Charles Baudelaire, Paul Verlaine). The epigraphs pertaining to them turn Hahn's cycle into a peculiar "memorial diary", endowing the pieces with an additional romantic and nostalgic tint.

The romantic aspect of the composition is perceptible not only in the programmatic ideas, but also in the genre: the piano miniatures are unified into a peculiar cycle, beginning with *Frontispiece* (Example No. 2) — a piece with an epigraph from Marceline Desbordes-Valmore: "Penche un peu ton oreille à cet oiseau qui pleure: C'est moi!" ["Listen closely for a moment to this crying bird. It is me!"] — and finishing with the piece *Le pèlerinage inutile* [*The Useless Pilgrimage*] (Example No. 3) with an epigraph from Victor Hugo's *Tristesse d'Olympio*: "Que peu de temps suffit à changer toute chose!" ["How little

*time* suffices [my italics. — I. Z.] to change everything!"]].

We are also justified in speaking about the propriety of the idea of the cycle by the composer's choice of certain keys, with a predominance of those endowed with many sharps (*C-sharp major*, *C-sharp minor*, *F-sharp major*, *F-sharp minor*, *B major*, *E major*), and with the overall tint of modal tonality, at times concordant with the works of Debussy and Ravel. There are also comparable moments in the metro-rhythmic organization of the pieces, among which there is a prevalence of complex ternary (especially 6/8, 9/8 and 6/4) and mixed (7/4, 5/4, 5/8) meters.

In the pieces from *Le Rossignol éperdu* a type of Liszt's piano technique<sup>27</sup> is connected with a subtly thought-out, at times contrapuntal, transparent texture alluding to the works of the 18th century French harpsichordists.<sup>28</sup> At the same time,

Example No. 2 Reynaldo Hahn. *Frontispiece*, mm. 1-4



Example No. 3 Reynaldo Hahn. *Le pèlerinage inutile*, mm. 1-4



<sup>27</sup> Reynaldo Hahn was a virtuoso pianist with an early career of a child prodigy performer.

<sup>28</sup> Similar to Debussy and Ravel, Hahn turns to the French harpsichord composers in his pieces. For example, No. 19 *Berceuse féroce* [*The Fierce Cradle*] bears a clarifying remark: "Réplique à une pièce de Couperin 'L'Amour au berceau'" (XV ordre, No. 2) ["A replica of a piece by Couperin 'Love in a Cradle'" (15th Suite, No. 2)] and makes play with such characteristic features of Couperin's original as the rondo form, the genre of the lullaby, keys with sharps, as well as the basic intonation based on intervals of major and minor seconds in the melody against the background of a swaying accompaniment.



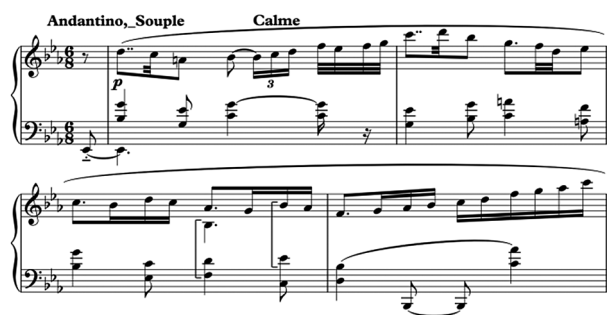
the special hearing and play of sound colors in the pieces, their sketch-like qualities and connection with impression or memory make it possible to place Hahn's cycle along with Claude Debussy's Preludes, which were created at the same time as some of Hahn's pieces, in 1909–1913. It is curious to note that Debussy himself commented on Reynaldo Hahn's music rather harshly: "Fragerolle, Paul Delmet, and, more relevantly, Reynaldo Hahn have been basking in glory as a result of various exhibitions at which their respective methods of displaying genius have been much praised. The public acquired there a permanent taste for bad music which, none the less, will serve admirably for good (music)."<sup>29</sup> But is this ill feeling not aroused by an aggravation stipulated by a coincidence of some aspects in the works of both composers? Thus, for example, in Hahn's cycle it is possible to find the piece *Passante* (No. 20) (Example No. 4) with an epigraph from Fénelon: "Ses cheveux blonds étaient noués négligemment derrière sa tête; quelques-uns, échappés, flottaient sur son cou..." ["Her blond hair was bound behind her head ... some of it, escaped, floated over her neck"]. The Lydian *E-flat*, the rhythmically fanciful and

free melody, the remark ("souple, calme") — it seemed that the gentle image of a blonde-haired stranger woman inspired the sound imagination not only of Debussy (the Prelude *La fille aux cheveux de lin*).

Overall, placing Hahn's *Le Rossignol éperdu* into the context of the compositions of his European predecessors and contemporaries, it can be seen that, on the one hand, he continues the idea of the romantic piano album-cycle of programmatic pieces (following such cycles as, for instance, Franz Liszt's *Années de pèlerinage* with its idea of a pilgrimage journey) and, on the other hand, contributes to the endowment of musical aspects to the images and ideas common to the early 20th century French composers (let us remember the quotation from Evgenia Krivitskaya brought in at the beginning of the article): this includes the nostalgic perception of the past (especially in the guise of its separate cultural artifacts, such as, for instance, Versailles), this is the colorful-decorative interpretation of Eastern images (Turkey, Algeria), this is the attitude towards time. In connection with the latter, let us return to Marcel Proust.

In her research of the philosophical line in Proust's writings, Irina Blauberg asserts that genuine reality, according to the writer, consists in "a certain connection between the perceptions and memories which has nothing in common with cinematographic vision. The genuineness of such a reality, according to the writer, is confirmed by the fact that these most important impressions are received by us somewhat perchance, even against our will: after all, all of these unexpected sounds, scents and bodily sensations are granted to us 'all of a sudden'..." [5, p. 87].

Example No. 4 Reynaldo Hahn. *La passante*, mm.1–4



<sup>29</sup> Debussy C. *Izbrannye pis'ma* [Selected Letters]. Compiled, translated, commentaries and introductory article by A. Rozanov. Leningrad: Muzyka, 1986. P. 70.

The year 1913 saw the publication of the first volume of Proust's *In Search of Lost Time* — *Du côté de chez Swann* [*Swann's Way*]. And at that same time Hahn's *Le Rossignol éperdu* saw the light of day. Is it not particularly this merging of perceptions with memories that we can also observe in Reynaldo Hahn's cycle?

Jennifer Rushworth proposes the poetical metaphor of “the shadow” of Hahn — a peculiar musical muse — in Proust's work.<sup>30</sup> A similar “shadow” of Proust can also be found in the cycle *Le Rossignol éperdu*: in its musical and verbal text, in its melancholy moods, nostalgic intonations, in its passéisme, in its desire not to forget anything, having sunk into thought and reverie, having demonstrated and imprinted in a sketchy manner the most varied and figurative moments. Philippe Robichaud<sup>31</sup> brings a quote from an essay by French philosopher Paul Souriau about the psychology of the poet: “La rêverie est toute spontanée. Aucun effort. Aucune contrainte. Plus de limites tracées d'avance. Les images se suivent, l'une appelant l'autre, au hasard des associations. La rêverie n'a pas de but; elle ne cherche rien; insouciante, distraite, elle suit sa pente; elle va où la mène son

caprice. <...> Dans la rêverie au contraire les représentations n'ont plus rien d'abstrait; elles ne nous donnent plus l'idée, mais la vision des choses.”<sup>32</sup> [“Reverie is always spontaneous. No effort whatsoever. No constraint. No pre-established boundaries. The images follow each other, one after the other, one calls the other, in random associations. Reverie has no aim. It does not seek anything. Carefree, diffused, it follows its slope; it goes wherever its whim leads it. <...> In reverie, on the other hand, depictions do not have anything abstract; they no longer give us any ‘idea,’ but rather a ‘perspective of things.’”]. And even though Philippe Robichaud's research is devoted to the cycle *Portraits des peintres* and Proust's aesthetics, the cited words of Paul Souriau also illustrate in a convincing manner Hahn's understanding of the cycle *Le Rossignol éperdu*. Its pensiveness is of the Proustian type.

In the outcome, the desire shared by the two authors to find, fixate (whether in words or in music) the departing, became the occasion for creating two peculiar works — the massive voluminous novel and the more chamber-like, sketch-like piano cycle, each of which has realized in its own way the perception of the “lost” time.

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<sup>30</sup> Rushworth J. Op. cit. P. 178.

<sup>31</sup> Robichaud Ph. “Je rêve sans comprendre”: l'ekphrasis des *Portraits de peintres* de Marcel Proust et Reynaldo Hahn. *Marcel Proust Aujourd'hui*. 2016. Vol. 13, Sensations proustiennes. P. 23.

<sup>32</sup> Souriau P. *La rêverie esthétique: essai sur la psychologie du poète*. Paris: Félix Alcan, éditeur, 1906.

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