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CLASSICS

HAKIM PLAYS HAKIM

The van den Heuvel Organ
of the Danish Radio

Naji Hakim

NAJI HAKIM PLAYS NAJI HAKIM

THE VAN DEN HEUVEL ORGAN OF THE DANISH RADIO

1	All My Founts Shall Be With You	[12.17]
	I Love The Colourful World	
2	Præludium	[4.06]
3	Tanz-Toccata	[4.02]
	Sakskøbing Præludier	
4	Mit hjerte altid vanker <i>Always my heart wanders</i>	[2.17]
5	Nærmere, Gud, til dig <i>Nearer, my God, to Thee</i>	[1.56]
6	O Gud, du ved og kender <i>O God, Thou knowest</i>	[0.46]
7	At sige verden ret farvel <i>The last farewell to life on earth</i>	[0.53]
8	Hil dig, Frelser og Forsoner! <i>Hail You, Saviour and Atoner</i>	[2.18]
9	Den mørke nat forgangen er <i>The gloomy night to morning yields</i>	[1.55]

10	Nu blomstertiden kommer <i>Now the flowers are blooming</i>	[1.24]
11	Påskeblomst! hvad vil du her? <i>Paschal Flow'r! why do you care to come forth?</i>	[1.43]
12	Op, al den ting, som Gud har gjort <i>Arise, all things that God has made</i>	[1.36]
13	O kristelighed! <i>O thou, image of Christ!</i>	[3.34]
14	Så vældigt det mødte os først i vor dåb <i>How wonderful, that the Word first met us in baptism</i>	[1.12]
15	Befal du dine veje <i>Commit thy way (unto God)</i>	[2.00]
	To Call My True Love To My Dance	
16	I Theme	[0.40]
17	II Cantabile	[0.54]
18	III Valse	[0.38]
19	IV Deciso	[0.43]
20	V Arabesque	[0.43]
21	VI Burletta	[0.43]

22	VII Tango	[0.44]
23	VIII Scherzando	[0.54]
24	IX Tango	[0.44]
25	X Berceuse	[1.41]
26	XI Finale	[4.56]

Glenalmond Suite

27	I Strømmende (<i>Streaming</i>)	[2.09]
28	II Favnende (<i>Embracing</i>)	[1.28]
29	III Smilende (<i>Smiling</i>)	[1.42]
30	IV Jublende (<i>Jubilating</i>)	[4.53]
31	Aalaiki'ssalaam	[8.51]

Total timings: [74.26]

NAJI HAKIM ORGAN

www.signumrecords.com

ARTIST'S NOTE

The programme on this recording prolongs the theological trajectory of my earlier works with a special focus on Danish and Lebanese melodic or poetic sources. The orchestral characteristics of the van den Heuvel organ of the Danish Radio concert hall offers a large spectrum of dynamics and colours to serve the singing, dancing, peaceful or fiery rhythmic drive of the music.

Naji Hakim, 2010.

PROGRAMME NOTES

1 **All My Founts Shall Be With You**
Variations on a Danish Hymn:
Alle mine kilder skal være hos dig

A Pascale Mélis, organiste titulaire du Grand-Orgue de St Clodoald, St Cloud.

Singers and dancers alike say: All my fountains are in you.

Dansende synger de: Alle mine kilder er i dig.

Psalm 87:7 / Salme 87:7

All My Founts Shall Be With You / Alle mine kilder skal være hos dig is a Danish hymn by Nikolaj

Frederik Severin Grundtvig (1783-1872), one of the most outstanding Danish theologians. He has left his stamp on Danish culture with his wide-ranging works, as priest, hymn writer, author, statesman, historian, Nordic philologist and educator. Grundtvig wrote roughly 1500 hymns, and about one third of the hymns in *The Danish Hymn Book* (2002) were written or re-created by him.

The hymn refers to God's channel to us through baptism. *All My Founts Shall Be With You* is God's living word to his people forever: to Israel, to Jesus, to the church, to the baptized and the communicants. *All My Founts Shall Be With You* is God's promise that life streaming from him wells forth over us for all time. The fount of life flows over us in baptism and bestows on us the Holy Spirit, the forgiveness of sins and life eternal. That eternal life begins in baptism and is a foretaste of a new heaven and a new earth at the end of time.

Pastor Hanne Margrethe Tougaard

Naji Hakim's piece *All My Founts Shall Be With You* is based on Thomas Laub's melody for Grundtvig's hymn *Alle mine kilder skal være hos dig* and consists of 10 symphonic variations:

I Overture – Animé: Initial variation evoking the unending sources and the unquenchable gush of the Spirit. The same type of figuration is found in the other variations in *perpetuum mobile*, in scales or arpeggios.

II Hymne: The melody is presented in an expressive harmonic texture on the foundations stops.

III Résolu: *Perpetuum mobile* envelops or enhances the cantus.

IV Nocturne: Impressionistic and mysterious variation. Here the melody is veiled in ornamental lines – the *Très majestueux* recalls the first section of the hymn with an ascending ornamental line from the bass to the extreme treble, to represent the passing of the spirit into Eternal Life.

V Gracieux – Expressif – Aimable – Dansant – Expressif – Aimable – Expressif – Gracieux: Central variation, theatrical and naive, playing on the alternation of moods.

VI Avec feu: A *perpetuum mobile* recalls the third variation.

VII Nocturne: Expressive ornamentation of the melody in the rhythmic style of a sicilienne.

VIII Rythmé: Exuberant and vivacious.

IX Modéré: Descending scales symbolize the abundance of the gifts of the Spirit.

X Héroïque – Résolu – Un peu plus vif – Très vif: Final variation articulated in four increasingly rapid sections and recalling the melody of the psalm in exaltation.

2 - 3 I Love The Colourful World

*Ich liebe die farbenreiche Welt,
Jeg elsker den brogede verden*

Für Hans-Georg Vleugels und der Orgel der katholischen Kirche St. Alban in Hardheim

Kamp må der til, skal livet gro,
ej kamp blot for dagligt brød,
men kamp for frihed i liv og tro –
thi evig stilstand er dødd!

*Fight is necessary if life shall grow,
not fight but for daily bread,
but fight for freedom in life and faith –
for eternal standstill is death!*

Hans Vilhelm Kaalund (1818-1885)

I Love The Colourful World / Ich liebe die farbenreiche Welt, Jeg elsker den brogede verden is my response to a commission from the organ-builder, Hans-Georg Vleugels, who asked for a piece featuring “a musical journey from Beirut, through Istanbul and Paris, and finally into Hardheim!”. While considering this idea with great interest – an idea which recalled my own history being Lebanese by birth, living in Paris and travelling all over the world – I was introduced by my friend, Pastor Hanne Margrethe Tougaard, to the Danish folk song entitled *Jeg elsker den brogede verden* (Text: Hans Vilhelm Kaalund, 1877; Melody: Thorvald Aagaard, 1922), *Ich liebe die farbenreiche Welt, I Love The Colourful World*. Both the melody of this song and its text became my source of inspiration for the composition. It consists of two movements: a *Præludium* developing a free ornamentation of the melody in a poetic and expressive mood on the flutes and *voix céleste*, and a rhythmical, powerful and joyful *Tanz-Toccata*. Besides the fact that this work pays tribute to the colourful organ cases and sounds of Vleugel's organs, it philosophically punctuates the evolution of my music; rooted in my faith, dedicated to the Glory of God and the Joy of mankind, and inspired by several cultural, religious and ethnic sources.

4 - 15 Sakskøbing Præludier

Til organist Flemming Chr. Hansen, Sakskøbing Kirke.

At the initiative of Pastor Hanne Margrethe Tougaard and of organist Flemming Chr. Hansen, the Sakskøbing Church, Denmark, released a CD of Danish hymns in September 2004 titled “*Salmer til tiden – en musikalsk velkomst til den nye salmebog*” (Hymns for our time – a musical introduction to the new hymn book).

The *Sakskøbing Præludier* of Naji Hakim are based on some of these chorals, coming within the framework of an ecumenical approach and to pay a grateful homage to the Sakskøbing parish, to its organist and to its pastor.

The work has been written in two versions: one version for Organ and another version for Chamber Ensemble (flute, clarinet, bassoon, harp, violin, viola and cello).

The Preludes can be distinguished by characters full of contrasts, which accompany the poetic line of the texts of the hymns, the theological axis that underlies them and the liturgical time. They find their place as much in the liturgy as they do in the concert.

Mit hjerte altid vanker develops a dancing movement around the choral of Carl Nielsen. Chimes, melisms, *aksak* rhythms (3+2+2) or toccata give the dominant colour of the cycle, emerging from the joy of Christmas. Expressive harmonies accompany the declamation of the tenor of *Nærmere, Gud, til dig. In O Gud, du ved og kender* the cantus is counterpointed by a perpetual movement, an image of the confident Christian, carried by a compelling stream in the steps of Christ. *At sige verden ret farvel* is an expressive, harmonic meditation full of chromaticism, facing the torments of death and the mystery of Redemption. *Hil dig, Frelser og Forsoner* illustrates the loving and grateful thrust of the Christian soul towards the Crucified, Saviour and Consoler. One may figure in the *perpetuum mobile* of the middle section, a picture of the Eternal Joy in Christ. A relief of serenity and of light frame the majestic declamation of the tenor of *Den mørke nat forgangen er*. Based on a Swedish popular melody, *Nu blomstertiden kommer* offers a cheerful and dancing thanksgiving, in praise to the Creator. The Easter choral *par excellence* in Denmark, *Påskeblomst* is paraphrased harmonically here, with an ascending cadential progression and a crescendo culminating on the splendour of the Resurrection. The overflowing joy of *Op, al den*

ting, som Gud har gjort takes up again the character of the initial movement of the cycle and falls within the thrust of Psalm 150: "Let all that breathes praise the Lord". The peaceful paraphrase of *O kristelighed*, conjugates the ABA form to the ornamental variation. The light writing of *Så vældigt det mødte os først i vor dåb* symbolises the baptismal water and the encounter with the Beloved. *Befal du dine veje* concludes the cycle in a popular and festive character, exuberant with joy.

[16] - [26] To Call My True Love To My Dance

Variations on a Danish theme:

Vil du danse med mig?

Commissioned by Prof. Dr. Faythe Freese.

This piece is based on a Danish song *Vil du danse med mig? / Will you dance with me?*, by the author and composer Hanne Kurup. It consists of a set of 10 very contrasted variations: *Theme, Cantabile, Valse, Deciso, Arabesque, Burletta, Tango, Scherzando, Berceuse and Finale*. The title *To Call My True Love To My Dance* is quoted from a Christmas carol: *Tomorrow Shall Be My Dancing Day*. The melody of *Vil du danse med mig?* is used with kind permission of Hanne Kurup.

www.hannekurup.dk

[27] - [30] Glenalmond Suite

Til Sognepræst Hanne Margrethe Tougaard, Saksøbing Kirke.

Now the God of peace, who brought back from the dead our Lord Jesus, that great Shepherd of the sheep, through the blood of the everlasting covenant, make you perfect in every good work to do His will, working in you that which is well pleasing in His sight, through Jesus Christ, to whom be glory for ever and ever. Amen.

Hebrews 13, 20-21

In the same way that the pastor has a mission to gather the community, and go out, like the Good Shepherd, to find the sheep that has gone astray, the bell has a mission to summon the faithful to the common assembly, to reach out for the farthest ones, to wake up the dozing ones and stimulate the indifferent. This suite is based on the Glenalmond chime. The music here applies the Christian symbolism of the bells to biblical quotations referring to the Good Shepherd. The opening movement, *Strømmende* (Streaming), develops the chime melody in a cantabile style, with a lively coda. In the second movement, *Favnende* (Embracing), the theme is articulated with ostinato figures and dark harmonic colour.

The middle section, *scherzando*, prepares a clear diatonic recapitulation. *Smilende* (Smiling) is characterized by its light texture and registration (flutes 4 and manuals alone). *Jublende* (Jubilating) is a more developed movement combining rondo-sonata and variation forms.

I Strømmende (Streaming)

"The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters."

Psalm 23, 1-2

II Favnende (Embracing)

"If a man have a hundred sheep and one of them be gone astray, doth he not leave the ninety and nine, and goeth into the mountains and seeketh that which is gone astray? And if it so be that he find it, verily I say unto you, he rejoiceth more over that sheep than over the ninety and nine which went not astray."

Mat. 18, 12-13

III Smilende (Smiling)

"Thou anointest my head with oil; my cup runneth over."

Psalm 23, 5

IV *Jublende* (Jubilating)

“Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.”

Psalms 23, 6

For more information about Glenalmond, visit www.glenalmondcollege.co.uk

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Aalaiki'ssalaam

Variations on a lebanese theme:
Peace be with you.

To Dr Franz Hauk, Organist of Liebfrauenkirche, Ingolstadt.

This work is inspired by the tragic events that occurred in the Middle East and particularly in Lebanon in summer 2006, and aims to be a testimony of Peace and Joy. It follows the theological and musical line of another work of the composer, *Die Taube* and echoes Pastor Hanne Margrethe Tougaard's preface for this same work: *Lad Guds melodi klinge i jer og lede jeres fødder ind på fredens vej* (Let God's melody resound in you and guide your feet into the way of peace).

Alaiki'ssalaam / Peace be with you, is a Maronite melody developed here in a set of seven variations. The first variation is a joyful melismatic ornamentation in contrasted modes. Variations two and three proceed by rhythmic ostinato or *aksak* rhythm (3+3+2) around harmonic frames of the theme; they are linked to a powerful and dark *Marcia* (Variation four). An expressive harmonisation in the middle of the work (Variation five) is followed by a joyful arpeggio. Variation seven is articulated in three sections progressing from an initial habanera, through a tonal, rhythmic and dynamic gradation, to burst out in the brilliant and cheerful coda.

All notes by Naji Hakim, except where indicated.

NAJI HAKIM

Naji Subhy Paul Irénée Hakim was born in Beirut, 31 October, 1955. He studied with J. Langlais and at the Conservatoire National Supérieur de Musique de Paris – classes of R. Boutry, J.-C. Henry, M. Bitsch, R. Falcinelli, J. Castérède and S. Nigg, where he was awarded seven first prizes. He is a licentiate teacher in organ from the Trinity College of Music in London and won ten first prizes at international organ and composition competitions.

In 1991 he was awarded the Prix André Caplet from the Académie des Beaux-Arts. At first organist of the Basilique du Sacré-Coeur, Paris from 1985 until 1993, he then became organist of l'église de la Trinité, in succession to Olivier Messiaen, from 1993 until 2008. He is professor of musical analysis at the Conservatoire National de Région de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. He is a graduate of the École Nationale Supérieure des Télécommunications in Paris, member of the Consociatio Internationalis Musicae Sacrae in Rome and Doctor honoris causa of the University Saint-Esprit of Kaslik, Lebanon. In 2007, His Holiness the Pope Benediktus XVI has awarded Naji Hakim The Augustae crucis

insigne pro Ecclesia et Pontifice, for his excellent commitment and work for the benefit of the Church and the Holy Father.

His works include instrumental music (organ, flute, bassoon, horn, trumpet, harp, guitar, violin, piano), symphonic music (*Les Noces de l'Agneau, Hymne de l'Univers, Ouverture Libanaise, Pâskeblomst*, four organ concertos, a violin concerto), and vocal music (oratorio *Saul de Tarse*, cantata *Phèdre*, Magnificat and three masses).

www.najihakim.com



THE VAN DEN HEUVEL ORGAN OF THE DANISH RADIO

The Danish broadcasting corporation's new media complex (DR-BYEN) boasts a unique new concert hall, which was opened in January 2009. The ultra-modern building was designed by the famous French architect, Jean Nouvel. Seven well-known organ builders were selected in 2003 to provide proposals for a new concert organ. The most important criteria to be met were the artistic and technical qualities; Van den Heuvel scored the most points in these categories, thereby winning the international competition to design the organ.

With its four manuals, pedals and 91 stops, this 32-foot organ is the largest in Denmark. The organ is symphonic in the true sense and its tonal structure is unique. In order to make optimum use of the available sound colours, three of the four manuals are placed in highly-effective swell boxes. These have been designed in such a way that when the shutters are closed the upper tones are naturally subdued. A similar effect can be heard when a horn player uses a mute to change the sound of his instrument. The sizes of the pipework are extremely varied, which means that limitless sound colours can be produced. The organ

has a moveable console so that the organist can find the best position to watch the conductor.

The Positif Expressif contains the softest registers; the Cor d'harmonie is one of the division's most distinctive reed stops. The next most powerful division is the Récit Expressif. The artistic reference point is French, but the addition of, among others, the Violoncelle, Fugara and Harmonia Aetheria (string mixture) makes it possible to produce Romantic German registrations. The Grand-Orgue contains many colourful 8-foot stops and their equal power allows them to blend well. The reed stops of the Solo Expressif imitate the orchestra's brass section and the Flutes have a distinctive, soloistic voice. When the swell box is opened, the sounds blend superbly with the those of the other divisions. The Tubas are English-inspired. In order to balance with the orchestra and the other manuals, the Pédale contains several *piano*, *mezzo forte* and *forte* 16- and 8-foot registers. The cone-shaped mutations can (if used sparingly) make the organ produce a Romantic German, symphonic French or even a contemporary sound.

The wind pressures for the Grand-Orgue, Récit Expressif and Solo Expressif divisions are higher in the treble than the bass, which increases

the sound intensity from c' upwards. The organ has mechanical slider chests so that the pipes receive their wind directly from the tone channels. The wind system uses traditional single-rise bellows to give a more pronounced onset of speech. The key and stop action are entirely electric and all manuals have been fitted with a simulated tracker touch.

The unique multi-faceted character of this Van den Heuvel organ must have certainly provided the inspiration for Naji Hakim's groundbreaking program for this CD.

ORGAN SPECIFICATIONS

Grand-Orgue (I)

GREAT, 19 stops, compass C-c''=61 notes

1. Principal 16'
2. Bourdon 16'
3. Montre 8'
4. Principal 8'
5. Flûte harmonique 8'
6. Bourdon 8'
7. Viole de Gambe 8'
8. Grande Sesquialtera 2 rgs.
9. Prestant 4'
10. Flûte traversière 4'
11. Quinte 2 2/3'
12. Septième 2 2/7'
13. Doublette 2'
14. Neuvième 1 7/9'
15. Cornet 3-4 rgs.
16. Fourniture 6 rgs.
17. Bombarde 16'
18. Trompette 8'
19. Clairon 4'

Positif Expressif (II)

POSITIF / Swell, 18 stops, compass C-c''=61 notes

20. Flûte 16'
 21. Principal 8'
 22. Flûte traversière 8'
 23. Quintaton 8'
 24. Flûte à cheminée 8'
 25. Salicional 8'
 26. Unda Maris 8'
 27. Prestant 4'
 28. Cor de chamois 4'
 29. Quinte 2 2/3'
 30. Flûte à bec 2'
 31. Tierce 1 1/3'
 32. Larigot 1 3/5'
 33. Septième 1 1/7'
 34. Plein-jeu 5 rgs.
 35. Cor Anglais 16'
 36. Cor d'harmonie 8'
 37. Clarinette 8'
- Tremolo

Recit Expressif (III)

RECIT / Swell, 18 stops, compass C-c^{'''}=61 notes

38. Bourdon d'amour 16'
 39. Violoncelle 8'
 40. Flûte harmonique 8'
 41. Gambe 8'
 42. Voix céleste 8'
 43. Bourdon 8'
 44. Prestant 4'
 45. Fugara 4'
 46. Flûte octaviane 4'
 47. Nasard 2 2/3'
 48. Octavin 2'
 49. Carillon 2 rgs.
 50. Harm. aetheria 3-8 rgs.
 51. Bombarde 16'
 52. Trompette harmonique 8'
 53. Basson-Hautbois 8'
 54. Voix humaine 8'
 55. Clairon harmonique 4'
- Tremolo

Solo Expressif (IV)

SOLO / Swell, 12 stops, compass C-c^{'''}=61 notes

56. Stentorfon 8'
 57. Solo Gambe 8'
 58. Grosse Flûte 8' 2 rgs.
 59. Flûte octaviane 4'
 60. Nasard harmonique 2 2/3'
 61. Octavin 2'
 62. Tierce harmonique 1 3/5'
 63. Piccolo harmonique 1'
 64. Royal Trumpet 8' (Chamade)
- Tremolo
65. Tuba magna 16'
 66. Tuba mirabilis 8'
 67. Cor harmonique 4'

Pedale

PEDAL, 24 stops, compass C-f[']=30 notes

68. Contre Bourdon 32'
69. Montre 16'
70. Flûte Basse 16'
71. Violon 16'
72. Soubasse 16'
73. Basse d'écho 16'
74. Grande Quinte 10 2/3'
75. Octave 8'

76. Flûte 8'
77. Violoncelle 8'
78. Bourdon 8'
79. Grande Tierce 6 2/5'
80. Quinte 5 1/3'
81. Septième 4 4/7'
82. Flûte 4'
83. Neuvième 3 5/9'
84. Cornet 4 rgs.
85. Mixture 5 rgs.
86. Contre Bombarde 32'
87. Bombarde 16'
88. Basson 16'
89. Trompette 8'
90. Baryton 8'
91. Clairon 4'

Couplers

- I 16' – I
- II 16' – I
- II 8' – I
- III 16' – I
- III 8' – I

ALTO II 8' – I
SORANO IV 8' – I

- III 16' – II
- III 8' – II
- III 16' – III
- IV 8' – I
- IV 8' – II
- IV 8' – III
- I – P
- II – P
- III – P
- IV – P
- I 4' – P
- III 4' – P

Wind Pressures

I Grand-Orgue
C – h° 95mm
c' – c^{'''} 110mm

li Positif Expressif
C – c^{'''} 92mm

lii Recit Expressif
C – h° 115mm
c' – c^{'''} 130mm

IV Solo Expressif

C – h° 120mm

c¹ - c⁷ 135mm

Tuba Stops

C – c⁷ 380mm

Pedale

flue stops

C – f' 110mm

reed stops

C – f' 125mm

VAN DEN HEUVEL

In 1967, aged 20, Jan L. van den Heuvel founded his workshop in Dordrecht, The Netherlands. Van den Heuvel has a long-established international reputation. Well-known for their large church and concert organs, they also design, build, restore and maintain much smaller pipe organs, with the same concern and eye for detail.

www.vandenheuvel-orgelbouw.nl

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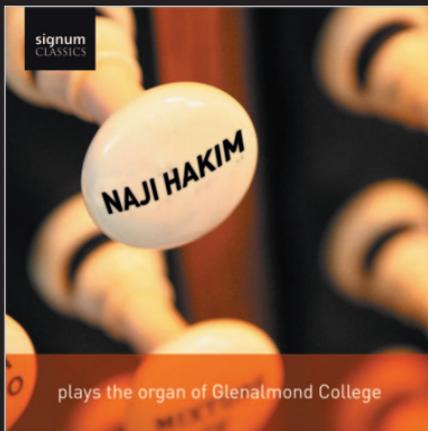
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