



REYNALDO HAHN

LE ROSSIGNOL ÉPERDU

POEMS FOR PIANO

YOONIE HAN



STEINWAY & SONS

Disc 1

Suite 1 - Première

- 1 I. Frontispice 3:06
- 2 II. Andromède résignée 1:54
- 3 III. Douleureuse rêverie dans un bois de sapins 7:41
- 4 IV. Le Bouquet de Pensées 1:06
- 5 V. Soleil d'automne 2:20
- 6 VI. Gretchen 2:27
- 7 VII. Les Deux Écharpes 1:16
- 8 VIII. Liebe! Liebe! 0:55
- 9 IX. Éros caché dans les bois 2:09
- 10 X. La Fausse Indifférence 1:56
- 11 XI. Chanson de Midi 1:24
- 12 XII. Antiochus 3:12
- 13 XIII. Never More 1:28
- 14 XIV. Portrait 0:35
- 15 XV. L'Enfant au Perroquet 1:41
- 16 XVI. Les Rêveries du Prince Églantine 1:57
- 17 XVII. Ivresse 1:37
- 18 XVIII. L'Arome suprême 1:21
- 19 XIX. Berceuse féroce 3:38
- 20 XX. Passante 1:07
- 21 XXI. La Danse de l'Amour et de l'Ennui 3:02
- 22 XXII. Ouranos 2:38
- 23 XXIII. Le Héliotropes du Clos-André 1:35
- 24 XXIV. Effet de nuit sur la Seine 1:19
- 25 XXV. Per i piccoli canali 5:53
- 26 XXVI. Mirage 1:18
- 27 XXVII. La Danse de l'Amour et du Danger 2:52
- 28 XXVIII. Matinée parisienne 3:03
- 29 XXIX. Chérubin tragique 2:05
- 30 XXX. Les Chênes enlacés 3:37

Total Timing: 70 minutes

Disc 2

Suite 2 - Orient

- 1 XXXI. En caïque 2:38
- 2 XXXII. Narghilé 3:07
- 3 XXXIII. Les Chiens de Galata 3:13
- 4 XXXIV. Rêverie nocturne sur le Bosphore 3:27
- 5 XXXV. La Rose de Blida 1:44
- 6 XXXVI. L'Oasis (Biskra) 1:43

Suite 3 - Carnet de voyage

- 7 XXXVII. L'Ange Verrier 2:51
- 8 XXXVIII. Le Jardin de Pétrarque 1:18
- 9 XXXIX. La Nativité 3:19
- 10 XL. Faunesse dansante 1:21
- 11 XLI. Les Noces du Duc de Joyeuse 2:30
- 12 XLII. Le Petit Mail 1:23
- 13 XLIII. Les Pages d'Élisabeth 2:33
- 14 XLIV. La Jeunesse et l'Été 1:36
- 15 XLV. Vieux bahuts 3:17

Suite 4 - Versailles

- 16 XLVI. Hommage à Martius 1:05
- 17 XLVII. La Reine au Jardin 1:14
- 18 XLVIII. Le Réveil de Flore 3:12
- 19 XLIX. Le Banc songeur 2:22
- 20 L. La Fête de Terpsichore 2:37
- 21 LI. Adieux au soir tombant 2:35
- 22 LII. Hivernale 4:10
- 23 LIII. Le Pèlerinage inutile 4:24

Total Timing: 58 minutes



YOONIE HAN

Praised for her “flowing tones, poetic phrasing and heavenly singing melodies” (*Cincinnati Inquirer*) and “musical imagination and feel for complex textures that drew vivid images” (*Washington Post*), South Korean pianist Yoonie Han has won top prizes in distinguished international competitions and the highest accolades for her poetic performances in major concert halls in the U.S. and around the world.

In 2009, Ms. Han was honored with the Gawon Music Award as the “most brilliant pianist aged 17 to 31 of any nationality who possesses the most promising potential for global prominence.” She is the first-prize winner of the Washington International Piano Competition, Fulbright Concerto Competition, World Piano Competition, Kosciuszko Chopin Competition, Juilliard’s Gina Bachauer Piano Competition, Juilliard’s Chopin Competition, Juilliard’s Frederich Nordmann Piano Competition, Music Teachers’ National Association Piano Competition, Nena Wideman Piano Competition, and has garnered major prizes at the International Helsinki Maj Lind Piano

Competition, Arturo Benedetti Michelangeli Prize, Concorso Pianistico Ettore Pozzoli Internazionale, Valencia-Paterna International Piano Competition, and Recontre International Piano Competition. Following her 2001 grand-prize award in the Korea National Music Competition, the Korean Ministry of Culture named her its "Most Promising Young Artist." She is the recipient of the "Brava!" award given by the Italian Academy Foundation, as well as an award from London Keyboard Trust.

Having made her solo debut with the Seoul Philharmonic Orchestra at Seoul Arts Center at age 13, Ms. Han has since performed with the Berliner Symphoniker, Buffalo Philharmonic, Helsinki Philharmonic, Houston Symphony, Banff Festival Orchestra, I Pomeriggi Musicali di Milano, Gangnam Symphony Orchestra of Korea, Presidential Symphony Orchestra of Turkey, Santa Cruz Symphony, Artosphere Festival Orchestra, New Jersey Festival Orchestra, New Amsterdam Orchestra, Philharmonic of Southern New Jersey, and Juilliard Pre-College Symphony Orchestra among many others. She has played at venues worldwide such as Berlin Philharmonie, Concertgebouw, Lincoln Center, Carnegie Hall, Kennedy Center, Cathedral of St. John the Divine, The Frick Collection, Symphony Space, Tanglewood, Bergamo Festival in Italy, Salle Cortot in Paris, and SeJong Performing Arts Center in Korea. From 2012–2013, with support from the Fulbright Foundation, she toured major Steinway Halls in the U.S. and Europe.

Her album *Love and Longing* on the Steinway & Sons label was "Album of the week" on WQXR. Her second album with Steinway & Sons, *Goyescas*, was released in 2017 to mark the 150th anniversary of the birth of the composer, Enrique Granados.

Ms. Han received her Bachelor's degree from the Curtis Institute of Music, her Master of Music degree from the Juilliard School, and her Doctorate at SUNY Stony Brook. She has given seminars at Harvard University, New York University, Boston University, Berklee College of Music, Indiana University, San Francisco Conservatory, College of William & Mary, City University of New York, State University of New York, California State University, and Longy School of Music.

She was an Assistant Professor of Piano and Chamber Music and Artistic Events Coordinator at Bilkent University in Turkey from 2015–2018. She is the founder and Artistic Director of the Bilkent International Piano Festival in Turkey. She is currently an Assistant Professor of Piano at Hong Kong Baptist University.

Reynaldo Hahn's prodigious talents veered in many directions. From a young age he accompanied himself singing art songs and arias at the piano. Hahn entered the Paris Conservatoire at ten, studying composition with Massenet, Saint-Saëns and Gounod. His youthful settings of Mallarmé and Verlaine won these authors' approval. In 1894 Hahn met the writer Marcel Proust and developed his own considerable writing skills, becoming music critic for *Le Figaro*. As a conductor, Hahn specialized in Mozart, leading his operas at the Salzburg Festival.

Given Hahn's high profile with the patrons of Paris's pre-war artist salons, it's not surprising that his piano works include many charming, short character pieces. Between 1899 and 1911 Hahn composed his magnum opus in this genre, the 53 *poèmes pour piano* collectively titled *Le Rossignol éperdu*, in four individual suites: I. *Première*, II. *Orient*, III. *Carnet de Voyage* and IV. *Versailles*. The collection first was published by Heugel & Co. in 1912, but has only recently become better known among pianists and connoisseurs. Sometimes translated as the "distressed" or "bewildered" nightingale; the title may also be defined (by Larousse) as "to be felt acutely, passionately." Hahn himself fleetingly describes the cycle in a letter to Proust, indicating he composed the pieces with *larmes rentrées* (repressed tears).

Listeners coming to this exquisite body of work may initially find Hahn's attractive if modestly deployed keyboard writing recalling or foreshadowing other composers: The sensuous, arching phrases of early Scriabin preludes, or the sparse lyricism of late Liszt. Fauré's subtle harmonic palette may cast a benign shadow, or the effortless melodic fluidity of Massenet; or Satie at his least brash and ironic, or the delicate balance of Mompou's piano miniatures.

Yet Hahn goes his own way. Listen to how the disarmingly simple ascending two-note motif of *Éros caché dans les bois* (No. 9) weaves in and out of a chromatically-oriented linear texture that sounds denser than it is. *Antiochus* (No. 12) focuses on an obsessive chordal pattern that assiduously builds to a fulfilling climax. By contrast, unpredictable melodic twists and turns in the 30-second plus *Portrait* (No. 14) keep listeners guessing in every measure. Also notice the shimmering delicacy of the unison lines in *Le Jardin de Pétrarque* (No. 38), while *Noces du Duc de Joyeuse* (No. 41) is a masterclass in how to sustain ceremonial momentum. In short, *Le Rossignol éperdu* is the early 20th Century's answer to Mendelssohn's *Songs Without Words*.

—Jed Distler

LE ROSSIGNOL ÉPERDU

Recorded August, 2018 at Steinway Hall, New York City.

Producer: Jon Feidner

Engineer: Lauren Sclafani

Assistant Engineer: Melody Nieun Hwang

Production Assistant: Renée Oakford

Mixing and Mastering: Daniel Shores

Equipment: Pyramix using Merging Technologies Horus Converters;
mixed and mastered through Merging Technologies Horus Converter

Microphones: DPA 4006A, Schoeps MC6/MK2

Piano Technician: Lauren Sclafani

Piano: Steinway Model D # 597590 (New York)

Executive Producers: Eric Feidner and Jon Feidner

Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

REYNALDO HAHN (1874–1947)

LE ROSSIGNOL ÉPERDU

Given Reynaldo Hahn's high profile with the patrons of Paris's pre-war artist salons, it's not surprising that his original works for piano include a good number of short character pieces that exude charm. His magnum opus in this genre, the 53 *poèmes pour piano* collectively titled *Le Rossignol éperdu* is the early 20th Century's answer to Mendelssohn's *Songs Without Words*.

Disc 1	1–30	Première Suite	70:27
Disc 2	1–6	Orient	15:52
	7–15	Carnet de voyage	20:08
	16–23	Versailles	21:39

YOONIE HAN, piano



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